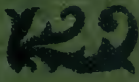


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# WHAT WOMEN CAN EARN



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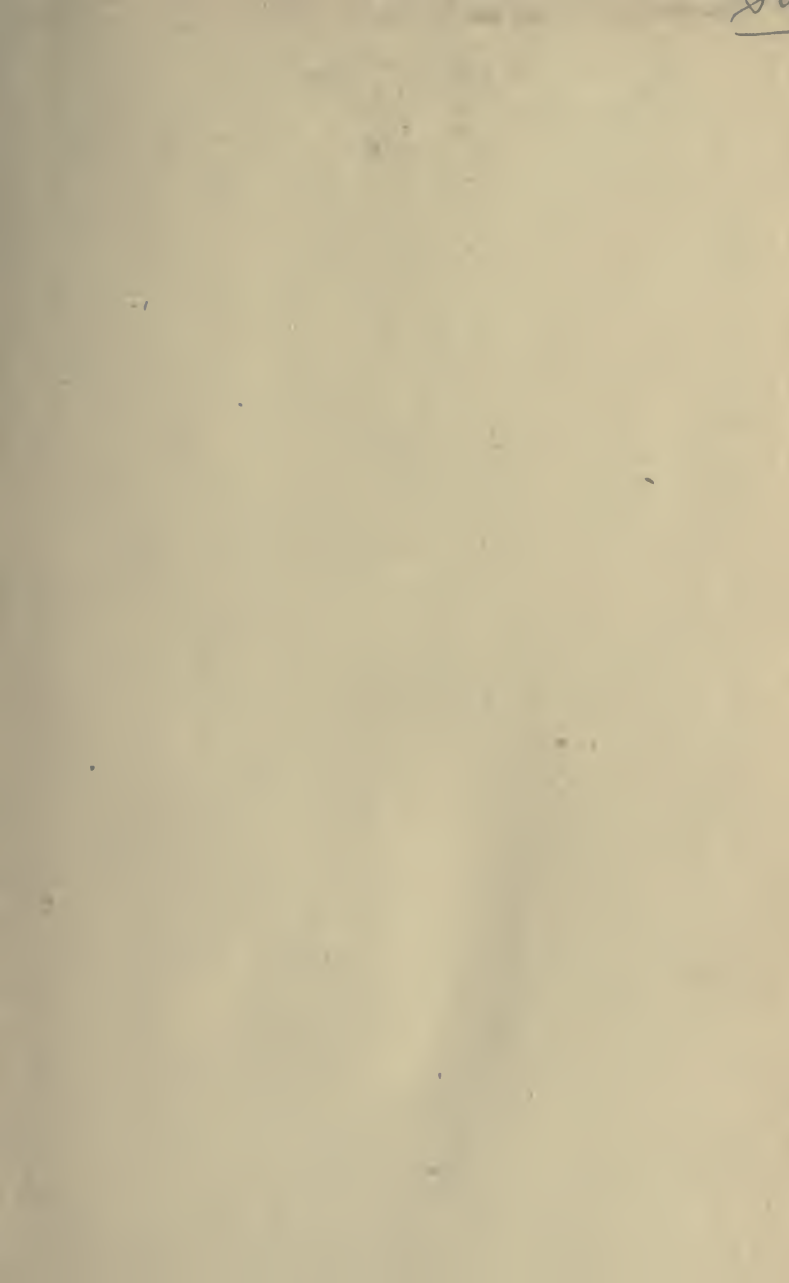
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# WHAT WOMEN CAN EARN

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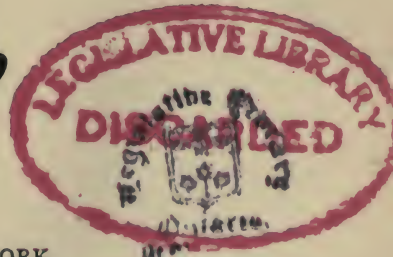
## OCCUPATIONS OF WOMEN AND THEIR COMPENSATION

BY

GRACE H. DODGE	MAJOR J. B. POND
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MRS. MARY J. LINCOLN	MRS. CANDACE WHEELER
S. S. PACKARD	MARY E. WILKINS
MRS. A. M. PALMER	HELEN M. WINSLOW

AND OTHERS

Essays on All the Leading Trades and Professions in America in  
Which Women Have Asserted Their Ability with Data  
as to the Compensation Afforded in Each One.



NEW YORK  
FREDERICK A. STOKES COMPANY  
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## PREFACE.

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A FEW of the writers of the signed essays in this volume are men, distinguished in special vocations and known throughout the United States. The others are women, nearly all of them prominent, and all, if in business, successful, who say nothing out of the scope of their own observation, who infuse their own delightful personality into their discussions, and who seem sincerely desirous of aiding such of their sisters as aspire to enter practical occupations.

The opportunity for self-support by women—the chance to make a living—is the point chiefly dwelt upon in the following pages. The nature of the work in each trade, the preparation required, the cost of training and apprenticeship, the need of economy of strength as well as of money, the places where instruction may be obtained, the best means of attaining success, and, finally, the probable remuneration, are explained clearly and sympathetically.

This publication is the first attempt, in a practical and comprehensive way, to bring before women who must face the necessity of struggle for a livelihood, and before the public at large, the importance and character of woman's work in the various trades and professions in which she has already asserted her ability. It is intended as a useful guide, both to those who are launched and to those who stand at the threshold of a career, perhaps even yet hesitating in which direction to proceed. The work will show what is within the scope of woman's powers in the world of business, her chances of success, and the com-

pensation which she may expect. So concisely are all the topics treated that any woman who reads the series will be able, guided by her own judgment as to ability, as well as by inclination, to choose the work upon which she can enter with the fairest prospect of success.

Nothing in the present age is more distinctive than the tendency of woman to invade every hopeful field of wage-earning and to reach a place in every intellectual arena. Nearly every trade and profession is open to her. There are, indeed, a few places which she cannot fill, but governmental reports show quite conclusively that hundreds of vocations are hers if she choose to follow them, and for many of them she is better adapted than man. Recognising an actual necessity of the situation, woman is now anxious for a thoroughly satisfactory equipment. She is no longer content to do slipshod work and receive the inferior pay which goes with such labour. Secure in the assurance that she does not sacrifice womanly charms or womanly privileges in earning her daily bread, she now shows herself as anxious to profit by the facilities of technical and other special schools as young men are. And nothing is more marked, at this time, in all parts of the country, than the fact that women with proper training are making themselves formidable competitors with men in a great variety of practical occupations, in which twenty-five years ago they were scarcely known, and in some of them are actually displacing men.

The subject of "Occupations of Women" has been treated very ably and extensively in the Woman's Page of *The New York Tribune* during the past year; and the publishers of this volume desire to express their thanks to the Editor of *The Tribune* for permission to use some of the articles included here which have appeared in that department of the paper.

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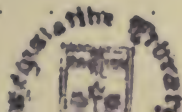
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# WHAT WOMEN CAN EARN.

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## TEACHING.

### NOBLE ARRAY OF TEACHERS.

*Pedagogy for Women.—Feminine Tact and Maternal Gentleness Needed for Young Children—Why Men Teachers Get More Pay.*

FOR children of both sexes under twelve or thirteen years old women are more successful as teachers than men. For many reasons, after this period, men are better adapted for the management and instruction of boys. Girls who have reached the age of sixteen should be taught by both men and women teachers. Inasmuch as the vast majority of the fourteen millions of children enrolled in the public schools of the United States are below the age of thirteen, it naturally follows that over two-thirds of the teachers are women. This fact always astonishes European visitors, for throughout the nations of the Old World the reverse of this is true, the great majority of the teachers being men, even in the lower primary schools. It is gratifying to learn, however, that in recent years in the more civilised nations of Northern and Western Europe, especially in Great Britain, the employment of women teachers is greatly on the increase.

It is the glory of the United States that order, peace and good government are maintained not by a standing army of soldiers, but by a standing army of four hundred

thousand teachers, of whom nearly three hundred thousand are women. As the women teachers instruct the younger children, when impressions are most lasting and when their characters are most easily formed—for “the child is father to the man”—it follows that they perform the principal work in making good, law-abiding citizens. These noble women have been the propagandists of honour, courage and patriotism.

It is a trite saying that great men have had great mothers. Most men who have achieved success have had some woman—mother, aunt, sister or some one dearer—to spur them onward and upward. How many men have received their inspiration from women teachers the world has never known, never will know.

The late Richard Cobden, the distinguished Corn Law leader, during his visit to the United States in 1861, said, in a speech to the boys of the Thirteenth St. school, that the most beautiful sight he saw in America was a district school in Minnesota taught by a delicate young woman who looked not more than eighteen, many of whose pupils were farmers' sons—big, burly boys, any one of whom might have seized her by the shoulders and thrown her out of the window. He concluded with these memorable words: “When I saw such obedience to law, such perfect order, such conformity to rule under the authority of a mere girl, I knew the Rebellion was doomed and that the North would crush the South.”

Mr. Cobden might have gone further and said it was the public schools which made the great Republic, and we might say to-day that it was the public schools, mainly conducted by women, that led to American triumph and glory at Manila and Santiago.

For children between five and thirteen women are naturally the best teachers, because the maternal instinct



makes them patient and sympathetic, and their quickness of perception gives them a keener insight into character, and hence they are better able and more willing to respect the individuality of their pupils. It must be remembered that without this knowledge of each individual pupil there can never be good, wholesome teaching. Women teachers are more tactful and considerate with the younger children than men are, and it must be admitted that they are, as a rule, more spiritual and conscientious. These are some of the reasons why in all the large cities four-fifths of the classes in the boys' schools are taught by women.

It is a singular fact that women's work in the schools has never been properly appreciated, especially in the important matter of compensation. After all is said and done, the salary is the outward and visible sign of the importance and dignity of the office.

Men teachers, as a rule, for similar work receive 30 per cent. higher salaries than women, and in some places more than 50 per cent.

In Commissioner Harris's report for 1895 we find the following facts showing the difference in monthly salaries :

In New York men teachers receive an average of \$74.95 and women teachers \$51.33, a difference in favour of the men of 30 per cent. ; in Massachusetts men receive \$128.55 and women \$48.38, less than one-half ; in Rhode Island, men \$101.83 and women \$50.06 ; in Connecticut, men \$85.58 and women \$41.88. These States are generally ranked among the most enlightened in the country, and yet this glaring injustice seems to pass unnoticed. In Delaware the men teachers receive \$36.60, the women \$34.08 ; in Maryland the men \$48, the women \$40.40 ; in South Carolina the men \$25.46, the women \$22.32 ; in Florida the men \$35.50, the women \$34.



From these figures it will be observed that when the salaries of the sexes are very low they are nearly equal—that is to say, when the salary of the man is beggarly that of the woman reaches the verge of starvation and cannot be reduced any lower.

An argument, if argument it may be called, commonly used by school officials in favour of this unjust disparity between the salaries of men and women who perform like service is that men have usually families to support. But why not carry this argument to a logical conclusion? If one man has a family of six persons he is entitled to far higher compensation than a man who has a family of three persons. And should he be so fortunate as to have a family of nine, his salary ought to be increased three-fold. The man who obtains additional compensation solely on account of the size of his family is simply the recipient of charity. Those who use this flimsy argument against equal salary for equal work forget that thousands of women teachers have also families to support—invalid parents, widowed mothers and younger brothers and sisters.

There is, however, one reason why men teachers should receive higher salaries than women, and that is that the supply of women teachers greatly exceeds the demand, and the reverse is the case as regards the men. We have not far to go to find the cause for this deplorable fact.

In the ups and downs of American life—rich to-day and poor to-morrow—young women educated in “finishing schools” (which never finish) are often suddenly called upon to earn a living. They have no business talent, they are unfit for literary work, they are ashamed to do menial work, and hence they instinctively turn to teaching as the one respectable calling open to them.

They may have little practical education, no training whatever and not even love for the work, but nevertheless they fancy they can teach. They can keep school and the school will keep them until they can do better.

There is a great future for women teachers in the United States. Normal colleges and schools, teachers' institutes and normal departments of great universities, to which may be added more enlightened superintendents, have accomplished excellent results during the last ten or fifteen years in elevating the teacher's vocation.

The study of psychology and its application to the science and art of teaching have produced a superior class of women teachers who can readily obtain desirable places at good salaries.

THOS. HUNTER.

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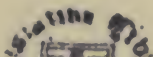
## HEADS OF GIRLS' SCHOOLS.

*Three of Them Who Were Notable for Strength of Character.*

*—Miss Louise Fischer Explains how Success Depends  
on Personally Impressing Pupils.*

It has been said that a conscientious teacher, no matter how successful she may appear to be, seldom becomes rich in her calling. Nor is success to be judged by the amount of money laid up, for there are other things more important, one of which is the kind of woman that is turned out. A teacher's influence is often greater than a parent's. Of those whose pupils have ever been anxious to prolong her fame and extend to others the instruction received from her, Emma Willard's name is perhaps best known.

Such women as Mrs. Russell Sage, Mrs. John Munn,



Miss Maria Mitchell and Miss Mary Knox, most of whom were pupils of the honoured Emma Willard, the pioneer of the higher education of women, have written so much and so well of her that one who knew her only after she had given her work into the hands of her noble daughter-in-law, Mrs. John Willard, can scarcely do her justice.

In 1814, when she began her life as a teacher in Middlebury, Vt., she was already known, not only as an earnest and intellectual but also as a learned and highly accomplished woman. Sixteen years before the college at Holyoke was founded, in 1821, she opened a school for a broader education for girls, and one that was far in advance of the times. She evolved a new spirit in education, and through her it rose in the first half of the century to be a sustaining social order. Her influence was felt far and wide, and her boarding and day school in Troy became famous, not only all over this country, but in France, where Lafayette, who truly admired the stately, noble woman, whose face showed her character, had made it known. In England, too, where her histories were used, she was highly estimated.

Her philanthropy was as great as her learning, and no one desirous of a good education ever appealed to her in vain; nor was there any difference shown between the rich girl whose purse was lavishly supplied with money and the poor one dependent on her bounty; and no one ever found out from her upon whom she bestowed her benefits.

Much was made of public examinations, which were conducted by the most celebrated professors from the college. Everything was done upon a broad and thorough plan, just as it is now in the new Emma Willard Seminary, in Troy.

Her dress was never showy, but always rich and in



perfect taste, for she understood the power which a faultless attire gives a teacher, not only over her pupils but even over their parents and the world at large. She was a member of the Episcopal Church, and was buried from St. Paul's, in Troy, in 1870.

Perhaps no school in this country was ever larger, yet at her death she was by no means a rich woman.

In Constance Fenimore Woolson's "Anne," Mrs. Vanhorn thus speaks of Mme. Moireau's school: "An establishment where the extreme of everything is taught, and much nonsense is learned in the latest style."

Mme. Moireau is described as "a Frenchwoman, small and old, with a thin, shrunken face and large features. She wore a plain black satin gown, the narrow skirt gathered in the old-fashioned style, and falling straight to the floor. She was never a handsome woman even in her youth, and she was now seventy-five years old; yet she was charming."

The character of Mme. Moireau was drawn from the celebrated Mme. Chegaray, who came to New York during the insurrection of the slaves in San Domingo, and who established in Madison Avenue a fashionable school for young women. The pupil Anne was Constance Fenimore Woolson herself, who was considered a good scholar, but rather eccentric. Her description of Mme. Chegaray is true to life. The noted teacher was a woman of marked character, and her school was for a long time patronised by many of the best New York families, as well as by rich Southerners. This was before the Civil War. It was said that no matter how awkward a girl was when she came there, when she left she was a graceful and polished woman who had "learned to put on the right clothes in the right way."

Other schools might have public examinations, and aim

at higher education, but Mme. Chegaray knew nothing of such innovations. She tried simply to make her pupils gracefully feminine, and she accomplished much good in a mannerless generation. She possessed that tact and graciousness of mien which are not easily acquired, and which are the qualities that have made Mrs. Cleveland and Mrs. Hobart so helpful to their husbands.

After the French and German fashion, her girls were taught to address her with the affectionate "tante," and when they came or left were kissed on both cheeks. All her pupils were fond of her, for she had the wisdom to know that it is detrimental to gain even a dog's ill-will. She was always dressed in exquisite taste, like a real Frenchwoman, but never used her clothes to disguise her age.

Although the school was for so long the largest and most expensive in the city, she died at the age of ninety-eight, at the home of her old friends, the De Russeys, in New Brunswick, N. J., a poor woman; the two fortunes which she had made in teaching had been spent upon her relatives.

She died as she had lived, a faithful but by no means bigotted Roman Catholic.

In the thirties the City Fathers of the good old Dutch town of New Brunswick, N. J., felt the need of a thorough school for girls. The college and preparatory school of Rutgers provided adequate advantages for the boys, but no one in that day would have allowed the girls to be educated under the same roof. Even in the sixties Dr. Howard Crosby shocked the community by proposing such a thing, and to-day the girls can go no further than the preparatory school. The townspeople wanted a woman to teach their future women, and, as no one competent for the position could be procured at home, a com-

mittee was appointed to seek one elsewhere. In Darien, Conn., a young girl, not yet twenty, was becoming known as a teacher, and the report reached the slow old town that she could make even the dullest pupil learn and the most unruly behave ; that a tap from her switch brought to order the most restless. In those days it was believed that

“ A woman, a dog or a walnut tree—  
The more you beat them, the better they be.”

A deputation, consisting of David Vail, Ephraim Smith and a few others, therefore secured Hannah Hoyt's services. The school building still stands on the corner of George and Paterson Streets. It is now used as a post-office, but for over forty years Miss Hoyt kept school there.

It was the best-known and most-successful school that New Jersey has ever had, and the boarders came from every part of the country. In my day we found that she cut her pupils more with her sharp tongue than with her rod, although the lazy ones frequently had their ears flipped by her nimble fingers. At the present day a teacher whose temper is not more serene could hardly succeed.

Miss Hoyt tried to keep dull pupils up with the bright ones, much to the disadvantage of the latter. Her method was something like that of the public schools, and lessons were reviewed again and again, until even the slowest knew them by heart. Indeed, she insisted upon having the history, as well as most of the other lessons, repeated word for word. Consequently, a book was seldom finished, as this is slow work, but at the end of the year it was dropped, and a new one taken up the next term.

It was almost impossible not to learn arithmetic thoroughly from her, as no rule was left until each member of the class had mastered every example under it, and the year's work was again reviewed at the close of school.

The public examinations were a great bugbear and were conducted by Rutgers professors, but, as most of the subjects had been committed to memory, there were seldom any failures.

She cared little for dress, and the same clothes were worn for years without any alterations, but she was never untidy. She was a most conscientious teacher, made much of Latin and Greek, and thought that life required sterner stuff than the so-called accomplishments, of which she possessed none herself.

Although her school was always well attended and her tastes were simple, she died in the seventies, possessing little money. She was a strict Presbyterian of the old school.

Of all the schools in New York City, not one has prospered for so many years under the same management as that of Dr. and Mrs. Gardner. As I am writing of women I cannot at present say anything of the genial, kind-hearted doctor.

Mrs. Gardner was a pupil and a teacher at Mme. Emma Willard's, and afterward taught at Mme. Chegaray's. In her teaching and bearing one can see the influence of both these great educators. Earnest and dignified, and requiring faithful and intelligent study, yet laying almost as much stress upon outward appearance as Mme. Chegaray herself, she takes a personal interest in her pupils' recreations as well as in their studies. She does not always grant their requests, but they know that she will be just to them, for she is kind and sympathetic. It is said that she has never been known to lose her temper ; there-



fore all respect her, and some of the finest women in our country have been her pupils.

Her favourite branch of study is geometry, and no girl ever graduates from her school who does not thoroughly understand that science as far as she has gone into it. Her "Histories in Rhyme," too, are a great aid to this study. The examinations are always written, and she keeps her school up with the times.

She is a member of Doctor Parkhurst's church and is also his friend and admirer.

These great teachers, then, owe their success to their tact, their gracious manner; to the requiring of thoroughness in study, not making class distinctions; to an individual interest in their pupils, and to serene tempers, impartiality, carefulness in their own dress and requiring the same from their pupils; to stamping their personality upon those whom they teach, and to keeping up to, and if possible ahead of, the times.

LOUISE FISCHER,  
New Brunswick, N. J.

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## QUALITIES OF THE TEACHER.

*The Requisites for Success and the Cost of Preparation.—How Women May Fit Themselves to Teach, and the Duties and Rewards of the Profession.*

"WHAT is requisite?" Character first, for she who is to mould character must possess it. This embodies such qualities as integrity, accuracy, punctuality, self-control, cheer, courage, patience and dozens of the minor lights which illuminate the personality and make a magnet of the teacher.

Education comes next; but not all, nor nearly all, of it

is to be gained from books or at school. Some of it must be so acquired, but this must be added to, supplemented and enriched by observation, experience and contact with life—places, people and things. A high-school and normal-school training will put into systematic order that which has been already gained, will broaden the horizon and help to “level up” to a high ideal. The more time that can be given to study the better, but no one need despair of doing good work as a teacher even if college and university degrees are unknown.

Health is the next important factor for success as a teacher, and this must be built up; petted and caressed if weak, and looked after in points of air—breathing and ventilation—dress, diet, bathing, exercise, rest and recreation. Each of these needs attention, and in detail. Headaches, backaches, dyspepsia, etc., should be unknown to the teacher who must meet and face problems of intellect, morals and physical progress, taking the mother's place in a measure, and often that of doctor, pastor and friend, as well as teacher.

Teaching makes a great drain on vitality, and teachers need good food in large quantities, easy dress and plenty of out-of-door air, with at least eight hours of sleep on a good bed in a dark, quiet, well-ventilated room.

Common-sense is an absolute requirement in the disposition of a successful teacher, and after she has learned all the principles of psychology and pedagogy—if that were possible—if she has not common sense to apply and adapt them she will find herself on the minus side of the sign. Learn to think for yourself, and to use common sense in all your work. This includes tact, courtesy and patience.

The cost of preparation depends upon where that preparation is made. In New York City there is a Normal

Training College for Girls, presided over by Dr. Thomas Hunter and free to the public, or at least to such as can pass the entrance examination. For the girl who has a home in New York where she will not have to pay board, and if carfare is not a necessary expense, the cost will depend upon the amount she must spend for clothing and incidentals. Good board, with rooms, can be had as low as \$5 a week, for those who have no home here, and the course will occupy three or four years, dependent upon the girl's ability.

New York State has a dozen or so State normal colleges. They are situated at Oswego, Albany, Brockport, Potsdam, Fredonia, Geneseo, Cortland, Oneonta, New Paltz, Jamaica, etc., where the tuition, text-books, etc., are free and the living expenses low. Certificates from any of these pass current as testimony of ability in most places, although some superintendents will not endorse them. Most of the other States have similar institutions, supplemented by teachers' training classes in academy, high school and union school.

The county institutes and county normal schools, held from one to six weeks annually in most States, also help the struggler after "more light," or at least that is their mission. If a teacher wants to climb, the ways and means are many, the open doors numerous.

I think the great tendency of the city teachers to-day is to do too much, rather than too little, in the way of self-help along the lines of study; but in the case of the young and the inexperienced girl this is almost indispensable. In her case I always advise: Go slowly. Study for a term or a year; then stop and put in practice what you have learned, and sift the useful from the merely ornamental, selecting what you need, and then go back to pick up the next year's study with added intelligence.

“Salary?” That depends. If you begin in a country district in the summer you may have to take as low as \$3 a week; in the winter that same school will be likely to pay about \$7, possibly as high as \$10. From this point the salary ranges all the way up to \$15 in the country and higher in some cities, although the grade teacher who is doing first-year work anywhere need not be alarmed over any prospect of an immediate access of surplus wealth, as the world reckons wealth. Promotion and price depend more upon the individual than upon set conditions. I have known a beginner to go into a primary department and get \$400 a year. Make yourself indispensable anywhere, and price will never be an objection.

Work in the private schools is usually easier and sometimes better paid.

There are few situations where greater helplessness is felt, where one is more at sea without compass, sail, mast or rudder, than that which confronts the young graduate who for the first time finds herself face to face with from thirty to sixty active typical young Americans. Heretofore she has had behind her the critic teacher, while before her were the well-bred children of the “model” school in which she has had her meagre training—our own City Normal College gave weeks of this work during the last year of the course. One’s beautiful theories of pedagogy scatter like dust before the wind in the face of this little kingdom of restless, keen-eyed, loving or disobedient subjects, as the case may be.

How, then, shall she go to work? What is the first thing to be done and how? How are the first steps to be taken which shall draw her nearer to the gilded palace of success?

First—I would say, practice the fine art of adaptation. Fit your work and working manner to the conditions by



which you find yourself surrounded, be these what they may. Don't climb imaginary ladders in order to reach up after stars to crumble for your class, when all that they require to give light is a plain tallow-dip. Don't be too highly scientific, in other words, for the common understanding of the average child—for you will find yourself dealing with "averages" much oftener than with prodigies. The precocious are less in need of your help, anyway, than is the common child. Use common sense and avoid extremes.

Second (and to many this ought to have been first)—Don't give too much thought to your personal dignity. Most of us have a great natural capacity for trying to "show off," and there's no keener-eyed detective in this line than the average young American. Real dignity he appreciates; but you had better get rid of that which has to be advertised in order to keep it in full blossom for the benefit of spectators. Cultivate sympathy, common sense, patience with human nature, rather than waste too much vitality on bolstering up a false dignity; but always dignify your dignified profession by your love for and enthusiasm in it. Put your best into it, and make everything else subordinate thereto, and you will not need to plead for your dignity.

Third—Take counsel of experience. Don't for one moment think that because you have graduated, and even with high honours, you are going to steer clear of trouble, even though you have a guide book in your cabin locker that tells you how to meet the ordinary events of your work. You will find the first few years full of emergencies that seldom come alone and never twice alike. These you must meet at the moment. Judge for yourself rather than depend too closely upon what some one else thinks is best for you under special or given circumstances. Get

your general principles from everywhere and from everybody, but learn to make the personal application yourself. You know the individual needs of your class or school after you have been in the work for a time better than any one else can tell you them, if you have done faithful, conscientious work—or else you have missed your calling and would better change it.

Fourth—Avoid unpleasant criticism of your patrons, your officials, your associates, your pupils, especially in public. Fault-finding grows by what it feeds upon, and a public rehearsal is rarely beneficial. Help to root out error wherever you find it, even at the risk of losing your official head.

Fifth—Learn all that is possible about your pupils, as to heredity, environment, character and its causes, and then train accordingly. Your full duty is not done when the lessons of the day have been developed. You must put each child in the way of making the most of himself and of his opportunities. This covers a larger ground than even the broadest curriculum, but is the minimum limitation which you should allow yourself at the outset. And you will often find yourself tempted to give too much attention to the “black sheep” of your fold. Guard, watch and feed them all carefully, wisely and lovingly—but don't rob Peter to pay Paul.

And, finally, look out for yourself financially, socially, spiritually, mentally, physically. If you find any part of your nature suffering because of your work, change it, or change something in the work that will bring you up to your highest standard and help you to reach out to the ideal which you have pictured. Less than this you have no right to accept in justice to yourself and to all concerned. Self-sacrifice is beautiful in the abstract; but if you are a really good teacher you are a real blessing to

the entire world, and neither the general world nor your corner of it can afford to let you immolate yourself upon a fanatical altar of sacrifice.

Take as great care of your health as you do of that of your pupils, and don't go into school jaded by overwork—nor overplay, for there is such a thing—pressed down by home cares and outside duties, nor give up all your leisure to attending pedagogical meetings.

Get just as much real, genuine fun out of life as you can, and while it is your duty to take, read and digest professional literature, and to attend professional lectures occasionally, I advise that you do not confine yourself to these : but that you frequently seek cheer, courage and information outside of them. Mix with the world socially and in business, so that you do not dwarf and grow narrow in your outlook. Read people, places and events, and profit as you read and experience, making all bring fish to your net.

And, withal, be not discouraged at the magnitude of the task before you, but of good cheer, remembering that it is only by little and little that perfection in anything is gained, and that, no matter what your discouragements may be, some one else has had the same thing to contend with, and that you can rise superior to them all and make each a stepping-stone to something higher, greater, nobler.

LUCY A. YENDES.

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## PRIVATE SCHOOLS.

*They Fill a Large Place in American Life.*

WHATEVER one may think about the advantages of the public school for the average American boy or girl, the fact cannot be denied that there is a large place in our

social system for the strictly private school. In managing the education of girls in such institutions many charming women find congenial and often profitable occupation.

These schools give at least a comfortable maintenance to their organizers, with a chance of something more. It is true that few proprietors of girls' schools have retired with fortunes, or with anything more than a modest competence. It is also true that many who began with nothing have ended their careers with no more than when they began. Yet the cause of failure to save a goodly sum from the earnings of a private school has almost always been a lack of business judgment, which would have led to the same result in any other occupation.

A woman who must undertake her own support begins the conduct of a private school with the best chances of success if she starts with a capital of wide personal acquaintance, which may have been acquired in social life or as an assistant in another school. Mothers who meditate intrusting their children to the care of some other woman, who must be to the young people during the period of homesickness and in times of illness a second mother to them as well as a teacher, need to know something about the qualifications of the head of the private school. Personal acquaintance is better than public reputation as a means of winning the confidence of parents, especially in the early years of the school.

The most successful private school for girls are located in or near the large cities. The cities themselves are educational, with their museums, libraries, art galleries and opportunities for enjoying the drama or opera. At the same time, no location is complete unless it is thoroughly healthful, and unless there is a sufficient population in the close vicinity to make it possible to obtain a



good attendance of day scholars, who live at home but go to the school every day for recitations.

With location well selected, with a good acquaintance to begin with, proper advertising and suitable reference, there is no reason why a sympathetic and intelligent woman should not do well in the management of a girls' school. And there is a field for the employment of several other women in each of these schools as teachers and housekeepers.

No such school can begin its existence without some financial capital. This is not often difficult to obtain in some of the suburbs of a large city. A first-class girls' school adds to the attractions of the suburb for the better class of residences, and is an excellent advertisement of the suburb itself. In a number of well-known cases those who have realty interests in a suburban village, with an intelligent regard for their own interests, aided actively in the establishment of a private school. In one way or another, whether the ambitious woman locate her school in the city itself or in a suburban town, she must obtain the means to furnish one or more buildings with the proper outfit, and if the enterprise succeeds she may expect to pay all her borrowed money, and become sole proprietor in the course of a few years. From that time on she may expect to lay something by for the "rainy day," besides winning distinction in the noble profession of educators.

MRS. J. C. HAZEN.

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### WOMEN AS SCHOOL OFFICERS.

IN the field of education woman finds her employment mainly as teacher or the proprietor of a private school.

She is eligible, however, to a share in the management of

the public schools in several States ; and, while the total number of offices open to women is comparatively small, yet it is worth while to mention the facts.

In Colorado and Wyoming women are the State superintendents of schools.

There are twelve city superintendents of schools who are women, and 228 women who are county superintendents of schools in the United States.

Women may hold the office of county superintendent in Connecticut, Idaho, Illinois, Indiana, Kentucky, Louisiana, Minnesota, Montana, North Dakota, Oregon, Pennsylvania, South Dakota, Tennessee, Wisconsin and Wyoming.

In all the States named, except Kentucky, Montana, Tennessee and Wyoming, she can hold nearly every school office there is.

In New York State women can be school district officers and commissioners.

And, finally, women can be local town or district school officers in Arizona, California, Colorado, Iowa, Maine, Massachusetts, Michigan, Nebraska, New Jersey, Ohio and Vermont.

## AUTHORSHIP.

### FICTION A HOPEFUL FIELD.

*Woman in Literature.—The Greatest Mistake Is to Write about Things Outside One's Range of Personal Knowledge.*

THE outlook for woman in literature is not very different from her outlook in any other field or profession. The woman who would succeed in authorship or editorship must remember that literature, like art, is a jealous mistress, and permits of few rivals. She must be willing to consecrate her time, thought and strength to the work she has in hand. Qualities of accuracy, promptness, method and fidelity are as important here as elsewhere. She needs, too, a certain business knack, so that she may adapt her wares to her purchasers.

If journalism be the aim of the ambitious young girl just leaving college, it is quite probable that she may have to begin on the lowest round of the ladder and work her way up, and while there is room at the top, the lower rounds are apt to be very crowded. Therefore the young woman who means to succeed will disdain no small assignment, and will undertake willingly any obscure task which may be given to her. While the broad culture and mental discipline which are her dower from her college will enable her to do the best work wherever she may be placed, she will soon discover that what we used to call "the ordinary English branches" will stand her in good stead in the daily task.

The successful woman author or journalist must know how to spell, and must be so impressed with her duty to her mother tongue that she will use it with correctness and elegance. An intimate acquaintance with the masters of literature will greatly assist her, partly in an enriched vocabulary, partly in facility in writing, partly in grace of style ; but when all else is said, writers are born and not made. One finds the writing talent cropping up unexpectedly in some bright girl who has had comparatively limited advantages, while it is entirely absent from one to whom the schools have lavishly given all they had to bestow ; and therefore, to begin with, one who aspires to success must have, at least to a certain extent, this blessed writing talent which the fairies have dropped into her cradle at her birth.

These are days when everybody reads and almost everybody else tries to furnish the reading. The special temptation of the novice is to attempt that which is lofty and far afield. A woman who knows all about dishcloths and dusters sends verses to the magazines, and is dismayed at finding them declined. The possibility is, had she written about homely house-keeping and sent her work to a homely house-keeping paper, it would have been received and paid for.

Common sense is a requisite of success in all departments of life. It is very evident that one must have a certain amount of this if she would make her mark anywhere. In accordance with this plain, every-day essential, the literary aspirant will make herself depended upon. If she undertakes to do a thing, she will do it. If she promises to be at a given place at a given hour, she will keep her appointment. She will not neglect her health, for on its maintenance hangs her ability to keep her word when she has made an engagement.

Perhaps the greatest danger in her case will be that she will attempt too much. A woman simply cannot succeed in literature or journalism and at the same time go freely into society or devote all her evenings to amusement. She will need her full modicum of sleep. She should have good food, and plenty of it. She will find it wise to dress with a view to going about comfortably and at her ease in all weathers. Not losing a particle of her womanliness, she will not stand upon it to the exaction of drawing-room courtesies from busy men in business hours. In short, her common sense will pervade everything that she does.

The woman who would succeed must also study carefully the public whom she addresses. It is not worth while to send a thoughtful and philosophical essay to a society paper, nor a child's jingle to a stately review. Women sometimes make the mistake of trying to write on a subject of which they know nothing. Thus, to a woman who has made science of music her study during many painstaking years there came one day a flighty telegram from a young woman to this effect: "Please wire me all you know about Norse music. I have to write an article on it for such a paper by such a date." Manifestly this was not the way to undertake such an exploit, and there was a singular dulness of vision and lack of conscience in the woman who could make such a request at such a source.

The woman who would successfully fill her place in the literary field must rise above mere mercenary considerations. The need of money and the desire to earn it are perfectly legitimate incentives, but no one who does the best work ever does it for money merely. It is everlastingly true that "man shall not live by bread alone."

MARGARET E. SANGSTER



## THE SECRETS OF PENCRAFT.

*Little Things Which Writers Really Ought to Know.—  
Advice to Women Who Aspire to Sell Manuscript  
to Busy Editors.*

THREE things are essential to success in pencraft—to have something to say ; to know how to say it ; most important of all, to know how and where to market it after it is said. Nature, education and environment have much to do with the ability to succeed in the first two. The vital third rests almost wholly with the intending penwoman. The best, the only way, to find out where and how to sell manuscripts is to read current periodical literature, not at haphazard, with languid lack of criticism, but alertly, comprehendingly, looking all the while as to the why and wherefore of everything that goes in.

Every publication worth considering has its own definite aim and atmosphere. Aims and atmosphere, of course, have points of contact. What you need to look out for is not their likenesses, but their differences. Once upon a time I submitted a story to a veteran publisher who has found millions in the business. In returning it he said :

“ I like your story immensely ; I should print it but for a single line in it. You speak of the heroine as ‘ of the county aristocracy.’ My public would not bear that—would not bear, in fact, any recognition of the fact that there are such things as social class distinctions. If I printed your story it would call down on me an avalanche of angry letters, and maybe cost me some lifelong subscribers.”

The incident is trivial, but worth telling, as showing how many things go toward determining acceptance or rejection.

Another benefit of thus reading with a purpose is the training it may be made to afford in the use of words. Never copy slavishly anybody's style—not Stevenson's, not even Shakespeare's if that were possible—but whenever a happy collocation of words arrests attention make mental note of it, even though the words may seem unlikely to serve any immediate turn. Thus you secure a vocabulary. Vocabularies are exceedingly handy things to have when your pen must strike a racing gait.

A greater benefit derived from them is that you may escape the thrall of the hackneyed-conventional. Unusual words flung with malice aforethought at an inoffending subject are in the worst possible taste, but to use usual words unusually is among the master secrets of style. It gives a touch of distinction to the simplest subject.

Yet another advantage to be gained by studying the magazines and newspapers is an accurate comprehension of the literary mode of the moment. Literature is like love and war—eternal; nevertheless it is subject to fashions. If you doubt it, compare the books, the magazine stories, even the news items of ten years back, with those of to-day. A case in point is the dialect story, more particularly negro dialect. The epoch of "Mars Chan," "Meh Leddy," "The Grandissimes," etc., has seen its apogee. Nowadays even Mr. Page and Mr. Cable have taken to other manners of writing. While a story with a good deal of story in it—the only kind, to my mind, in the least worth writing—has always a certain vitality, it is more than a question whether even such tales as Saxe Holm's, if they came out to-day, the same in line and letter, would get more than casual attention.

The actual work of making manuscripts needs but a paragraph to describe it; that is, as to its material side. One point worth consideration is always to use good

paper, and plenty of it. That is to say, do not cramp your sentences nor place your lines too close.

Typewriting requires the double space. Well done, it adds to a manuscript's chances ; ill done, it had better not be done at all. For a crabbed or illegible long hand, the reader may make the excuse that it was the writer's best. With a machine, poor copy has but one single reason for its existence—slovenly carelessness. Teach yourself to think at the machine—it is ridiculously easy. Teach yourself also to be a good typewriter—you can soon make perfect copy, easily and rapidly, if only you will set yourself sedulously in the way of doing it.

But typewriting is not essential. Personally I would rather read legible penwriting than the clearest type. No matter how you write, do not send off scratched or blotted or blotched sheets. If you spoil a sentence, a paragraph, hopelessly, take a fair new sheet.

For mailing use small sheets ; about four inches by eight are best. Send them flat. Crease the ordinary typewriter paper once, crosswise the middle. For both use big envelopes, preferably smooth manilla ones, which are strong, neat-looking and cheap.

Whether or not you shall send with your manuscript a letter to the editor is one of those matters of taste about which it is idle to dispute. But regarding letters of introduction, friendly criticisms from eminent authorities, and so on, they are worth to the young writer exactly the paper they are printed on. This is a frozen fact—every manuscript sent to a reputable editor gets some sort of examination. If it carries its own letter on its face, it is likely to be read through—often more than once.

Then there is but one thing to be considered—whether or not it suits the needs of that particular publication. If it does, the editor jumps at it. If it does not, he sends

it back, even though his most familiar friend had commended it to him. In fact, judging solely by the intricacies of our human nature, the letter of introduction may possibly work harm. The most of us resent an attempt to make up our minds for us, and richly enjoy having our own sweet way and will.

Whether it is better to carry manuscript or send it, always depends. Sometimes two minutes of talk go a long way in your favour.\* Two hours of talk will kill the chances of a Kipling. Remember, the editor has other business than seeing you, even though you may be among the most charming works of nature—and art. Commonly he is paid a salary (commonly also he bears a conscience) and wishes to earn it. If you can trust yourself to be brief, business-like, yet thoroughly womanly, you may beard the lions editorial—usually most gentle lions—in their dens, to the betterment of your chances. But if you have a hobby, a grievance or a mission, in pity forbear!

Never, never, never—I should like to write with the emphasis of double leads—try to make capital of any disadvantage you may suffer. Neither your poverty nor losses nor your womanhood can be laid at the reading public's door, hence the editor, the reading public's middleman, has no sort of concern with them.

Another thing, one that applies most to working journalists, never permit yourself to forget that what is unbecoming a gentlewoman is doubly unbecoming a newspaper woman. That is to say, never let yourself do anything simply because a woman's doing it would make the world stare.

Dr. Johnson said of a woman's book that it was like a dog's walking on two legs—the wonder was not that it was ill done, but that it was done at all. The moral is,

take any assignment that you can fill acceptably, regardless of sex, but take none that might be given you simply because there would be a sensational fillip in seeing how a woman would discharge it.

The best English, and plenty of it, is hardly good enough for real newspaper work. Try always to say what you have to say freshly, picturesquely, in the fewest possible words, with the strictest possible regard for accuracy. Never "fake" anything. If you cannot find a story, have the courage to say so. If you find a nasty story, have the supreme courage to leave it untold. Let it be understood that you are dependable, accurate and given to noting the small things which give verisimilitude. If Fate is unkind and sends you interviewing, pray for double stocks of tact and discretion. It is often unsafe to put into people's mouths the things they say, and extremely safe to put there the things they would like to have said, only they did not know them to say.

MARTHA McCULLOCH WILLIAMS.

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### GOOD WITS, PEN AND PAPER.

*Mary E. Wilkins on the Essentials for Authorship.—Excellent Matter Will Not Be Rejected Successfully by Every Editor.—Originality.*

OF course, it is understood that no girl can become a successful writer of short stories or books unless she has a certain amount of natural ability in that direction. Otherwise all the advice in the world must be of no avail. There must be a spark, however small, of genuine talent in order to have a flame.



When this talent does exist the simplest road to success is the best. There is really little to do except to provide one's self with good pens, good ink and paper, a liberal supply of postage stamps and a more liberal supply of patience, sharpen one's eyes and ears to see and hear everything in the whole creation likely to be of the slightest assistance, and set to work. Then, never cease work for the pure sake of the work, and never write solely for the dollars and fame, while one lives.

A young writer should follow the safe course of writing only about those subjects which she knows thoroughly, and concerning which she trusts her own convictions. Above all, she should write in her own way, with no dependence upon the work of another for aid or suggestion. She should make her own patterns and found her own school.

When it comes to placing stories, books, etc., there is nothing to do but to send them to editors and publishers, with the firm belief that no article really worthy of acceptance will be rejected by them all. Such a result is very unlikely, and it is generally safe to conclude that there is some defect, if not of art, of adaptability, in the article.

The influence of others in placing work is very much overrated. I doubt if many successful authors can attribute their success to anything but their own unaided efforts, and if many can trace the acceptance of first articles to words or letters of recommendation to editors from influential friends.

The keynote of the whole is, as in every undertaking in this world, faithful, hopeful and independent work.

MARY E. WILKINS.

## JOURNALISM HAS CHARMS.

*Mrs. Alden Writes on News-Getting and News-Handling.—  
Probable Earnings, Qualifications for the Work, and  
Methods Which Lead to Success and Advancement.*

JOURNALISM proper, as a field for the activities of women, offers many rewards objective and subjective. At the beginning, let me explain what I mean by journalism proper. It is not the mere writing of pieces for the weekly, monthly or daily newspaper, or the mere drawing of a salary in a position held by strictly extrinsic pull or influence. It is the conscientious, continuous earning of a living, as reporter or editor, in the collection or handling of daily news. The objective rewards, summarized, mean an honest, reasonably liberal maintenance. The subjective rewards, summarized, mean a perpetual broadening of the intellectual and spiritual horizon of the worker.

Twenty-five years ago woman was hardly known in daily journalism. Mrs. Sarah J. Lippincott (Grace Greenwood) had contributed political and sociological essays to several newspapers; so had Mrs. J. C. Croly (Jennie June). James G. Blaine's sister-in-law, Miss Abigail Dodge (Gail Hamilton), was also a valued though desultory contributor. Earlier than this, Victoria C. Woodhull had offered to *The Herald* her series of articles on "The Tendencies of Government," and these were printed in the spring and summer of 1870, but were hardly treated seriously by the elder Mr. Bennett.

One of the first women to make a name for herself as a regular salaried employé of a New York newspaper, in a news-getting capacity, was Miss Midy Morgan, the live-stock reporter of *The Times*. She came from a good Irish family, was thoroughly educated, had travelled all

over the world, and was one of the best judges of horse-flesh in the United States. To some of her closest friends she used to show a gold medal presented to her by Victor Emanuel, King of Italy, who had commissioned her to buy a hundred horses for the royal stables, and had thought her good judgment and economy worthy of special recognition. Miss Morgan's work for *The Times* suited her, but would not have been congenial to most women, as it involved a daily visit to the great stockyards in the neighbourhood of the metropolis. No man could have been more conscientious about doing this work well and equally well in all sorts of weather. She was also a contributor to *The Tribune*.

Miss Nellie Hutchinson was for many years in charge of a "Personal and Humorous" column on the editorial page of *The Tribune*, which was perhaps more widely quoted than any column of its sort in the United States. She was also one of the most trusted literary and dramatic critics in America. Miss Hutchinson (now Mrs. Cortissoz) is yet a member of *The Tribune* editorial force.

In later years, largely because of the success of a few womanly and able attachés of large newspapers, women have entered the journalistic field in increasing numbers. Their presence there has lost its novelty, and no longer calls for comment.

Salaries differ with different localities, the character of the newspaper concerned, and the personality of the individual worker, because personality is everything in the getting of news and the writing of criticisms. Salaries range from \$15 a week to \$80. There may be one or two women in legitimate journalism who are making more than the latter figure. Until experience has done its perfect work no young woman can expect to earn

more than the average salary of a reporter, say \$15 or \$25 a week. This is, in New York City, only a little less than men are receiving for the same work. In some Western cities, I understand, the rates are slightly higher. I know of one woman in Denver, Col., who receives \$30 a week for reporting.

The presentation of facts as to what women are doing in their various organizations, church, charitable and literary, in which *The Tribune* has led the way, is rapidly becoming an essential feature of American journalism, and in this field women have the advantage. They can reach the sources of news more easily than men, and are, indeed, less likely to be hoodwinked by those who seek personal advertisement, who are often at the front, even in worthy organizations. In other words, it takes a woman to catch a woman, and the newspapers are realising that fact more and more every day.

Literary and art criticism, so essential to any great modern newspaper, is open to women equally with men. The beginner may always hope to succeed if she can develop sufficient culture, acuteness and skill in writing.

As for advancement in her calling, therefore, the reporter need not feel that she is hopeless; but if she will take my advice, she will temper her ambition with a consciousness that a newspaper demands no work that is higher or more dignified than the collection of news. It is certain that all the human sympathy, all the dramatic sense, and all the logic of the brightest graduate of Wellesley, Smith or Vassar will be required to grasp the essence of a news story, perceive the facts properly, and express the whole in English as pure and understandable as that of the King James version of the New Testament.

Let me warn the aspirant against philosophy and fine writing. No matter how clever a woman may be, there is

little chance that she will be able to rival Locke, or Bacon, or La Rochefoucauld, or Montaigne, or Benjamin Franklin, at first. If she tries to deal with generalities and write glittering introductions, her copy will be cut to pieces unmercifully, because her remarks are likely to be either all wrong or all stale. The living, breathing world is intolerant of upstarts and imitators. The living, breathing story of what has happened is demanded from her pen. That is the news. That is the new thing. As for style, the shortest words, the shortest sentences, the clearest forms of expression are the best. Addison is obsolete, and Kipling is the best model, if a model the woman journalist must have. Frankly speaking, I would prefer to try a girl who has no model; she is far more likely to render her writing intelligible within a brief period of training.

The country girl should not come to New York with the intention of making a living in journalism, without enough money to make her safe from privation for six months. As for other qualifications, I shall try to enumerate them as briefly as possible :

First—A good common-school education. If the aspirant has broader culture than such an education implies, so much the better. She cannot possibly know too much. But English grammar and spelling are indispensable acquirements if tolerable manuscript is to be produced.

Second—A legible hand. If a woman can use a type-writing machine, there will be many occasions when she can make her manuscript better by so doing; but often the use of such a machine will be absolutely impracticable.

Third—The manners of a woman of good society. I do not refer to Society with a big "S." That is another



thing. The manners of the best people in Oshkosh, or Spring Valley, or Cripple Creek are good enough. But coarseness is unpardonable in a woman who is going out every day to talk with womanly women in the necessary collection of news.

Equipped with these qualifications, freed from nervousness by the fact that she is temporarily provided for, the young woman will find it worth her while to study newspapers before she goes into a newspaper office. She should learn what sorts of matter are printed every morning and ask herself whether, in the same fields, there is not some unprinted story that she knows or can find out about. If there is, let her write it up. With this article she may go to any office, and ask for the city editor or the editor of the woman's department. She will equally avoid coquettishness and constraint. She will say: "I am Miss Brown, of Stamford. I have come to New York to learn to be a reporter. I want a chance to learn. Please look over this story and see if it is worth using, and give me an assignment to try me. I am ready to do any work you can put me to."

The editor will say "Yes" or "No." If he says "No," she must try another office in the same way. She must not feel personally hurt or aggrieved if work is not immediately forthcoming. It is not Miss Brown, of Stamford, who has been rejected. It is an inexperienced applicant for work. If she persists in her study of newspapers and her attempts at news stories, she will succeed sooner or later in getting a trial. What then?

She must put her work ahead of all social engagements. She must be always on hand. The bird which is watching when the worm crawls out into the sunlight is the bird that gets fed. If getting a story makes work after midnight necessary, she must work after midnight without

murmuring. She must dispense with the idea that it is dignified to do one thing and undignified to do another. All are parts of the same whole. She must not give to her meals precedence over her work; yet she must eat with reasonable regularity, if she would preserve her health, and without health good work is impossible. She must dress for all weathers. She must always remember that it is her paper and not herself that is snubbed when any one refuses her news. She must feel herself just one finger of a giant—the press of America. She must get rid of the theory that a woman may not safely go into the streets of a city without an escort after dark. If she behaves herself she is in no more danger than is her brother. She must put truth above everything else, and avoid the fallacy that imagination can be made to take the place of industry.

If any young woman of ordinary sense will pay attention to all these points, she can make a good living as a reporter. She will find that the range of her understanding and her sympathies is being increased with every month of her work. She will be studying, not Hawthorne, or Hardy, or Howells, but the raw material of the novelist. Her daily experience will be a continuous education for the field of legitimate fiction. Humour and pathos will be entering into her daily life in a way that would be otherwise impossible. If she has talent or genius or executive ability her future is secure. Meanwhile her daily bread is provided for. What more could be asked for any vocation in life?

CYNTHIA WESTOVER ALDEN.



## TO WOULD-BE AUTHORS.

*Don't be Discouraged.—Editors Have No Grudge Against the Writers.*

THE girl who is easily discouraged stands a poor chance of winning in any calling or profession, and this is exceptionally true of literary work. Because a manuscript is rejected by one publication it does not follow that it is not exactly fitted to the needs of some other one. Therefore, when a too bulky envelope makes its appearance in your morning mail, instead of the thin but check-bearing one you were hoping for, don't cast it into the fire, Miss Literary, nor yet sit down and weep over the rejection. If you must weep, keep up a brave heart withal, and post your rejected story straightway to some other editor, and then, without waiting to learn its fate, sit down to write something better.

Another thing: It is only waste of time and postage stamps to cast your manuscript upon the troubled waters of literature without studying carefully the chart which shows the character of its safe harbours. An excellent and well-written story that is exactly appropriate for one publication will be altogether out of place in certain others. Find out by thorough inspection what particular kind of story a magazine usually inclines to. If your story is a simple love tale for the delectation of sentimental young women, don't send it to a magazine with a penchant for ghost stories and grewsome tales of adventure.

If it is an essay on the ethics of modern sociology, do not submit it to the editor of a fashion sheet. Above all, do not send poetry to any of the publications wherein rhymes are tabooed. Study the character of each pub-

lication before you favor it with the perusal of your manuscript, and thus spare yourself many a heartache.

Again, do not overload your manuscripts on other women who have achieved some degree of success. They still have troubles of their own, and the most successful woman cannot place worthless manuscript on the literary market, if signed by an unknown name. Remember that success depends upon you alone ; if there is merit in what you write, and you have patience and perseverance, editors are going to find it out ; otherwise nobody can help you.

Before I became an editor I believed with other aspirants that acceptance or rejection was too often a matter of influence or personal interest. Now I know that an editor is frequently obliged to reject an excellent article for the best possible reasons. First, the article may not be suited to his publication ; second, it may be exactly in line with something he has already used or is just going to publish ; third, it may be too long or too short ; fourth, the magazine may be already overstocked with manuscripts ; fifth, the editor may not be able to pay for it ; sixth, and so on, up to sixtieth, there may be plenty of reasons why his "with regrets" may be sincere.

Be not easily discouraged. Do not attempt to write unless you have something to say, and then try to say it in a convincing and, if possible, an out-of-the-usual way. Keep up a brave spirit and welcome rejected manuscript as the necessary discipline for moulding the successful writer. Send it forth with a prayer and a song—not a sigh. Practise patience and perseverance with a capital P, and you will push up to the profitable paths of a prolific pen.

HELEN M. WINSLOW.

## PROFITS OF AUTHORSHIP.

FINANCIAL success in literature cannot safely be predicted. Some of the most clever writers have failed to make a living. Many mediocrities have made fortunes. So fickle is public favour that a novelist often makes a hit with her first book and never afterward attracts much attention. Many writers of fiction have other resources for a livelihood or are in independent circumstances. Some are editors of magazines, like Mary Mapes Dodge and Margaret E. Sangster. Some do much newspaper work, like Mrs. M. E. W. Sherwood, Marion Harland and Mrs. Elaine Goodale-Eastman. A great number of women do, nevertheless, find in fiction an income sufficient to encourage them to make its production a life work. Among such known in this country and in England are Mrs. Frances Hodgson Burnett, Margaret Deland, Harriet Prescott Spofford, Mrs. Van Rensselaer Cruger, Mrs. Burton Harrison, Mrs. M. E. W. Sherwood, Amelie Rives, Ruth McEnery Stuart, Kate Douglas Wiggin, Mary E. Wilkins, Anna Katharine Green, Marietta Holly, Amelia Barr, the late Maria Pool, Elizabeth Stuart Phelps, Mary J. Holmes, Mary Hallock Foote, Mrs. E. D. E. N. Southworth, Mrs. Humphrey Ward, Marie Corelli, Olive Schreiner, Beatrice Harraden, Sara Jeanette Duncan and Mrs. Craigie (John Oliver Hobbes).



## DRAMATIC ART.

### SIXTY YEARS ON THE STAGE.

*Mrs. W. G. Jones, an Actress Since Van Buren Was President.  
—Reminiscences and Advice for Women Who  
Hope to Succeed.*

BECAUSE it is thought that my long career as an actress has fitted me to give advice to the aspirant to histrionic honours, I have been asked to give my opinion as to how a young woman wishing to go on the stage should prepare herself for it.

It is now sixty years since I played my first part, and I have met and known—well, all the members of the profession who have been heard in this country in my day. Two generations is a long time to look back, and yet I can remember distinctly my childish feelings when, at eight years of age, I stepped upon the boards in the character of the child Rose in “The Gambler’s Fate.” That is a play which, like many good ones, has not survived its period of production.

The beginner of to-day, with a confidence won during her training at the dramatic school, and her general knowledge of the world and of events gained by the unavoidable meeting and clashing of many personalities in the busy city of life, would feel that “The Gambler’s Fate” was an impossible piece, even to begin with. But it is not so much that the standard of excellence in the drama is raised now to a higher point, as that the standard is different.

## WHAT WOMEN CAN EARN.

Thus in giving advice to young people of to-day I can only say what seems to me to be the proper course to take, but as this course is not one I have taken I cannot vouch for its entire excellence.

In my youth schools of acting were unheard of, nor were they necessary. Members of the present-day dramatic schools, and all the young recruits in the profession, declare that candidates for the stage ought to study under a definite curriculum, just as they would do for any other profession, but I should like to tell what was done before there were dramatic schools where instruction could be had, and how the actors and actresses in those days prepared themselves for their calling.

To begin with, formerly people did not take up the profession so generally as they do now. Those who adopted it were, for the most part, born to it; their parents or relatives had been actors or theatrical people for generations before them. They were thus in a manner educated from birth to the technicalities of the profession; they were from babyhood before the footlights; they imbibed the jargon of the stage, and they had no illusions about it to overcome. A great deal of time was therefore saved in teaching what the student at the dramatic school must learn through precept rather than example and experience in every-day life.

If, in addition to this kind of training, the girl had genuine talent, was possessed of a good voice and a dramatic manner, she would readily imitate the best she heard and saw, and would come into especial notice at an early date.

Besides all this, the stock companies used to carry on an even succession of plays, and keep their members employed the year round; whereas now, unless a play has a phenomenally long run, the company composing the cast is disbanded when the play is taken off. So that an

actress's "season" may be months or weeks, according to the success of the play, but she is not employed on a yearly salary unless she is a member of a stock company which will go "on the road" when the city season is over.

True, salaries in a certain way are better than they were in the old days. The rate by the week or season is higher, but the expenses attached to the career are so much greater that the gain is not commensurate.

My first appearance was at the old Walnut Street Theatre in Philadelphia, where my father was for years engaged in the orchestra, and where I knew all the members of the company and did not feel strange or frightened. Indeed, the old stock company people were always like a great family, like brothers and sisters together, and rejoiced with each other in weal or mourned with each other in woe. It was the same everywhere.

I was for twenty-five years the "leading lady" at the Bowery Theatre, playing at both the Old Bowery and at the New Bowery until it was burned, and spent many happy times before the lights and behind the scenes in both houses.

As to the first steps for a would-be actress to take, I think that in these times she cannot do better, if she has had no childish training, such as I have spoken of, than to attend a dramatic school. Of course she will not do even this much unless she has shown some decided taste and aptness for acting. If she has had really good amateur experience, she would do better to join at once a good stock company, for nothing is so good as the actual experience gained before the public, where even practising is done as professionally as the "business" in hand.

As to how a girl can get into a stock company, there are various ways. She may know some one in the company who will introduce her to the manager; she may

know an outsider who will perform that service for her, or she may have to brace herself up to make the application.

In that case it will be as in every other business. The manager will politely tell her if he does not need her services, or he will give her a trial, according as she seems to suit for whatever vacancy he has. She is certain not to get a prominent part, but, however small a part is assigned to her, she will, if accepted for it, begin to earn something at once—not much, but a little.

Thus, she will be gaining an enormous amount of experience, not only in the business of her own part, but in observing how others treat theirs, and in acquiring a wider knowledge of human nature, with a toleration for differing characteristics in different people.

Salaries are not set. Each manager has his own rules, and the engagement is made for long or short periods, according to the company's whim.

Some of the companies furnish the costumes for all plays except modern ones. This is, of course, an immense saving and also relief to the actress. Naturally salaries are then lower. The modern, up-to-date gowns may be of use off the stage, and are not, therefore, a total loss to a girl if she does have to buy them. Many a girl makes her own clothes, especially while she is playing minor parts. It is possible to be well dressed on a small allowance, if one does not go in for the numerous small extravagances.

All young people are rather inclined to extravagances, to those small vanities which eat up the quarters, and so the dollars, and in our profession this is often marked. It is necessary to dress well, to eat well, and to have a thoroughly comfortable and wholesome place to sleep in, but it is not necessary to ride everywhere in cabs, to dine at

the most expensive restaurants or to have apartments in the dearest hotel in town.

If actresses will do as other business women do, take good care of their health and indulge in no dissipation, such as late suppers and extra exertion after their regular work, they will not break down under any amount of hard playing. Then, if they will demand no more in the way of luxury than they have been used to before they began to play, they will be able to save something from even a modest salary.

To advance to pinnacles of fame requires genius. Indeed, I think even moderate success requires a considerable amount of magnetism, and this is not so difficult to gain or to impart if there is real sympathy in the heart of the actress for human nature generally, and for the kind of nature she is portraying.

To gain this sympathy does not require scholarship. Some of the best scholars make the poorest actors because they are cold, while a girl who knows little outside of her rôle may be able to win her audience to complete sympathy with her. When, however, this ability goes with culture and with knowledge, the actress who has acquired them all will possess the secret of complete success.

Having won success, she must be sure to hold it, for, should popularity once begin to decrease, it is difficult to again revive it. To keep it, then, it must have been produced by real merit, and this merit need not be based upon excess of genius, but it must be based upon truth. However small the part, it must be played so truly as to carry conviction of the actress feeling herself to be exactly what she appears for the moment. I hold that truth and sympathy can accomplish nearly everything.



## THESPIS IS A HARD MASTER.

*Training of an Actress.—Physical Culture First—Then Voice, Elocution, Grace in Action and Bearing.*

TRULY of all arts the dramatic is the least understood. It is remarkable how many young people conceive the idea of going upon the stage, with apparently no conception of the fact that acting is a great art, which must be learned like any other art. With a little dramatic talent, they think, "Only give me a chance to get on the stage and I will show you what I can do," not realising that those who have reached a height in their profession have done so only through years of training, study, struggle and hard work.

To realise how great is this particular art, one has only to think how many so-called actors and actresses are scattered over the world and how few among them have reached distinction. One cannot name twenty-five real artists alive to-day without hesitating some time to consider who they may be, and those who are famous throughout the English-speaking world can easily be summed up upon the fingers of one hand.

When our oldest actors learned their art every theatre had its own stock company ; stars travelled alone, and were supported by these companies, and plays seldom, if ever, ran consecutively longer than a week, and often were changed nightly. This afforded the dramatic aspirant the most excellent training-school he or she could have : but in the present day of travelling organizations and plays of long runs the novice has little opportunity of learning his art. Consequently the dramatic school has become a necessity.

But too many young people do not consider the dra-

matic school seriously ; they do not see in it an educational institution to prepare them for their profession, but merely an open doorway to place them upon the stage.

Almost the first question asked is : “ Do you guarantee a position at the end of the course ? ” not “ What is your system of training, and after a thorough course of study what do you think will be my chance of success ? ”

Does the young man entering the medical or law school ask : “ Do you guarantee me a practice when I finish my course ? ” Assuredly not. He knows he must learn his profession before he can practise it. So, too, with the different arts ; the painter, the sculptor, the singer, the musician, and even the writer, no matter how great the talent, must all learn the technique of their art before they become artists.

They enter the institutions teaching their particular arts to study, and not for a supposed position they will furnish them at the end of the term.

Art in acting will not grow until people thoroughly comprehend that it is an art, and that in choosing the stage as a profession their highest aim should be to thoroughly fit themselves by hard work and study for their chosen career ; under these conditions the rest will follow.

No dramatic school in the country can honestly promise an engagement to a single individual at the end of a prescribed course ; it can only lend its influence to place the student in touch with the manager, and upon the favour of the manager and the ability of the student the engagement depends.

Managers are always on the lookout for the best talent, and the best talent is dependent upon a thorough technique. As Hamilton Wright Mabie truly tells us, “ Behind every bit of genuine art there lies a training always

arduous, sometimes vigourous to the point of pain," and also, in the words of Alfred de Musset, "It takes a great deal of life to make a little art."

The question is often asked, "How long does it take to prepare one's self for the stage?" It is a difficult one to answer; the length of time depends much upon the individuality, temperament, power of application and special talent of the pupil.

I should say that the very least time which should be considered even by the most capable is six months of daily study and instruction to furnish the student with the mere rudimentary technical skill, and we would advise not less than two years, where time and means will permit, to give a sufficiently finished technique to do justice to important parts.

Many young people have little idea, too, of the cost of dramatic training. A regular course, covering a period of six months, in a reliable New York school can scarcely be undertaken, including board and ordinary personal expenses, for much less than \$600.

Many, too, come from a distance with the idea of obtaining some light employment, partially to pay expenses. This is a grave mistake, as the training in the dramatic work is sufficiently exacting to employ all the time of the student, both in school and out. The hours in school are devoted to receiving instruction, and the outside hours to practise, study and the memorizing of lines.

The course of dramatic training is not infrequently a revelation to the frivolous-minded, and these sometimes sink by the wayside, never to be heard of again.

A little observation shows how few persons possess physical poise. The greater number collapse at the centre when they sit down. That men do so is apparent

from the wrinkles in their vests between the line of the chest and the bottom of the garment. Men and women walk without vitality in their bodies ; there is no balance at the centre of the torso or easy vital action from the hips.

A correct adjustment of the muscles means all manner of bodily grace, and, we may confidently add, perpetual youth. Through the development of the physical side of the nature the mentality becomes keener and more ready to receive outward impressions. Mind and physique are closely allied, and the training of the body to a perfect poise, with a high chest, easy shoulders and well-carried head, elastic footstep and expansive movements, cannot fail to arouse the inner being to nobler impulses and higher aspirations. Many persons who travel through the world with stiff, ungainly bodies and awkward movements might be just as easy and graceful as some envied friend or acquaintance if they only knew that grace is an art which may be learned.

With these physical accomplishments there is next the development and cultivation of the voice. As ungraceful movements result from misuse of the muscles, so defects in the voice are usually caused by bad habits of utterance. With the exception of the few persons who are afflicted with some radical malformation of the vocal organs, all voices can be trained in speech as well as in music to utter pure tone.

Nasal and other impure tones are generally acquired by unconscious imitation, and the fault can be eradicated by judicious culture. What can be more desirable in man or woman than a resonant, mellow voice and beautiful, cultured speech? And both voice and speech may be made beautiful and attractive. Surely, such a result is worth all the pains that may be required to produce it,

since charm of voice is one of the most important factors in creating and maintaining influence over mankind !

Besides the training in these two most important departments, one finds in the dramatic school an artistic atmosphere in the study of the best literature, which cultivates the artistic spirit. The student discovers new interests and beauties in nature ; the mind broadens and expands to higher ideals, and literature is read with a keener enjoyment and truer understanding.

Many persons afflicted with bashfulness and diffidence of manner find in the constant class association in a common pursuit, in the daily recitations and rehearsals of parts in a play, an invaluable practice in overcoming these annoying and oftentimes detrimental qualities, establishing in their place a self-possession and dignity of manner which no other form of training can so thoroughly give.

The world over, those persons succeed best who are physically and mentally controlled—possessed of good voices, with ability to express themselves in a cultured manner. They are self-poised and able to understand themselves, consequently are better able to understand others. And herein lies one of the secrets of success in the whole professional, commercial and social world.

We are fast beginning to learn that many defects which we have long considered natural to our own particular individuality are a mere matter of habit, developed through ignorance, lack of care and environment, and that in these days of physical and mental culture by the assiduous development of the desirable qualities, one may become pretty much the individual he or she most longs to be.

Of late years the dramatic school has been the finishing school where many a crude youth and maiden, and some:



a few years beyond that stage, have by careful study developed into graceful, polished men and women.

ELEANOR GEORGEN

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### EARNINGS ON THE STAGE.

*An Engagement the First Object.—Salary Comes Next in Order of Time.*

THE young woman who comes to a large city to go on the stage must bring with her a large stock of patience and perseverance, and money enough to live on for several months at least.

It is presumed that she brings youth, some beauty—the more the better—and talent, of course.

The best thing she can do to start with is to make friends in the profession. If she has letters of introduction she will find them useful. The novice should live in a professional atmosphere then, from the start, where opportunities occur to meet managers naturally.

The first and great effort is to get onto the real stage in whatever capacity, with a salary or without it; and this is effected either through a dramatic agency or by meeting the manager of a theatre and impressing him with the idea that the applicant is possible material for future prominence or greatness.

As a rule, the first engagement will bring the beginner out as one of a "populace," or miscellaneous group of people. The weekly salary will be from \$5 to \$6, if anything at all is paid. Costumes will be supplied by the management.

Once on the boards, the aspirant needs merely to bide her time, meanwhile studying with the diligence and

ardour which are the surest guarantees of success, and waiting for the opportunity to drop into some one's place. Vacancies are liable to occur at any time, and every actress has her "understudy."

A "speaking part" wins a salary of \$15 to \$35 a week, and even more. In no other profession is one's market value more accurately gauged or more generously rewarded.

To sum up, it is necessary that the woman who aspires to a dramatic career must have beauty, or the ability to look beautiful, and a graceful carriage. Patience, plenty of it—it will all be needed—a capacity for hard work, and money enough to bridge over the period of weary waiting, these are also essential. To succeed in a marked degree after being launched, that is another matter. Talent alone determines that.

While the majority, both of men and women, who seek congenial employment upon the stage must be content with the receipt of such salaries as their abilities will bring them, it may not be amiss to recite the fact that, to those who have some touch of genius, the stage offers rewards quite as promising, financially, as any other form of business.

Merely to recite a few of the notable public examples among men, reference may be made to Edwin Booth, who retired from the stage worth a full \$1,000,000. Joseph Jefferson will be found to be a rich man. William H. Crane, William Gillette, John Drew, Denman Thompson and other well-known figures in theatrical life have gained competence, and a few of them independence, by their gracious services in the drama. What has been done by a few can be done by others, both men and women, with equal abilities and determination.

Among the women who have made fortunes on the

stage, Lotta, Mrs. Barney Williams, Mrs. Ronderbush (Agnes Ethel), Sarah Bernhardt, Ellen Terry and our own Mary Anderson are conspicuous. Emma Abbott left a large estate.

MRS. A. M. PALMER

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### PROFESSIONAL READING.

#### *College Graduates Should Not Neglect This Occupation.*

"IN seeking an outlet for individuality, with bread-winning intent, let not the girl rich in youth and the wisdom of schools fail to consider well that much misunderstood, much-abused profession comprehensively covered by the term reader," says Mrs. Sarah Cowell Le Moyne.

"It may not pay in dollars and cents for the eternal vigilance which perfection in the art exacts, but, unlike most professions that bring a woman before the public in the rôle of entertainer, it does not wither with age. All else being equal, the public does not demand eternal youth in a reader. I expect to 'read' when I am ninety, and expect the public to say, 'How well the old lady does it'!"

"Knowledge of general literature, appreciation of poetry, voice and personal appearance, are the essential working material. With this as a foundation, let her study pronunciation, articulation, breathing and control of the body, until there is no right, no left, but a perfect whole, and all gesture is unconscious. The public has no patience with the reader who does not speak pure English.

"One of the great defects in American education is the utter indifference as to how children speak, little attention being paid to their bodies, the uses of their lungs or their walk.

"The college girl who comes to a large city with the intention of becoming a public reader has, of course, in her college training, studied pronunciation and articulation, and has, I assume, paid some attention to physical culture. She has probably found out what she thinks she can do best. She wants now a public trial. Friends flatter, or they do not know. The public, that pays its money, tells the truth. Critics come to the public reading, and in all probability the young reader will not have a leg to stand on the next morning, when she reads the criticisms of her work. It is a hard dose to swallow, but if she is made of the right material she will be open to criticism and ready to accept gratefully that which is just and well meant.

"Having gained the verdict of an impartial public, let her then put herself under the training of the best master or mistress; the best is always the cheapest. In time she may give a second public reading. The criticisms may be less severe, but still there is much to be mastered. If she is wise she will profit by every criticism made, and study and observe until her art is so simple, so natural, that it is a return to nature.

"The drawing-room has opened up in late years a new field for the professional reader. Engagements are usually secured through social patronage, in the guise of subscription classes."

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#### MISS IDA BENFEY.

*"The American Story-Teller."—Dramatic Readings from Prominent Authors and from the Book of Job.*

WHEN a woman voluntarily turns from an environment where she is an acknowledged mistress of her art to seek,



unheralded and unknown, higher development in the competition inseparable from a great metropolis, it is safe to assert that the woman and her art are of uncommon order. It is the story of Miss Ida Benfey, "the American storyteller." Before she had quit her teens her natural gifts were recognised by every institution of learning in San José, whither she was taken in early childhood from her native Michigan. Miss Benfey is college bred. Her struggle to secure a degree at the University of California, while she supported at the same time not only herself but dependents, is an epic to stimulate and sustain the faint-hearted. Wiseacres shook their heads the day this plucky girl turned from assured livelihood in the West to try her fortune in an undiscovered country. But hers was the aspiration of the true artist. She must test her metal in the hottest forge. To this end she came to New York about ten years ago.

"The public need not know," said one of her masters, Dion Boucicault, "that you brought into my school a ready-made artist, and we could add little to your sum of sweet qualities." By untiring study and faithful adherence to high ideals Miss Benfey has built solidly.

To the humblest effort she brings the breadth and depth of wide observation and ripened scholarship. So simple, so genuine, is her art that it is a return to nature. Miss Benfey gives the story of great novels in one evening. Few artists surpass her in this field, which she originated. Her repertory includes "Les Miserables," "A Tale of Two Cities," "Christmas Carol," "Adam Bede" and "The Mill on the Floss." The readings are prepared with the idea of giving the same impression to the audience that the book itself gives. This result is attained not by selected scenes, but in the finding of the motif of the work, and using that as the keynote to the



whole. She calls this unique treatment "Dramatization for Reading."

In the drawing-room and on the stage, at colleges, at Chautauquas and on the lecture platform her art is equally effective. Miss Benfey has done much to make American stories popular in London, where she has given readings at Stafford House and Grosvenor House, her audiences including the Princess Christian, the Duchess of York and the Duchess of Teck, who greatly enjoyed her rendering of Mary E. Wilkins's stories. "I esteem Miss Ida Benfey's work very highly," writes Miss Wilkins, "and feel deeply grateful to her for her marvellously faithful interpretations of my New England characters."

Miss Benfey's readings appeal to women of education and culture, and are especially adapted to women's clubs. Aside from the great novels and especial programmes of Browning and Tennyson, her children's matinees, made up wholly of children's stories by well-known authors, are refreshingly delightful to old and young.

It has remained for this singularly gifted girl to make a dramatic reading from the Book of Job. This radical departure will be submitted this season to the New York public, whose approval she has long since won. How she came to select Job is best told in her own words: "The inspiration came," said Miss Benfey, "through reading the history of Elizabeth Fry, who gave such effective readings in Newgate Prison early in the century that the great lords and ladies of London stood in the corridors to hear her, entranced by the marvel of her power. Later I heard Felix Adler state in a lecture that the books of Job and Isaiah were the two greatest lyric poems. I began reading Job from a purely literary point of view. I became so impressed with the beauty, power and

humaneness of the book that I began studying it for the purpose of dramatic reading."

Miss Benfey has given more than three years' study to Job. Leading Biblical scholars are interested in the outcome of her unique venture. The reading fills an entire evening. The King James version is used. "Job, an Epic of the Inner Life," is the only written tragedy which ends happily, and its humour does not escape Miss Benfey's subtle art.

When not on the road giving readings (dates for which can be secured by addressing Messrs. Gottschalk and Alpuente, No. 21 East Twentieth St., New York City, or Central Lyceum Bureau, Rochester, N. Y.), Miss Benfey may be found in her charming studio, No. 1 West Eighty-seventh St., where she is never too busy to lend a helping hand to the struggling aspirant, and shed the sunshine of her great, warm heart on all that are fortunate enough to come within her ken.

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### DRAMATIC TRAINING IN COLLEGE.

*It Is Not Now Thought Impossible That a College Girl May Yet Produce the Long-Expected American Drama.*

"If there are more women than ever before, there are more professions open to them," said a Vassar graduate, who has made a success of her chosen profession, to a representative of *The Tribune* recently. "I became an actress because I had dramatic talent and because I knew that my education would be a great help to me in reaching the coveted goal.

"The alumnæ of more than one of our women's colleges include a professional actress. The ambitions of undergraduates and longings for the stage find an outlet these

days in the various clubs devoted to histrionic art in which the colleges abound. Not only in portrayal of character, in elocutionary effect, stage setting and costuming are ingenuity and keen dramatic instinct discernible, but the constructive faculty is often strikingly apparent in the cleverness with which students adapt plays, frequently producing original dramas worthy of public rendition.

“It is not improbable that a Vassar, Smith, Wellesley, Radcliffe or Bryn Mawr girl may yet produce the long-expected American drama.

“In Vassar’s tentative days a friend presented the dramatic society with five sets of scenery. With this nucleus the properties have grown until Vassar could take to the road to-day better equipped than many professional companies. It confines itself chiefly to modern plays.

“At Smith College greater attention is given to legitimate drama perhaps than at any other. It has four dramatic societies. The oldest society at Wellesley is dramatic, the Shakespeare being a branch of the London society. Every spring it gives a play of the immortal bard.

“While dramatic performances are not encouraged at Bryn Mawr, two or three plays are given annually in the gymnasium. Dramas at Bryn Mawr, unlike Vassar, must be original. The Idlers of Radcliffe are wont to give a drama every three weeks. As fun is the object of the club, travesty prevails, and is almost always original. Most of the colleges have given Greek plays.

“Some eight years ago the success of ‘Electra’ at Smith in the original Greek arrested the attention of the collegiate world. Since the days of Sophocles it is asserted the world has not seen a more accurate setting of a Greek play than ‘Antigone,’ given several years ago at Vassar. Perfect in its lines as erudite Greek professorship could make them, the cast was then turned over to Professor

Franklin Sargent, director of the American Academy of Dramatic Arts."

"It was interesting to watch, as the rehearsals progressed, the triumph of mind over matter," said Professor Sargent, in speaking of the educational benefits to be derived from the training involved in a Greek play. "At first the most graceful girl in the parlour was awkward on the stage; but their finely disciplined minds soon yielded like plastic clay. They grasped every suggestion and responded effectively. When I returned to my school, made up largely of indifferently educated material, I was struck with the difference and the uphill work of imparting dramatic training to the undisciplined mind."



## VOCAL MUSIC.

### WOULD SHE BE A SOPRANO?

*The Aspirant to Honours Must Study Faithfully.—Six Years of Preparation Not too Much.—A Good Voice Best at Forty.*

IF asked for a general statement as to who can learn to sing, I should say, "Any one who possesses a fair amount of talent, a good musical ear and plenty of perseverance." But the truth is, it is not possible to make any rule, the exceptions will be so largely in excess. In no other line of study, perhaps, is it necessary to make so many exceptions as with vocal students. There are so many things besides mere voice to be taken into consideration—temperament, physique, mentality, etc.—that I would never feel justified in telling any pupil absolutely, "You can," or "You cannot make a success," until I had opportunity to test not only the voice, but the mental capacity and ability for persevering, painstaking study. Pupils with only two or three notes in their voices, and those rather bad, have often come to me for lessons, and by all known or excepted rules I should have said they could never learn to sing an ordinary ballad; yet, by persistent digging at note after note, they have within three years' time developed sufficient voice to sing sweetly and acceptably songs of a high character.

It does not follow because a pupil has a perfect organ and a good voice that she has the intellectuality and perseverance to make a good singer. Pupils with fine



voices, but a few grave faults, often tax my patience to the utmost by their careless study.

Others, able to take only the most ordinary tones, and with little apparent musical talent, have developed beautiful voices by careful, intelligent study. In fact, some of my pupils now filling the best church positions had the least musical talent to begin with; but because they were good students and had large imitative ability they have reached the desired result in spite of the seeming lack of natural endowment. I lay stress on "imitative ability" because in my teaching I have found it plays so large a part in developing students rapidly.

As to age when vocal training should begin, I would say not earlier than seventeen years. This is not so much because of lack of physical development as because pupils are not far enough advanced mentally, have not learned to concentrate the attention, to think clearly or comprehend fully what the teacher is endeavouring to impart, and are likely to acquire habits of careless study that will be very detrimental later. There are exceptions to this rule, but in my wide experience, extending over many years, with hundreds of voices, the most satisfactory results have been attained by beginning between the ages of seventeen and twenty-one years.

To begin much later than this and make any large degree of success, the pupil must have exceptional musical ability.

The time required to fit pupils for concert, church and oratorio, or opera, varies as much as do the dispositions, talents and perceptive powers of students, and it is impossible to declare that any given number of years or months will be the exact time in which the desired result may be obtained. Unfortunately there are some teachers—but they are few—who, for the paltry pecuniary gain,

promise to fit pupils to secure church positions within one year ; but no conscientious teacher would dare to guarantee anything of the kind. Several times in my experience pupils with considerable talent and close application have in two years—and in a few cases, in one year—secured solo church positions, but it would be misleading to say that many students could do so. In fact, the majority could not. To make an artist or artistic singer requires, in my opinion, from six to ten years of study.

But the real artist never ceases to study. There are many pleasing singers before the public who have not studied so much, to be sure, but they were richly endowed by nature, and by a happy combination of circumstances have attained popularity. These, however, I do not call artists, and popularity should not be the sole aim of the student.

How many lovely voices come before the public for a short time and disappear, never to be heard of again, for the reason that, having no method, the vocal chords become strained, or throat disease is contracted ; whereas a little more time given to the study of method in the beginning would have assured them years of success.

With judicious use, a properly trained voice should grow better, fuller and richer, until its greatest breadth is reached, between thirty-five and forty.

The amount of study relatively required to prepare pupils for the different branches of a musical career is in about the following order : Ordinary concert work, first, or the least time ; church and oratorio, more time ; opera, most time.

The ordinary concert singer must have a good voice and pleasing personality, but she is not necessarily a thorough musician. She can easily acquire a concert

repertory of three or four arias, with a goodly supply of ballads for encores ; in these she has been coached by her teacher ; and if she have sufficient self-confidence can make her *début* in concert with a reasonable assurance of success.

Church and oratorio singing requires good ensemble work, reliability, independence, ability to read and lead well, and a good, solid foundation of study.

As to the needs and requirements of the student of opera, no limit can be placed on the study of the voice it requires, and our music-loving American public places the standard higher each year.

The cost per year in New York for tuition and board ranges from \$600 to \$1,000, according to the price paid for board, as the charge for lessons is \$4 and \$5, and a pupil should always take two lessons a week.

The average church-choir salary is about \$600 for solo soprano and \$450 for solo contralto. Eight hundred dollars for soprano and \$600 for contralto are considered an excellent salary, while \$1,000 and \$1,200 are first class, and are paid by several of the best churches in New York and Boston. Second quartet work commands about \$250 a year for soprano and \$200 for contralto, while chorus salaries range from \$1 to \$3 a Sunday. In smaller cities salaries range from \$300 to \$800.

In selecting the special branch of music to which you will devote yourself, the quality of voice must be considered to a large extent. How many *débuts* that might have been great triumphs have been comparative failures because this fact was not carefully enough considered !

A lyric soprano who could have won marked success in her own musical sphere of colourature singing fails because circumstances or bad advice leads her to appear in the heavy role that can only be acceptably sung by a

dramatic soprano. Many voices are ruined by this straining after a quality they do not possess. Teachers should be especially careful of this one point.

I often have pupils who are determined to acquire at any cost notes that are not in the voice, and that probably never can be acquired, or, if so, only by years of the most patient study. Parents frequently insist that their daughters must be able to sing a high soprano when they possess only the most ordinary mezzo-soprano voice. But the conscientious teacher will insist that every voice under her tuition must develop smoothly and naturally.

In the selection of a teacher, I would say: "Look with suspicion on the teacher who fails to lay great stress on method or who flatters a great deal. The teacher who impresses on you the necessity for patient, continued work, is frank and persistent in criticising your faults, and will not accept a poor lesson, is the one you are looking for, if you are in earnest. Having found her, give her your best efforts, for she can only teach; you yourself must make the application."

MARIE SEYMOUR BISSELL.

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### BEGINNERS IN SONG PARTS.

*A Good Voice a Means of Support.—Chances and Salaries on the Stage.—Good Chorus Singers Always in Demand.*

YOUNG women who are equipped with good singing voices, in addition to dramatic ability, enjoy a better prospect of prompt engagement and future advancement than other aspirants to life on the stage.

A few voices command instant recognition, even in grand opera, but it is not of these that I speak.



If the singer is without experience, she gains a certain advantage over the new actress at the agencies, because a voice can be tested and recommended, where fitness for a speaking part cannot. I have in my agency an assistant whose sole duty it is to listen to the voices of those who desire to be singing actresses, and to pass upon their fitness for the stage.

There is always a demand for good chorus singers. The salary paid is a fair one—\$12 to \$18 per week—and everything is supplied in the way of costumes, except shoes and tights, and the young woman does not need a large amount of money as a reserve while waiting for an engagement. Most singers, except the greatest, start in the chorus, and it is an excellent thing to do this, unless one has had previous dramatic experience as an educational measure.

When a girl comes to me I look first at her personal appearance—that is what the public does—then at her carriage. Her voice and temperament are next in order. Of these qualifications the first and last named are most important. All the rest may be acquired.

As to the advisability of trying new material, managers differ. Most of them are wary of tyros, but some of the best are forever looking for new talent. Several have a number of people in their employment always, on salaries of \$5 or \$6 a week, ready for work when opportunity presents itself.

All good managers and dramatic agents are critical of the dress and behaviour of women who present themselves for engagements. The most modest, lady-like and unobtrusive, other things being equal, make the best impression and have the best chance of recognition. She who wears all over her the fact that she is an actress, or wants to be, finds that people become prejudiced against her



from the start. Whether she plays the part of a lady on the stage or not, she must play it off the stage, if she is to succeed.

E. L. FERNANDEZ.

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### A WIDE FIELD FOR SWEET VOICES.

NEARLY every woman endowed by nature with good vocal organs muses at times over the possibility of success on the public stage.

If she belongs to a prosperous family and has no reason for seeking an independent income, she may resist the temptation to appear as a member of some regular dramatic concert or operatic company, and may devote her talents to giving happiness to others in private life.

If, however, the necessity of a career confronts her, she may seek a connection with an established company, beginning either as chorus girl or "understudy," and waiting wearily for her own chance to appear before the footlights or going at once into the chorus, and, after a suitable apprenticeship, gaining a position as a recognised public singer. With talent, she may then hope for earnings beyond the routine salary given to persons of average abilities.

Supposing that the period of tuition, the severe discipline and the dangers which threaten the new voice, and other preliminaries, as described by Miss Bissell and Mrs. Fernandez, have been passed, the weary waiting is over and the singer has reached the long-desired recognition as a "star." A few become "stars" without previous probation. What rewards may they then expect from the exercise of their art?

These depend, of course, entirely upon the excellence

of the voice and the popular demand for good singers. Every operatic manager can tell the beginner of the scarcity of really fine voices in the world, and of the prices which managers are willing to pay to secure them. The sum of \$200 a week is not too much to expect for a singer with magnetism of manner, coupled with exceptional purity and sweetness of voice, quite early in her career. From that point on the rewards increase until \$1,000 to \$2,500 a night will be paid to any one who is worth it. Patti has earned \$5,000. Patti, Emma Eames, Nordica, Emma Abbott, Albani and other American singers have made fortunes or the beginnings of them in the field of operatic singing. Other fortunes await the newcomers who possess voices such as these.

## THE LECTURE FIELD.

### LYCEUM STARS.

*Long Experience with Woman Lecturers Past and Present.—  
Major Pond Says Frankly that Maude Ballington  
Booth Is the Only One People Will Now  
Pay to Hear.—Some Notable  
Careers.*

“I AM requested by Mr. Mowey to say that a hen will undertake to crow like a cock at the Town Hall this afternoon at 5 o'clock. Anybody who wants to hear that kind of music will, of course, attend.”

The announcement above was made by the pastor of the Congregational Church in Malden, Mass., in the autumn of 1847. A woman was to address a meeting of the Anti-Slavery Society, of which William Lloyd Garrison, Wendell Phillips and Theodore Parker were the presiding geniuses. Everybody besieged Mr. Mowey to learn what kind of a hen it was. He told them it was Miss Lucy Stone, a young woman who was graduated from a college out West, in an Ohio town called Oberlin, where women were allowed the same educational privileges as men. This remarkable announcement was a great advertisement, and brought together a large meeting.

It was the first time in the lives of the people that a woman's voice was heard from the rostrum in the cause of freedom. From that time onward for many years Lucy

Stone travelled and lectured in behalf of woman suffrage and the slave, suffering the same persecutions as did Phillips and other lecturers.

One night while speaking in New England a pane of glass was removed from a window behind the speaker and a hose put through it. The little girl lecturer was deluged with ice-water. Wrapping her shawl closely about her she calmly finished her address. Again, at Cape Cod, the Anti-Slavery Society held a meeting in a grove. The mob surrounded the speakers and roughly handled Mr. Foster and Miss Stone. The bravery of the latter so won the admiration of the leader of the mob that he defended her with a club, and stood by her while from a stump she addressed the multitude. The listeners were so moved by her speech that they subsided into quiet, and at its conclusion a collection of twenty dollars was taken up to pay Foster for his coat.

When Lucy Stone died, at Dorchester, Mass., October, 1893, the entire press of America and the civilised world eulogized her. The *Boston Herald* said: "She goes to her grave honoured, beloved and mourned by the whole American people." The *New York Independent*: "The death of Lucy Stone removes one of the world's greatest benefactors." *Harper's Weekly*: "Her life was full of earnestness, goodness, blessedness, and the world is better that she lived." I knew Lucy Stone only slightly during the last decade of her life. She was small in stature, dainty in dress, and possessed a voice of singular sweetness. Hers was a sympathetic and charming personality. Never again will there be a woman orator of her type. Conditions are wanting. She was a product of the times.

The first woman's name on the list of the Redpath Lyceum Bureau, in 1869, was Mrs. Mary A. Livermore, and it has remained there ever since. She has travelled



more widely and delivered more lectures than any other woman of whom we have any record. She wrote me that, notwithstanding she had averaged more than one hundred lyceum lectures a year since the war, she had delivered more than one thousand lectures on temperance and over one thousand in the cause of woman suffrage, besides morning lectures before schools and colleges.

Later she helped to organize the United States Sanitary and Christian Commission, which raised over \$60,000,000 for the soldiers in our hospitals.

What an ideal of womanhood ! Mrs. Livermore is still living in her pretty home in Mehon, Mass., where she not long ago celebrated her golden wedding. She is still available for the lyceum. The interest and activity of her eventful life have kept her young.

At the close of the Civil War Anna Dickinson was the greatest woman on the American lyceum platform. She made her first appearance at a woman's rights convention held in Philadelphia about the beginning of the war. At that meeting a man made a bitter, sarcastic speech against woman's equal political rights. After listening to his tirade the young Quaker girl arose and walked down the aisle to where he sat, shook her fist in his face, and began to answer him. The brilliancy of her rhetoric and the force of her logic astonished everybody who heard her. From that time until she retired from the platform she was without a rival. She was sought on every side. Only Beecher and Gough surpassed her as lyceum favourites.

Miss Dickinson was not satisfied with being the greatest actress, in a true sense, that her country had produced. She had a passion for the mimic stage, and yearned to be a great player. She made the essay, and failed, of course. Not even her most devoted friends could repudiate the



fact that she was an utter failure. Despite her great genius as an orator, Thespian laurels escaped her wholly.

Susan B. Anthony and Elizabeth Cady Stanton are and have been for many years among the foremost of our women orators. They will occupy in history the same position in the cause of woman's rights as do Phillips and Garrison on the anti-slavery question. They are sincere pioneers in their work. Mrs. Stanton is the most scholarly woman in the field. The signs of the time indicate that these great women may live to see their cause triumph.

Julia Ward Howe is recognised as one of the most refined, high-bred, noble women of the age. Her plea has been humanity. She was one of the first to edit an Abolition paper, in Boston. With her husband, Dr. Howe, she brought about a meeting in the early sixties between Abolitionists on one side and pro-slavery men on the other, in Music Hall, Boston, where Robert Toombs, of Georgia, and Sam Houston, of Texas, had leading parts.

Those were lively times, Mrs. Howe has told me. Mrs. Howe has lectured in almost every State of the Union. Not later than 1894 she made a long Western and South-western tour. She has lectured in Paris in the French language ; also in Athens and Vienna.

Mrs. Howe's place in history is probably fixed by her "Battle Hymn of the Republic," sung by every soldier of the Rebellion and not forgotten during the late war, rather than by her achievements on the platform. For more than a quarter of a century these women have given their best efforts to the lyceum. They have not only made the platform historic but symbolical of talent, education, genius and reform.

Where are the women to take their places? Are they browsing in preparatory schools? I have been looking

for their successors, but to date have failed to find the quality of material of which these remarkable women were made. They were the gifted offsprings of the colossal contests of their era. Magazines galore give us pretty photographs of women of our time, prominent on its stage and in the lyceum, but who knows them? Where are their audiences?

Mrs. Maude Ballington Booth is the only woman orator of this decade whom the public will turn out and pay to hear. Why? First of all, she is the ablest woman orator, in my opinion, in America. Her cause, prison reform and the work of the Volunteers of America, is most worthy. She is probably the most beloved woman in the land. Certainly she is the most attractive of all our women speakers. She has fire and magnetism—gifts of the highest oratorical order, sustained and animated by deep conviction, high purpose and burning earnestness. These great essentials are of paramount importance to success on the platform. The woman who does not possess them by nature can rarely if ever acquire them by art, and without them she cannot hope for the laurels that endure, and had better eschew lecturing as a means of livelihood.

J. B. POND.

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### ILLUSTRATED LECTURING.

*A Pleasant and Lucrative Field.—The Preparation of Text, Slide Painting, Camera Operating and Booking of Dates.*

WOMEN'S schools and colleges abound to-day in debating societies and organizations which invite the timid to

“speak out in meeting.” The rapid spread of women’s clubs continues to reveal forensic gifts that would otherwise in all probability have lain dormant. The ease and fluency of expression acquired at college and in clubs is naturally increasing the number of women who find an agreeable and lucrative livelihood in the illustrated lecture field. There is scarcely a feature pertaining to the preparation, booking or delivery of an illustrated lecture which is not within the province of the right woman. In choice of subject for general entertainment or instruction it is claimed that women have more originality than men.

“It is a widely acknowledged fact,” a public speaker tells *The Tribune*, “that when women speak in public they generally have something to tell. Their voices may be painful, their expression crude, their embarrassment pitiable, but at bottom there is usually something tangible, while frequent attendance at men’s gatherings is liable to reveal a waste of verbosity, and, as a rule, little that is to the point. The lecture field has many phases which the novice would do well to consider carefully before embarking in it for a livelihood. Lecturing seems easy to the uninitiated. If the testimony of veterans is to be credited, however, it is a trying profession. Is there any calling that has not its trials?”

“Aside from the fatigue of travel, stage fright and a realisation of the responsibility of facing an audience and bringing the lecture up to their expectations,” says Miss Mary Proctor, the well-known astronomical lecturer, “I find lecturing a most pleasant profession. The remuneration is excellent. If a woman so inclined has some other work to help pay her expenses while she works her way to public favour, I would say let her try lecturing by all means.”

It is five years since Miss Proctor took to the platform.

Since then she has given more than three hundred lectures and travelled to all parts of the country. Successor to an illustrious name, the way was practically open to her. She was reared in the lecture atmosphere. Thoroughly imbued with the work, she has no competitors in her line.

“One must be fond of the subject,” said Miss Proctor. “Otherwise the audience will detect that it is purely a money-making venture, and she will fail to elicit or hold their attention. Curiosity may bring an audience once, but merit alone will bring it a second time. There is no public so quick as the American. It knows on a second return whether a lecturer has improved. One must study constantly to improve. Study audiences, introduce new and pleasing features, and never apologise. The fact that the lecturer is a woman will not condone failure in the eyes of a public that pays to be entertained or instructed.

“The woman lecturer must above all learn to keep her contracts at any hazard. It is a great detriment for one who hopes to make her living as a lecturer to start out as a fad. One season is the paying life of a New York fad. She must take and maintain a professional basis if she would have permanent success. Her repertory must include at least three lectures. The subject must be fresh and unhackneyed. Lectures of travel are overdone. The illustrations must be plentiful, novel, beautiful and artistic, and the subject chosen one in which the lecturer has warm interest.

“No woman should attempt to address an audience until she has learned to breathe properly, otherwise her voice will fail her. Vocal or breathing lessons are of the greatest importance. Intellectually and materially equipped, the ‘rub’ comes in securing engagements. It



is a distinctive art. Many lecturers find it much more satisfactory and remunerative to manage the booking of their lectures personally than to put it in the hands of a bureau. One may make dates to suit herself and save the percentage agents or bureaus exact."

The increasing popularity of the illustrated lecture has opened up two other novel fields of labour, in which not a few women are earning comfortable incomes—namely, lantern-slide painting and camera operating. Large numbers of women are employed in painting coloured slides; some in the service of individuals, the majority in the employ of stereopticon firms. Copies of photographs, engravings and wood cuts are photographed on the glass slides. The slide painter then applies the colour, transparent pigments being used. Success lies in deftness of handling. So critical and exacting has the public become as regards coloured slides that women are now met in the galleries abroad copying the colours of the original pictures directly on to the lantern slides.

Miss Katherine Breed, of Chicago, spent months on the Mediterranean, in the Orient and in Yellowstone Park, and the results of her skill were seen during last winter at Burton Holmes's lectures. Miss Breed owes her skill largely to her uncle, the late Dr. David Breed, an artist, who discovered a secret process which greatly advanced the artistic value of slide-painting. Miss Breed is a relative of the veteran stereopticon lecturer, John H. Stoddard.

It takes an expert slide-painter from half an hour to three hours to paint one slide. It is paid by the piece, and \$4 is an expert's earnings when employed by a firm. The work is steady throughout the year.

Professor Bickmore, of the American Museum of Natural History, has in his employ Miss Bertha Fuller



Sexton, whose work is confined exclusively to the painting of flower slides.

Only one woman in New York has yet entered probably the most desirable part of the lecture business, Mrs. Campbell, wife of Captain Campbell, the lecturer on Hawaii and naval subjects. She is a professional camera operator.

The lecture season extends from October to May. A lecture lasts one hour and a half, and a good operator commands from \$8 to \$10 an evening within city limits.

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#### WHAT LECTURERS EARN.

*Oratory in Lessening Vogue.—Payments as Large as Ever, Notwithstanding, for a Night's Work.—A Lyceum Manager's Experience.—Popular Lecturers.*

THE lecture platform is not now such a promising field for talent as it has been in former years. University extension, women's clubs and the magazines have nearly taken away the prerogative of instruction once monopolized by the lecturer. People study at home now, and go out to be amused. Unless there is some special subject at command, one not yet presented to the public, there is small encouragement to be held out to women who desire to enter into this line of work.

In the old days, Anna Dickinson, Kate Field, Francis Willard, and, best of all, Mrs. Livermore, could not begin to fill the lecture engagements open to them. After Mrs. Lockwood made her famous campaign for President she was almost as much in demand.

At the present time, Miss Mary Proctor, daughter of the famous astronomer, and herself an astronomer of

note, lectures with success on topics relating to her science. Miss Annie S. Peck and Vandelia Varnum are also prosperous in their work. Miss Esther Lyon attracts large audiences to her lecture on Alaska and the Klondike, a timely subject, and there is always a certain demand for temperance lecturers.

While the field is now distinctly limited, there is always room for the best talent, here as elsewhere, and a general idea of the requirements and compensation is gladly given.

In the first place, it should be frankly stated that nowhere else does reputation go so far toward success. One must have established the fact that she knows her subject before the public will show any interest in hearing a woman talk, or a man, either.

If a woman has achieved prominence in some direction, if she has travelled or explored some new territory, and has either written about it, or has been written about herself, she already possesses an interest for the outside world. If she has earned an honourable place in art, literature, science, philanthropy or reform, she easily attracts an audience. But if she has accomplished none of these things, she can hardly expect to find a foothold on the lecture platform. The lecturer speaks as "one having authority," and the first business is to convince people of the authority.

The fees paid for platform work are as large as ever, in spite of the lessening vogue of oratory. A lyceum manager or lecture course committee pays from \$25 to \$50 a night, and in special cases \$100. Four nights a week is the least that is expected from a lecturer during the four or five months of the season.

The most popular lecturers appear every night in the week, Sundays excepted. The fees appear large, but when

half is deducted, as it must be, for travelling expenses, hotel bills and minor expenses, the profits are only fairly good.

The form of platform work best adapted to the woman of to-day is entertainments of the monologue or impersonating character. To a talented, attractive and magnetic young woman this work may be found quite profitable. There are a great many in it, to be sure, but there is room for better ones always.

The elocutionist is paid from \$25 to \$40 a night during the season. If she can obtain a position with a concert company, or with other entertainers, she may command a salary of \$30 a week, or even more. She will have her travelling expenses and sometimes her hotel expenses paid, in addition to her salary, which will not be the case if she appears alone.

ALONZO FOSTER.

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### STARS OF LESSER DEGREE.

*Drawing-Room Lecturers.—Intellectual Women May Earn a Comfortable Support Without Appearing in Public Halls.*

IN his paper on "Lyceum Stars" Major Pond dwells on conspicuous examples of women lecturers. Mr. Foster, who is a lyceum manager of repute, refers to a number who have made name and even a competence in the profession. But "there are others."

In the large cities of the United States, collectively, there are scores of women, some of whom do not aspire to abandon domestic life altogether, others being restrained from travel among the States by duties at home,

who find congenial employment, which, at any rate, serves the purposes of a livelihood, in the delivery of lectures upon what may be called the drawing-room stage. Such women earn \$500, \$1,000, \$2,000, and sometimes even more, a year, in this pleasant, but labourious, field of effort.

While the rewards are attractive, let it not be understood that they can be won without strong effort. In fact, the labour of preparation is so great that few women are equal to the undertaking or willing to undergo the toil.

No mere neophyte can hope to succeed on the drawing-room stage any more than in the larger public field. The fair lecturer must have something to say, the more fresh and original the better; and she must have the ability to say it well. She need not have acquired public reputation, as one who has run for Governor of a State or spent her life in demanding the suffrage for her sex. She need not be so dramatic in delivery as to insure success in a theatrical entertainment, were it convenient for her to embark upon the stormy sea of adventure in the drama.

But she must be able to instruct and entertain, both by the freshness and value of what she has to say and by her manner. Of course, if she has conducted a successful magazine or newspaper, or if, as Mrs. Runkle did, she has aided in the editing of an important literary work, she need not despise the advantages which publicity will bring her.

Preparation for a lecture course on the private stage, such as is given every winter in most of our large cities, in the houses of a few rich and fashionable friends, involves weeks of determined collection of materials from the libraries or expensive trips to foreign lands taken solely for the same purpose. This, perhaps, is equally true of any one who wishes to enter into the general lec-



ture field. It is true, nevertheless, of the private lecture course.

The lecturer is a *raconteur*, a teacher, one who has something to say, about which she knows more than her hearers. Herein she differs from that other great teacher, the newspaper. The newspaper commends itself to readers largely by telling them about things they are already familiar with to a certain extent. Every one who attends the opera and knows all about the night's performance wants to read about the affair next day. The lecturer takes another line.

Mrs. Louise Seymour Houghton became deeply versed in the line of topics upon which she lectured to such good advantage by previous services as editor of a religious weekly. Another lecturer makes a business of taking a foreign trip when a new lecture must be composed to entertain audiences who have heard all there was to say on subjects previously presented to them.

Whether the subject of the lecture be Shakespeare, the literature of the Middle Ages, the rights of woman, Bible history, international law (and there are lecture courses for the drawing-room stage on this formidable topic), if the lecturer will prepare herself thoroughly and well, and has the confidence born of a full mind, she may hope to earn an excellent support, with the aid of a few social friends. It is the custom to arrange for a course of ten lectures on any one topic, and two of these are delivered in the parlours of each of five friends, one of the latter sometimes acting as treasurer of the course, and thus lending her influence to its success.

The usual price for a series of ten lectures is \$10. And as a rule it is not difficult to secure an attendance of fifty women at each lecture. The same lecture may be delivered in several different localities during the same



season. If her home is in Boston, New York, Philadelphia, Chicago or any other Metropolitan city, the lecturer has all the prosperous communities within a radius of, say, two hundred miles, at her command for a season's work. If she lacks personal friends in any of these cities, there are ways to open the doors of the leading women of the place, nevertheless.

Cases of success in this field are well known in Boston, New York, Philadelphia, Chicago and other principal American cities.

One woman lecturer is well known to have supported her family during many trying years following her husband's death by drawing-room courses. She educated her two boys for college, aided to get them established in business, and bought a house from the proceeds of her persistent labours in this field. Others win an excellent support and live in comfort upon their earnings.

An occasional excursion into literary work pure and simple—the editing of a weekly publication, the compilation of a collection of authors, the writing of a new book, the reading of newly submitted novels in large publishing houses, book reviewing, and other such work—may win the woman lecturer away from this line of effort from time to time, but the calling is one to which she can return at any time whenever there is a new subject to talk about or when convenience serves.

## PIANO PLAYING.

### BEGIN EARLY.

*It Is Hard to Acquire Excellence After Maturity.—Kate S. Chittenden Thinks Native Talent More Needed in Instrumental than in Vocal Music.*

THE qualities essential for a good musician are a sensitive temperament, an acute ear and a logical mind. The successful musician must possess indomitable perseverance, indifference to adverse criticism, and be able to maintain steadfastly the pursuit of a distinct aim. While a musical ear can be cultivated to a certain extent, and taste can be stimulated, yet one must have been born with a natural aptitude for the art to become a good musician.

I have been interested in hearing of an experiment tried upon a little child, who, apparently born with no talent, is being hypnotized once a week, with the idea of developing a taste for music ; and, according to her teacher, this hypnotic influence is having the desired effect. But, in my opinion, it is a most dangerous thing to hypnotize a child for such a purpose, because it may leave her a prey to hypnotic influences all her life.

In regard to the age when one should begin the study of instrumental music, I may quote the great violinist, Joachim, who is reported to have said that to become a virtuoso it is necessary for the child to begin work at five years of age in order to train the nerves and muscles to

control the instrument. Yet early training alone will not insure virtuosity.

It is interesting to read in the letters of Mrs. Browning how her little son Penini, the now celebrated painter, Robert Barrett Browning, was taught the piano by his father, who sat beside him two hours daily, and that when he was ten years old he was able to play Beethoven's Sonata, opus 7, in E flat. Yet he remained a musical amateur. On the other hand, no one knows to how great an extent the training of his hands at the piano may have contributed to his skill as an artist.

One thing is certain, however, the only means by which complete control of both hands can be gained is the piano. The organ and harp each requires the use of both hands, and all ten fingers; but the piano alone is able to register those infinitesimal shades of expression in sound which indicate the psychological condition of the player. There is no such thing as touch in organ-playing, because it is impossible to alter the tone quality in an organ, whereas on a piano the trained performer registers every passing mood through his finger-tips.

Certainly, no one who expects to excel as a performer ought to begin later than ten years old. As to the length of time requisite to produce a good player, I do not advocate more than three hour's practice daily. Provided there are force and lucidity of mind in the teacher, and a concentration of purpose on the part of the pupil, that amount of practice can safely be set as a limit, although many students work from five to seven hours a day.

A great deal depends upon the teacher, for a first-class master in the end may cost less than one whose fees are smaller. The experienced teacher often makes cross cuts to results that are never dreamed of in the philosophy of the smaller members of the profession. The best players

do not always make the best teachers, especially with young pupils, but for advanced students there is nothing to take the place of the inspiration that comes from an artist, even though that artist may have retired from active service as a performer.

No one can become a finished musician in any less time than is required to become a fully equipped physician, lawyer, literary man or artist. Each year the examining boards of all the great professional schools raise the standard of work that is required for a diploma, and it is the constant raising of the standard that is eliminating the poor material from the ranks of American professional men. It is the same with music and musicians ; what was considered a fine musical education twenty years ago would be second-rate to-day. In fact, not only concert players, but teachers, are compelled to grow in artistic stature from season to season, or be content to be left behind in the march of progress.

As far as methods of study and practice are concerned, I am committed to the teaching of the synthetic method of piano-playing. The cost of a pianoforte education is governed by the length of one's purse. It is a good plan for a student of limited means to place herself in the hands of an eminent teacher, who will appoint an instructor whose work can be supervised. The cost of such a course need not exceed \$100 a season, because there are so many talented young teachers who are only too glad to avail themselves of the opportunity of working under the advice of their own teachers.

Another plan is for the student to join some of the classes held by such men as Rafael Joseffy, Dr. Mason and Albert Ross Parsons, each of whom is engaged, more or less, in critical class work.

In some instances students have been known to attend



the courses of all three during the same season, and the results from hearing the same composition treated by each master have been most inspiring. This form of work has grown in popularity during the last few years, and fills a special place. Many of the prominent teachers give scholarships to talented pupils for the sake of the artistic results that can be achieved with such pupils, and frequently the names of the most successful performers upon school and college programmes are those of pupils whose education is given them gratuitously.

With regard to teaching, I believe that women are pre-eminently fitted for elementary work, because, as a rule, they understand and can manage children better than men can, and are much more patient. Where a woman stands in the front rank of artists there is no reason why she should not do exactly as good work with advanced pupils as a man does. Out of the scores of teachers to whom it has been my privilege to explain the synthetic method, the best all-round work that has been displayed came from the pupils of a woman teacher.

I am sometimes asked why so few women hold organ positions. The last issue of "The Church Choir Directory" gives the number of organists in New York and Brooklyn as 398, out of which 88 are women. Probably nine out of every ten organists of either sex are amateurs, who have undertaken to play in church on the strength of possessing a more or less limited knowledge of the piano.

Of the women who hold or have held prominent positions there are Mrs. Charlotte Wells Sanger, Miss Harriett B. Judd, Miss Josephine Losee, Miss Kate Stella Burr, and formerly there were Mrs. Christopher and Miss Augusta Lowell, all of whom have been able to hold their high places because of their thorough work.

Comparatively few of the churches, outside of the



Episcopal ones, with boy choirs, have trained musicians at the organ.

So far as I know, the salaries of piano teachers in boarding-schools range from \$300 to \$1,200 a year. Where teachers residing in New York go out of town to schools the fees are larger in proportion, ranging from \$10 to \$15 a day. The smallest salary I have ever heard of was \$150, offered by a fashionable New York school for a season of thirty-four weeks, with twenty-four hours of instruction to be given in each week, making an average of about 19 cents an hour. It was impossible to secure any one to teach in a day school at that figure.

Good private lessons, from conscientious, painstaking young teachers, can be had in New York for as little as \$1 an hour, occasionally for less, and fees range all the way from that price up to \$12.

KATE S. CHITTENDEN.

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## THE TUNING OF PIANOS.

PIANO tuning is quite a different matter from piano playing; and the fine musician is quite apt to look on this humble branch of the art of evoking sweet sounds from a popular instrument as lying more within the domain of the mechanical than the artistic. It requires, however, the same acute sense of harmony and concord and at least a smattering of the art of playing the piano. In some American music schools tuning is now taught to women, and when one considers the vast number of pianos which are to be found in every township, hamlet and city in the United States, one will readily see that the field for this class of work is virtually unlimited. Abroad, especially in England, there are many women tuners.

In factories it is probable that men will hold the ground for many years to come, because tuning calls for some muscular strength ; and when a person is employed in this branch of work all day the ability to withstand fatigue is a factor of consequence. Tuners who are employed by the week receive from \$15 to \$25, and even larger salaries. Those who go to the houses of the owners of pianos and put the instruments in order there receive from \$1.50 to \$2.50 for each piano tuned.

The art of tuning is easily learned by any one who has an ear for concord and harmony. Many an amateur pianist has learned it simply for the pleasure involved, and has tuned the family piano with perfect success for years. The few implements required can be bought for a trifle at any piano store. Manuals can be bought which explain the whole matter.

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### DOES PIANO STUDY PAY?

*Good Prices for Good Pianists.—Private Teaching May Win a Good Support.—Soloists and Accompanists Do Better.*

Does piano study pay for woman? If she makes music her life study, yes! In the first place, no musician can be such in the fullest sense without at least some knowledge of the piano; and if, later, a woman desires to make a special study of another instrument, or of the voice, she will find her piano work, if it has been of the right kind, a most material aid. It is a fact that there are comparatively few world-renowned pianists. Yet the profession is a broad one, and provided that a woman has a thorough musical education, she may earn her living aside from being a soloist.

As to the highest price paid to any pianist, Mr. Paderewski, in one of his Chicago matinées, took in about \$7,000. This is, of course, an exceptional case.

The most celebrated pianists under salary to a manager have been paid in many cases as much as \$500 for one concert, and \$700 in one special instance, although usually money is lost in paying such prices. The average pianist gets about \$150 to \$200 a concert.

Accompanists get \$25 and under, according to how much they have to do and how well they can do it.

"Ensemble work" pays from \$50 to \$100 a performance, according to the artist.

That which is all around the most satisfactory, aside from solo work, is teaching. While teaching is at times uninteresting, there is much that is pleasant in the life of a successful teacher. To watch the progress of a bright student gives immense satisfaction, and there is a sense of unity between teacher and pupil when they really work together. Every true educator must maintain an artistic ideal not only for herself, but as well for her pupil. If she will succeed, she must not only correct faults and bad habits, but must inspire those who study under her with the ambition to live up to that ideal. Personal magnetism is as much a necessity in the teacher as in the soloist, and every musician knows that an artist who cannot make his audience feel with him is a failure.

With very few exceptions private teaching pays better than that done in any institution. In the latter about the highest prices generally paid women are from \$1,500 to \$1,800 a year. Men receive somewhat higher salaries, while in private teaching prices range anywhere from \$1 to \$6 an hour. If she is competent and not in absolute need of money, it is far better for a girl to wait for pupils than to teach at low rates. If she cheapens

her services she will find it difficult to raise her terms later.

It is rare to reach prominence as a soloist unless study is begun early in life, not only because of the technical proficiency which must be acquired, but the enormous repertory one must possess to be a pianist of the first rank. Piano literature is unlimited, and years of hard and patient study combined with God-given talent are required to become a virtuoso. Parents should remember this if they have such aspirations for their children, and should start them at least as early as eight or nine years of age. As a technician, the American girl develops more rapidly than the girl of any other country, while in phrasing and general musical conception she is often eclipsed by her foreign sisters.

If you have your own plans to make for the future, study with one who creates in you an ambition to bring out your very best efforts. You may be sure that no conscientious teacher will hesitate to criticise when the occasion requires it. At the same time hear all the good music you possibly can. This is one of the greatest sources of musical education, and, by the way, much of the very best music is never given to the public at all.

If at any time in your life you are fortunate enough to receive instruction from a great master drop all else and work. It is an impossibility to combine teaching or any other outside occupation with piano virtuoso study. The artist teacher will demand at least four or five hours a day for methodical practice. Nothing can be accomplished in any line without good health, and a certain amount of outdoor exercise and regular hours for sleep are absolute necessities for the student.

As regards the time it takes to become a teacher, this varies with the individual ; but unless, as I have said, one



has opportunities to work under a great artist, in which case everything must yield to study, it is well to give a few lessons all the time in order to gain experience. When one first begins to teach there is a certain newness about it all which is embarrassing, but this by degrees wears away until at last it is perfectly natural to impart what we wish to make clear. It is a great mistake to attempt too many things at once. It is equally so to endeavour to explain to another anything with which you are not perfectly familiar. Find out what you can do best, adhere strictly to it, work with obstinate resolution, and you will not fail. A woman easily discouraged should never enter the professional world, for she will encounter many difficulties and disappointments before her hopes are realised. Faithful perseverance, however, is almost always rewarded at last. It is the woman really in earnest who commands the respect of those with whom she comes in contact. She makes friends of the right class and holds them, which means much to her who is about to enter upon a musical career.

Speaking from a financial point of view, a woman must, of course, possess some business capacity in order to make money, but the artist loves her art, and if she be truly wedded to it it will not forsake her in the end.

MILTONELLA BEARDSLEY.

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## PLAYING AND TEACHING.

*Suggestions by a Specialist in Piano Technique, Well Known in Chicago and New York City.*

TEACHING and playing the piano seem to be two distinct branches. Many skilled pianists are unskilled



teachers. They seem powerless to impart what is at their finger-ends. Why is that ?

First, a teacher should be trained to teach, or at least know why certain causes produce certain effects.

Second, piano teaching should be divided into different departments. The training of muscles for technique is quite different from training for tone or tonal effect, and both are much less confusing to the student when studied separately. We do not need our ears, but we do need our eyes to see if fingers act properly, and we all know that good technique is the bottom plank of artistic playing. As well give a hatchet to the sculptor and command him to chisel with it a Venus de Medici as expect clumsy fingers to execute a Chopin nocturne.

Let us renew the ordinary music lesson. Teachers, pupil, keyboard and instructor's book are all thrown together. The child is told that C is in such a place on the keyboard and a corresponding C on the music scroll ; that the hand must be held in position, the fingers must be supple, time kept—in fact, eyes and ears everywhere until the brain is tired out and the entire body under such a tension that free and independent movements are impossible.

Of course, all of these things must be learned, but to do intelligent work each branch ought to be taught separately, and as technique, or the mechanical part, requires the most time and labour, the teacher's thoughts should be directed to this branch first.

I find from my experience pupils are more easily interested in thus dividing the hard work.

The teacher who can interest the pupil and make a player of him can command any price. Klondike is at her door. Then, too, the piano is especially a commercial instrument. Unlike the violin and other stringed instru-

ments, its tones are formed, making it accessible to people without musical ears. No education is complete without some musical knowledge. Therefore, I fail to see why woman has not at her service all she is capable of commanding in this field.

M. AUGUSTA BOSWORTH.

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### LITERARY MUSICALE.

*Mrs. Alexander and Miss West.—Two Charming Women Who Have Come into Prominence.*

AMONG the many artists who are doing sincere and worthy work this winter in New York City are Mrs. Stella Hadden-Alexander and Miss Emma Elise West.

Mrs. Hadden-Alexander is a pianist who has gained reputation abroad, and this has been greatly increased since her return to America. Her power of interpretation is remarkable, while brilliancy of technique and warmth of tone colour vitalize all her interpretations. In sweep and power her strong passages are masculine rather than feminine. The great charm of her playing and that which distinguishes it from the work of most women pianists, is its power to make the listener think. Beneath her touch the piano become a living, talking personality. The character of the woman is felt in every note—sympathetic, tender and intellectual. Whether she brings us the old masters or the American composers who have won their laurels, she never fails to reveal the musical idea in the clearest possible form.

Miss West has become known as a reader of original New York society sketches and an interpreter of Robert Browning, Rudyard Kipling and other rare minds. These two lines of work, which differ so widely, are handled

with rare skill by Miss West. She presents the thing itself with a simplicity and directness most refreshing. Her sense of humour is keen and her perception is delicate, without detracting from a certain passionate strength which lends vividness to everything she does. She possesses that gift so common to American girls and so uncommon to girls of any other nationality, namely, the ability to grasp at once the essential points of a character and really be for the time being the person represented.

Mrs. Alexander and Miss West have arranged several programmes, in which they appear both alone and together. Two of the most effective numbers are a dainty prose poem by Eugene Field, which Mrs. Alexander accompanies with exquisite woodland music, and a thrilling scene in the life of a famous violinist, the story of which is told in words and tones.

These gifted women contemplate a professional tour in the spring of 1899 throughout the West. Their programmes give peculiar intellectual pleasure to drawing-room and club entertainments. They are favourites in many homes of the choicest people in New York City. Both are residents of New York City, Mrs. Alexander's studio being at No. 7 West Sixty-fifth St., while Miss West resides at No. 142 West One Hundred and Fifth St.

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#### ACCOMPANYING AS AN ART.

*Miss Isabel McCall's School. Accompanists in Demand at  
Excellent Remuneration. A Branch of the Art  
Which Is Too Much Neglected.*

AN erroneous impression prevails in this country that a musical career opens for women in the direction of two

avenues only, and that through these alone may she hope to win fame and fortune, namely, the professions of singer or instrumentalist, i. e., organist, violinist or pianist.

The latter has been naturally supposed to include the middle ground of accompanying. No greater error can be conceived. The art of accompanying is quite distinct from either vocalism or the usual skill of a pianist. One may be a Paderewski, a Rosenthal or a Fanny Bloomfield Zeisler, and yet be unable to fill satisfactorily what might to the uninitiated seem the subordinate position of an accompanist. A truly skilled vocalist, however, man or woman, would readily and gracefully acknowledge his or her dependence upon the one who fills this most responsible position. If more accompanists could feel this sense of responsibility, and, while carefully refraining from over-asserting themselves, make the singer realise their valuable support, the art would be more readily and fully recognised.

It is an astonishing fact that among the hundreds of musicians whose advertisements are found in the musical periodicals and in the daily papers, only two, or at the most three, are professional accompanists. It was this fact, as well as the extreme difficulty experienced in obtaining proper substitutes in studio or concert work, which inspired Miss Isabel McCall, an accomplished musician, with the idea of founding a school of accompanying in New York City, the first of its kind in this country.

Entered upon with fear and trembling, the experiment has proved a success nevertheless, far exceeding the fondest hopes of the originator. In less than eight months the school has so far outgrown all expectations as to require Miss McCall's removal to more spacious quarters at No. 251 Fifth Avenue.

Miss McCall ranks among the finest accompanists in



New York, and for the past ten years has filled positions as studio accompanist for several of the foremost vocal teachers in the metropolis, besides being in great demand for concerts and musicals.

When one considers for a moment how many well-taught pianists are forced almost to beg for pupils, at a small remuneration, one can appreciate the necessity of their adding to the skill already obtained that which is required in a good accompanist. The demand for skillful accompanists exceeds the supply ; and the remuneration paid them is all that can be desired. The course at the school of accompanying consists of twenty lessons, by which one is fitted for studio work, where experience perfects by practice.

It must not be inferred, however, that any one who can perform acceptably a few pieces upon the piano may, as a matter of course, become an acceptable accompanist. By no means. Delicacy of touch, a keen feeling for music, and power of expression, as well as sight reading, are all prerequisites for the student. To these qualifications add perseverance and energy, rightly directed, and success is assured.



# ARCHITECTURE AND DECORATION.

## SHE PLANS NEW BUILDINGS.

*How a Girl May Learn To Be an Architect.—A Course in a Good Technical School Needed, If One Has Hopes of Eventually Doing Good Independent Work.*

THE woman desirous of becoming a practical, bread-winning architect can find no better, surer training than is to be had in a good architectural school. When I first became imbued with the idea of adopting architecture as a profession, there was no school in New York where a woman could study the art. The Young Women's Christian Association had an elementary course, which I followed with profit. I believe it is still maintained, free, or at a very nominal cost to the student. Two years later, the New York School of Applied Design for Women opened, and I applied for admission. So good was the preliminary training that I had received in drawing and design at the Young Women's Christian Association that I passed the elementary examination and was admitted at once to the architectural department, where I remained two years, completing the most practical course under the most competent instructors—practical architects.

The course has since been increased, until at present it covers three years. The study of the historical ornament as conducted at this school is invaluable. Knowledge of historical ornament is to design what knowledge of architecture is to interior decoration. To make original designs

one must know what has been done throughout the ages. This is impossible without systematic study of the arts of various countries and periods, under enlightened direction. Now, the woman who enters an architect's office without this training will be put to tracing, and if she shows special aptitude her employer will keep her tracing to the end of her days. Good tracers are not plentiful, and when a firm secures one it is likely to cling to her, to its own profit and the woman aspirant's detriment, so far as professional advancement is concerned.

On the other hand, the woman who has completed a course of training in a good school can scarcely do better than to enter an architect's office. She will have to begin at tracing, as does the woman who has had no scholastic training. But she will work more intelligently. She will have a background of knowledge that will make her invaluable to a firm. She will have an opportunity to assert her individuality, and if she is ambitious, tracing will soon be left in the background, and she will find herself consulted and deferred to in the most important matters.

Time spent in a good school, I think, is time well spent. Tuition at the New York school is \$80 a year, or \$240 for the complete course. Board and lodging at reasonable rates are to be had in the neighbourhood, while the city affords inexhaustible opportunity for self-education. Unlike students of design, there are few if any opportunities for the architectural student to earn money while pursuing the course. There is an immense unworked field for women in architecture, especially in the planning of dwellings. No one is quicker to acknowledge the fact than an intelligent man.

After a woman has secured technical training, there is no better opening wedge to the money-making world

than to become identified in some way with a well-established architectural firm. Soon after I finished my course at school Miss Gannon, my present partner and classmate, and myself were employed in competitive work, entered into by two well-known architects. As the latter were employed during the day by one of the largest firms in the city, the competitive work was left almost wholly to us. So largely were our suggestions accepted and so much of the work was practically ours that we decided after three out of the five plans we had worked out were awarded prizes, that instead of spending our time and energy working for others without receiving outside credit we would constitute ourselves a firm for independent work.

This was four years ago. Since then the men for whom we did the competitive work have formed a partnership, and we continue to work with them, yet are independent of them. We supplemented each other. There is much that we could not do without them, and they often find us invaluable. It is a most happy and profitable arrangement, and it seems to me a generally desirable one for the woman architect.

Our first work as partners was the planning of a sanitarium in San Francisco. One of the best-known physicians of New York, who has a sanitarium in his own house, said if ever he built an institution of that kind he wanted it to be a fac-simile of the San Francisco building. A cottage and two residences in Twilight Park followed, but our great work, upon which we have expended more than two years' study, is a model tenement-house, for which ground was broken October 1, in West Sixty-seventh St.

How to erect two buildings, five stories high, each to accommodate fifteen families, on a city lot 25 by 100 feet

was a problem not easy to solve. We spent two years in preparatory work, work which women are prone to shirk or overlook when they contemplate architecture as a means of livelihood. We visited all the down-town tenements. We studied every detail of existing conditions, talked with the tenants, learned what were their objections and what they would suggest to promote better living. The University Settlement men were of much assistance in our study.

We competed for the Woman's Building at the Atlanta Exhibition, but the award was made before our plans arrived. Effort was made to reconsider the decision in our behalf, but professional etiquette would not permit us to consent to that. As individuals and as a firm, we have had every possible assistance and encouragement from brother architects. They often go out of their way to lend a helping hand. In planning a dwelling I have often observed that the cleverest architects are given to sacrificing utility to harmony of design. This is an error that I think few women would make. Their familiarity with the requirements of a home makes them exceedingly practical. I recall a discussion once at school between an instructor and pupil à propos to a cellarway. The girl protested that the stair was too narrow for comfort or safety, and in her design she enlarged it.

"But can't you see," said the instructor, "that in enlarging the step you spoil the harmony of the design?"

"Put a fat cook on the step as you would have it," replied the girl. "Then consider the harmony of the cook."

As usual, the woman had the last word!

Alice J. Hands.



## COMPENSATION OF ARCHITECTS.

AN architect receives, for designs and superintendence of construction, 5 per cent. of the cost of a building, as a rule. The rate varies from  $2\frac{1}{2}$  per cent. to 10, however, with the size of the building or the alterations, whatever they are.

The assistants of an architect are mainly draughtsmen, who earn about \$15 a week, the chief draughtsman getting from \$30 to \$50, according to his value.

Beginners have sometimes paid an architect for the privilege of learning the business in his office. There are cases where \$500 has been paid. After a time, the learner is given a small salary, and the compensation increases step by step with his abilities. This form of apprenticeship is now dying out. Beginners are generally students from technical schools, or lawyers' clerks who wish to earn a little money while studying law. The latter earn from \$6 to \$10 a week.

The best skill in draughting is shown in perspective work. This is not always done in an architect's office, as there are artists who do this work by the piece. Another branch of skilled work is the colouring of perspective drawings, and this gives employment to a special few artists, who receive a lump sum for each piece of work.

## MAKING HOMES BEAUTIFUL.

*Suggestions by One Who Has Found This a Money-Earning Occupation.—Household Architecture and Decoration Worthy of a Woman's Long and Patient Study.—No Success Without Such Study.*

THE present outlook for women in household architecture and decoration is, I think, extremely good. Ameri-



cans are awakening to intelligent recognition of its necessity and possibility. Women know as well as, if not better than, men what a home requires to enhance its comfort and its beauty.

The woman who aspires to be a professional interior architect and decorator should have liberal education and wide knowledge of the world. The latter is absolutely essential, since the decorator must be able to ascertain the taste, purse and social surroundings of her clients in order properly to express their individuality ; and this is impossible unless she has had her eyes opened by travel and contact with the world's best art.

An erroneous impression prevails among both artists and laymen that household decoration is confined to the hanging of draperies, the upholstering of a divan and the arrangement of silk pillows, etc. Unhappily, this superficial understanding of the art leads not a few women into the field, where, owing to the fact that they are women, they appeal to the sympathy of those who wish to help them, and who—their knowledge of real artistic work being equally limited—accept what is offered unquestioningly, and pay well for the same.

Thorough and practical training in architecture is the foundation of artistic household decoration. Without it no woman or man—there is no sex in art—can hope to become an intelligent artistic decorator. Architecture is the first step preparatory to the study of interior decoration. If a woman cannot begin by apprenticeship in an architect's office, let her enter a school strong in that branch of art. Reading and observation must supplement this technical training.

The literature of art is not taught in this country. There are a few artists who have studied abroad, had their attention roused, and finally taken up a systematic

course of reading. I have often wished that some one would awaken our art schools and teachers to this lamentable defect in the student's curriculum. Our museums and libraries are well stocked in the best art literature. Nowhere in this country can a student study to better advantage or at less expense than in New York.

Feeling for colour is of paramount importance. It is born, and cannot be attained, save in a limited degree. The decorator must know not only the artistic but the commercial value of every kind of material involved in an interior decoration. Details of the cost of wall paper, materials for wall hangings and draperies and the amount, possibilities of change in designs, colours or style must be at her command. Of course textile fabrics in design, colour and texture vary every year ; still, there are certain defined principles that underlie the whole.

The household decorator must be a mathematician. Close calculation as well as knowledge of weights and measures enter largely into the work. Executive ability and common-sense are also essential supplements to artistic sense and technical training.

I was once asked by a young woman of no little taste and talent if I did not think that she could do as good work as I and make lots of money.

"If you are willing to enter an architect's office and work eight hours a day for a couple of years I think you might succeed," I replied. A cry of protest met the proposition.

"I never could do such a stupid thing and waste so much time. Work eight hours a day ! Impossible !"

The decorator must not only work eight hours a day, but every moment, in thought or deed, if she has her art at heart. I find that the stumbling-block to women is their unwillingness to go to the bottom of things. They

shrink from paying the price of hard study. They look only to the high lights, the finished picture. The mastering of the decorator's art is in a way an anti-climax.

Success requires knowledge of the various trades that go to the erection of a house. It is absolutely necessary to keep up to date in plumbing, lighting, electricity and heating. Heating and lighting are now most important subjects. The decorator should know everything pertaining to the construction of a dwelling-house from cellar, laundry and kitchen to bath-room and attic; the varieties of woods used for floors, their durability and price; likewise the varieties and prices of marbles; whether marble, tile or stone is more adaptable or cheaper for a certain purpose. All these apparently prosaic details play no small part in the utility of the decorator. The more of this commercial information she possesses the better she is able to control workmen and serve her client.

When it comes to selection of fabrics and furniture the decorator must know the latest designs, their durability or desirability, cost and quantity required, so that close estimates can be made and satisfactory results attained. Make yourself familiar with the quality, design and price of every material that enters into the interior decoration of a house and ascertain at what stores they are to be had. Educate yourself in these important matters. New York is full of rich and curious shops. The merchants are always ready to give information, particularly when they learn that the inquisitor is a student, earnest and intelligent.

There are fine marble yards, where workmen will explain the differences in marbles. Suppose a man is undecided whether to have a marble or stone mantelpiece in his drawing-room. The decorator should be able to tell which material is the more desirable for that particular

house or room. Some marbles and woods are softer than others, and yield more readily to carvings. Now, women rarely know these things; never study them, and do not deem it essential.

House decoration is largely a side issue to me, but one that I enjoy immensely. Few in this country, owing to general ignorance of the history of art, realise how largely art has always entered into the industries of the world. If this fact was better understood by students who come here to study, struggle, starve or despair, in the effort to paint a picture to be hung on the line, there would be fewer poor artists and more good artisans.

You must be proud of your work and dignify the smallest detail of it, if you hope to succeed. Shortly after the unveiling of my window in Grace Church, one of the workmen noticed a couple of young girls who bore the earmarks of art students studying the design with apparent enthusiasm.

“You paint on glass?” he asked.

“Oh, no,” they replied in an injured tone; “we are artists.”

While assisting Mr. La Farge in the decoration of Cornelius Vanderbilt's house I tried to help along two struggling art students by employing them to work on some of the tapestries, a branch of art that invited the serious study of the old masters. They came to and from the studio in a stealthy manner, as if ashamed of being identified with the work. Their ideal, from their standpoint, was infinitely higher. Vain to tell them that Raphael and Michael Angelo had expended some of their most precious time and genius on tapestries that are still the delight of the world. Subsequently one of the girls married, and when I met her at a reception with her husband she asked me never to mention to him that she had ever worked in my studio at tapestry embroidering!



I never trust the mixing of paints to my employees. I see to every colour and medium that goes on to the palette. The decorator must know the different ingredients of pigments. When I was decorating the Savoy Hotel I had more than sixty men under my supervision, and I have just completed a private residence at Madison, N. J., practically reconstructing the entire house; supervising electric bells, electric lighting and designing plumbing fixtures—in fact, everything that underlies and precedes the purely decorative, as well as painting and the final finished decorations.

Household architecture and decoration are not only interesting throughout, but pay well; pay better than exterior architectural work. Remuneration is to be had by commission and contract. I work on both bases. I never take a vacation in the accepted sense. Change of scene in pursuit of new things that will broaden and enrich my work is all the vacation I wish or require. It is impossible for me to tell a woman in detail how to become a decorator, or how I have learned the art. Given natural taste and desire, with determination to go to the foundation, to pay the price of knowledge in drudgery that is never apparent, there is no reason why women should not occupy largely this practically unworked field, which increased wealth and liberal education are daily broadening throughout the country.

MARY TILLINGHAST.

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### FASCINATING AS AN ART.

*Women May Study Wood-Carving and Find It Profitable—  
American Woods Are Plastic to the Worker's Tools.  
Orange as Smooth as Kid and Holly Excellent.*

MRS. G. T. DRENNAN, in an article on "Wood-Carving



for Women," written for *American Homes*, says that, though not a practical worker herself in this art, its beauty and desirability for feminine hands have forcibly impressed themselves upon her, and she adds as follows :

"Wood-carving is a fascinating branch of art, and an industry not by any means beyond the capacity of women. It is artistic, useful and highly remunerative, embodying the always desirable elements in any industry for interesting the mind, occupying the hands and replenishing the purse. It is also undoubtedly one of the first and foremost industrial arts of the day.

"Woods differ in quality, some better adapted to one branch, some to another. American sylvia is as rich as any in the world, and for all artistic handicraft and wood-carving there are woods as beautiful and plastic to the carver's tools as the marble to the sculptor's chisel. Tupelo, gum, maple, cherry, orange, holly, walnut and cedar are elegant in grain and finish. Maple is well adapted to staining in imitations of choice originals, as it possesses a fine grain. Orange wood is as smooth as French kid, and of an exquisite ivory tint. It is considered better than the English limewood, as the latter is subject to the attack of worms, which destroy its beauty.

"The red cedar of our forests is one of the finest woods for carving ; its natural colour is bright and its durability great. The finest cedars in the world are found in the Southern States, and immense factories are employed in cutting cedar stock for lead-pencils ; to the ingenious wood-carver the smallest branches are suitable.

"When the discovery of ebony first took place in France (or rather re-discovery), it created such a furour in the artistic world that the art of furniture-making was styled 'ebenisterie,' whence the term came to be generally used. Ebony had been known to the ancients, as their gods and

statues were carved therefrom. Its metal-like hardness required certain kinds of tools for its cutting, and the jet-black surface offers a background for the most beautiful and intricate inlaying of all kinds of brilliant materials. The famous boule-work of the French is of ebony, inlaid with mother-of-pearl, tortoise-shell and overlaid with bronze. It received its name from the artist, André Charles Boule, who was the most skilful cabinet-maker of the time of Louis XIV, and whose masterpieces of inlaid ebony are still preserved as the rarest art treasures. There frequently occur variations in the blackness of ebony. It is sometimes streaked with dull red, like old port wine, and again of a deep purple tint.

“Holly native to our Middle and Southern States is ivory white, firm, smooth and beautifully veined. It now rivals the once exclusive rosewood for piano casings. Books are bound in holly, and for parasol and umbrella handles it rivals the partridge wood of Brazil. Book covers and pianos are of the holly in its natural cream or ivory hue, polished or varnished. Carved holly wood is most beautiful for work-boxes, writing-desks, match-safes and such purposes.

“Rosewood is sold by weight, as it is extremely resinous, and upon the quality of resin depends the richness of its colour and its value. Some of the most beautiful specimens of old-fashioned furniture in the world are of carved rosewood.

“The Princess of Wales, in the industrial school of Sandringham, which she established and sustains, gives special prominence to wood-carving. Specimens of the work from the hands of the maidens under tutelage frequently command high prices, and are exhibited as fine works of art. The use of burnt wood in decoration, an art which dates from mediæval times, is having its renas-

cence in this country. It bids fair to become an important factor in the artistic finish of our buildings, public and private. Authorities say that dry woods, free from gummy or resinous parts, are the only suitable kinds. The white or yellow poplar of the United States is said to be well suited for burnt-wood designs. Fine results are obtained by combining harder, darker woods, such as oak or walnut, that impart rich, dark tones in contrast with the lighter poplar."

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### GROWING FIELDS OF WORK.

FIGURES are dry reading to most people. There is probably no objection to saying that women are interested in them, on the whole, the least of anybody. But here are a few figures about themselves which show a very interesting tendency of the times in which we live. They should be printed somewhere in this work, and might as well be given here as elsewhere.

In 1870, that is to say nearly thirty years ago, of all the women employed in America in the struggle for a living, not quite 8 per cent. were enrolled in what may be called the proprietor classes, such as farmers, merchants, bankers and professional people. What the exact proportion is now cannot be told until the census of 1900 is taken. But in 1890 they constituted over 16 per cent. of all the women at work, showing how materially that particular class is increasing.

The clerical class (bookkeepers, clerks, agents, saleswomen, etc.,) amounted to less than 1 per cent. of the total of women employed in 1870, but in 1890 it had grown to about 5 per cent. There is little doubt that it has grown more largely yet in these last nine years.

Among skilled workers in the great variety of industries in this country the women made in 1870 and yet make a strong showing. In the year first named 20 per cent. of all the women employed were skilled workers in the industries ; in 1890 a trifle less than 27 per cent. The actual number of persons in this line had increased, but not as rapidly as in the two foregoing classes.

Household servants and other workers who, for lack of a better name, must be described as belonging to the labouring class, had actually decreased from about 72 per cent. of the whole in 1870 to 52 per cent. in 1890. There were more labouring women employed, but the number in the other classes grew so phenomenally that the proportion of women labourers was very much less. This is an interesting circumstance.

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### A BEAUX-ARTS FOR WOMEN.

*First in the World.—An Atelier in New York Especially for Women, Which Supplies Them with Admirable Facilities.*

WOMEN of serious architectural aspiration may well rejoice. Significant recognition of their adaptability to the study of architecture and the practical application of its principles to interior decoration is the recent opening of the Masqueray atelier, in New York City.

New York witnesses in this unique institution the first Beaux-Arts founded for women in the world's history. The course of architecture followed at the École des Beaux-Arts, at Paris, is unsurpassed. There students are grouped under professors selected by themselves, and all work together for the common good. By friendly criti-



cism each helps the other, and so artistic is the atmosphere created that study is a pleasure. The Masqueray atelier is a practical fac-simile of the famous school founded by Louis XIV.

About ten years ago Emmanuel Louis Masqueray, a young Frenchman, pupil of Leon Ginain, member of the Institute and professor of the *École des Beaux-Arts*, came to this country at the solicitation of American students whom he had met in Paris. His struggles were those inseparable from the experience of a foreigner steeped in the art training and traditions of the Old World, and ignorant of the English language, who finds himself suddenly placed in an environment suffering the first throes of art-birth. The gifted young Parisian, however, was not slow to assimilate the American spirit. He soon noted that the architectural offices of the metropolis of the New World were filled with clever, industrious youths, to whom opportunity for serious study was denied. The more he pondered on the situation, the deeper grew the conviction that the training of the *École des Beaux-Arts* was not impossible to Americans who preferred to remain at home. The time was ripe and the man equipped to found such an institution on virgin soil.

Masqueray had reaped honours at his Alma Mater, shared the bounty of the Institute of France in Italy, and won the title of Designer of the Commission of Historic Monuments, and the gold medal of the Salon; and in 1892 he opened an atelier at No. 123 East Twenty-third St., in New York City. The story of the atelier's tentative days is not unlike that recorded of the famous Julien. Six months' waiting brought one student! Slowly but surely the numbers grew, until to-day representatives of every State may be found at the Masqueray atelier. The enterprise has now more than fulfilled the hopes of its founder,



and earned the indorsement of the most eminent men in the architectural profession.

The course of study is identical with that pursued at Paris. Students have access to the studio day and night. Problems are assigned, and twice a week Masqueray visits the atelier and gives each student his personal criticism. Competitions are frequent, and a healthy spirit of rivalry prevails. Each year the standard is higher.

"En loge" will eventually become as picturesque and serious a feature of the Masqueray as it has been for more than a century at the *École des Beaux-Arts*. Students have the advantage of receiving criticism in their native tongue, as Masqueray has acquired English. A born teacher, he brings to the aid of his students the enthusiasm of a Frenchman grounded in the art of the best schools. And be it especially noted that he has unbounded faith in women's ability to succeed in architecture, particularly as applied to interior decoration, provided they go about it seriously.

"Never have I seen," says Masqueray, "women begin the study of architecture as does the painter or the sculptor, who spends years in serious study to acquire thorough knowledge of the best principles of his art. Women are generally content to draw a little; then after a few months in an architect's office, where they learn something of plumbing, building laws and other less important office work, they are ready for an architectural career! Of architecture and composition they are ignorant. The result is necessarily amateurish, and is dubbed 'woman's work' by the critics, who do not seem to realise that any man of like training would do just as bad work."

Demand for artistic interiors is constantly growing in the United States. Masqueray foresees that now is woman's opportunity to prepare to meet that demand. It

is in response to repeated applications from women for admission to the Twenty-third St. institution that Masqueray has decided to open at No. 37-40 West Twenty-second St. an atelier for their exclusive use.

Students will follow as nearly as possible the *École des Beaux-Arts* course, beginning with the study of Greek and Roman orders and passing through all the periods of the Renaissance down to modern architectural problems. The course is intended particularly for students of interior decoration. A thorough knowledge of architectural design is an indispensable basis for good work in decorative composition. Interior decoration in all the historical styles will be a feature of the course, and the subject of thorough study, so that students will be able to design a room in any style, including furniture, stained glass, etc. The work will thus be harmonious, the output of one mind, instead of, as is often seen, a patchwork of divers contribution.

When shown the work of two women who had scarcely been a week in the studio, the mother of the master exclaimed: "Why, it's superior to that of the men students of as many months' study!"

"True," says Masqueray. "They are serious women. They do serious work, and I have great expectations."

The spacious women's atelier is in a building replete with studios, and when earnest women throughout the country learn that the training of the Paris *Beaux-Arts* may be had there at a nominal cost its capacity will doubtless be over-taxed. Circulars giving course of studies and terms may be had on application.

## HOUSEHOLD SCIENCE.

### DIGNITY OF THE GOOD COOK.

*How This Art Attracts Girls.—Thousands Attend Cooking and Training Schools.—Why the Mistress of a Home Must Know How To Do Things.*

HE can live without friends, he can live without books, But civilised man cannot live without cooks, wrote "Owen Meredith," fifty years ago, and Lytton doubtless believed that the profession of the culinary artist was an honourable one. Not so the world at large, however. A cook, until within most recent times, was held in small esteem unless he—it was always a he in that case—had become sufficiently famous to be considered worthy of the title of chef. When this potentate had tickled the palates of other men—for in questions of taste even in gastronomy women's opinions were counted not at all—so that they responded in a real *Oliver Twist* manner, he had scored for himself so high a mark that it must needs draw attention to his individuality.

Now every one is learning to cook, and there are queens of the kitchen who may be queens elsewhere if they will, royalty itself not disdaining to "make an omelet in a minute, a most simple thing, *ma chère*." Society young women, especially when they are about to be married, take up this branch of learning with avidity; young men take it up that they may be able to camp out and go on long journeys into places where cooking is unknown; trained nurses become cooks that they may

make their patients more comfortable. City and foreign missionaries study the art, not only to utilize it in their own economical homes, but in order to improve the home living of those for whom they work. Cooks in private families are constantly obliged to add to their knowledge, to keep abreast of the progress in this department. Chefs at hotels and restaurants are having the same struggle, while the waitress, seeing the cook waited upon and receiving higher wages than herself, uses her own earnings for cooking lessons, that she, too, may take a cook's position.

Thus the profession of cooking—if one may so designate this calling—offers a great field for those desirous of being able to demand always a good place and one that is more than ordinarily independent. The better the cook the larger the salary she is able to demand. Every hour of time, every dollar spent in gaining a thorough knowledge and skill in cookery tells. Good cooks are needed everywhere. In private families the comfort and health of the household depend upon them. Success in political and social clubs rests much upon the character and management of the cook or chef in the culinary department. Hospitals and hotels, restaurants and dairies are completely dependent for their success on the excellence of the cuisine. Indeed, the list of opportunities where people capable of faultless cooking can earn a good living and be valued and respected in their profession is too long to enumerate.

It takes thought and judgment to cook, and if one is in search of a deeply moral motive as an excuse for pursuing the work, why not consider the happiness which is immediately dependent upon the health of those for whom the cooking is done?

There is a growing demand for thoroughly educated



teachers in cooking. Persons who have had experience in the preparation of foods and understand the management of range fires and ovens, and whose tastes incline them in this direction, ought to be fitted in one season to teach classes of children or adults, if they have teachers' qualifications—that is, the power of imparting what they know.

Every student will not make a good teacher, for "teachers are born, not made." Yet cooking lessons received have often been utilized by the pupils in other ways than along the lines of instructors. For instance, one woman, after taking a course in cookery, found a place as superintendent in a charitable institution, where she plans and often assists in the preparation of meals; another is a housekeeper in a girls' boarding-school, where healthful food and ceremony in serving it are expected; another is a caterer, with dated appointments for luncheons and dinners at different houses. One teacher in the South is occupied the entire summer in making fancy dishes of lobster and crab for a fashionable hotel. Another supports herself by filling orders for salads and special dishes.

These instances may give suggestions to cooking teachers whose regular classes will probably occupy but part of the year. Summer schools are becoming interested in this branch, and are introducing it as one of the special attractions.

When it is realised that twenty-five years ago manual training had not been adopted in any of the schools in this country—which is supposedly in advance of every other land in matters of education—it is not surprising that cookery should have been so late in coming to the fore.

Last year thirty-five hundred pupils received instruction in this branch in the city of Boston. The South Ken-



sington National Training School of Cookery, in London, was opened in 1873, and there are now one hundred and sixty schools where cooking is taught, and ninety-six places where laundry work may be learned.

In the training school in which teachers are educated they should not only study and work, but should have constant opportunity for practice by teaching free classes of children, thus gaining experience, which is an important factor in their education.

The New York Cooking School is a training school of this character, where every year from October to May this sort of teaching is done. Its beautiful rooms at the top of the United Charities Building are class-rooms only, with no facilities for boarding students. Fifty dollars covers the tuition of the season.

After a student has received her diploma, no employment is promised, but constant opportunities are occurring where a good teacher would find ample support. On the present staff the teachers receive \$2 for day lessons and \$2.50 for evening lessons in plain cooking. Teachers of more elaborate cooking have larger pay. Public demonstrators make their own terms.

Intelligence and education are of as great an advantage in fitting a woman to be a qualified teacher in cooking as in any profession she may adopt.

EMILY HUNTINGTON.

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## HOUSEKEEPING A SCIENCE.

*Some Virtues Which Must Be Attained.—It Is Not Necessary to Know How to Do Everything, But Equable Temper, Tact and System Are Indispensable.*

HOUSEKEEPING is a science. It has the investment of

far more money than any half-dozen of the pursuits of men concerning which books are published, public discussions are held and great parties are formed.

The Treasury of the United States handles vast sums, and the recital of its figures staggers the comprehension of any but trained financiers. Yet its utmost in receipts and expenditures would prove only a petty and an inconsiderable item when compared with the annual output of those little-considered sisters of mine—the housekeepers of America—and I am forced to confess, to my own confusion, that all the extravagance and criminal waste in all the National departments from that memorable Fourth of July when our sires put their names to the Declaration of Independence down to this present day would not begin to equal in amount the waste and extravagance for which those same sisters of mine should be held responsible within the current twelvemonth.

For almost every man who is a worker there is a woman—some woman, wife, mother, sister or only landlady—whose hand is held open for him on Saturday night, or at the end of the month, or the quarter, or whenever the fruits of his toil are gathered, and to whose care he gives up all but the little he needs to jingle in his pouch and keep the ghosts away. This woman is the housekeeper, and upon her discretion and ability and thrift depend not only that man's creature comforts, but, to a great extent, his success in life.

Having thus dignified the name of housekeeper by showing that she is the principal disbursing agent for the wages of man, it is now in order to classify the various grades of this profession, from the wife of the labourer, living in a two-room cottage or a three-room tenement, up innumerable flights of dark, rickety, dirty stairs, to the smart, alert woman of affairs who manages the estab-

lishment of a millionaire, whether she be the titular mistress of the house or a paid employee.

Among those who, for want of a better word, may be called the lower classes, it is generally understood that a thrifty, busy wife makes of her husband a thrifty and, within bounds, a successful man, unless, indeed, he be one of those good-for-naughts whom nothing can redeem.

A step higher in the social scale, although by no means so long a step as she likes to think it, is the woman whose means are such that she is enabled to employ a maid-of-all-work, a "hired girl," I believe, is the accepted term. In this class are to be found the two extremes—the best housekeepers and the worst.

When a woman attains to the dignity of employing a hired girl it makes or mars her. If she keeps her hand on the helm, if she continues to do a part of the work herself and to personally supervise that which she does not do, the results are likely to be most satisfactory. If, on the other hand, the great bulk of the work is dumped upon the hapless "slavey," while the mistress confines her exertions to scoldings and fault-finding, then has the white-robed angel of peace left that house, and the sooner the fagged-out husband and neglected children can follow the angel, the shorter will be their sufferings.

An establishment in which four to six servants are maintained is likely to tax the good housekeeper's abilities to the utmost, for the reason that people in that class of life are quite as critical in their tastes, as exacting in their needs, as those more favoured ones who are able to maintain a complete and well-ordered equipment of trained domestics. While yet the bottom of the household purse is much nearer to the top than is quite comfortable, expenses must be kept down, while appearances must be kept up, and milord will be testy (and show it, too) if his

roast is not so prime cut or his wine not so sound a vintage as that of his neighbour, Sir Gorgius Midas, with whom he dined recently.

I am frequently called upon, in my business capacity, to furnish housekeepers to grand establishments, and I am as often struck with the absence of that practical knowledge, training and aptitude for controlling servants which my applicants exhibit.

It is not essential that a housekeeper should herself know how to cook in order to spread a good table, nor need she be able to clear starch nor to clean silver in order to direct competent servants in these matters. The first and greatest requisites in a housekeeper are system and method. Equipped with these and a tolerably equable temper, she is prepared to face an army of servants and to bring order out of chaos.

By system and method I do not mean the wretched cut-and-dried precision with which some housekeepers (I regret to say they, with some show of truth, call themselves "old-fashioned") make their homes wretched and forbidding alike to their man-servant, their maid-servant and to the stranger that is within their gates.

I can recall some houses in which it has been my hard lot to find myself a sojourner, wherein, should one so much as walk through a drawing-room, the hostess could detect the fact as readily and as unerringly as the red Indian could detect the trail of a settler passing through the forest. A book on the side table, which for countless years had laid with its title up and its length northeast by southwest, may be now headed north-northeast by south-southwest.

The parlour-maid could never have been guilty of such carelessness. For all those countless years of her colourless and wretched existence, each morning she has care-



fully lifted and dusted that same book and replaced it in mathematically the same position. Evidently strangers, vandals, perhaps, have been about. And there's that sofa cushion nearly two inches out of place. "Mary! Mary! Do come and put this room into some sort of order again."

Such housekeepers as that should be relegated to the same bourne as the self-martyred flagellants and the wearers of horsehair shirts. Perhaps they may derive some morbid enjoyment from their miseries, but they render unhappy all with whom they come in contact.

Finally, to such of my sisters as may think of taking up the profession of housekeeping for the money there is in it, I would say that to succeed they must first of all be fitted for the task, either by nature or by a long and hard tussel with the stern realities of life, which will divest them of all those romantic ideas of the maintenance of their own starched and frilled notions of dignity and equality.

When a woman, be she of gentle birth or otherwise, takes a position as the manager of a household, she may or she may not be better than her employees in her own estimation, but the less thought she devotes to such subjects the better for herself and her household.

The young man who succeeds in obtaining a place in some great mercantile or banking house rarely notices, much less complains, if by chance it happens that his employer is at times brusque, cross, even unreasonable. He hardly thinks of throwing up his job because the porter is impudent or the chief clerk scolds him beyond his deserts. Yet I have had some of my gentle-born housekeepers come back to me with tears in their eyes and indignation in their voices to complain that some petty slight has been put upon them by the lady of the house, or the butler has been surly and insolent. These women

think they are in earnest, yet they would, if unadvised, throw up in a pet all that stands between them and misery, perhaps even starvation.

I have but little patience with such, and yet I cannot but think that what they lack is only the "heredity" which has made in their brothers the toughened fibre to resist and overcome such petty attacks.

Thorough earnestness of purpose, complete self-control, unerring tact—the more nearly a woman can attain to these three almost unattainable virtues the nearer will she be to the perfect and successful housekeeper.

ELIZABETH W. STEVENS.

Bureau of Social Requirements.

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## KEEPING BOARDERS AN ART.

*An Occupation That Women Usually Scorn.—It May Be Successful under Good Management.—Men the Best Caterers and Housekeepers.*

KEEPING boarders is an occupation usually overlooked in the lists of desirable occupations for women. Perhaps the oversight is due in a measure to the prevalence of the woesome type of boarding-mistress, who is forever impressing upon the wayfarers within her gates the sadness of her lot at present, compared with those halcyon days before she fell to keeping boarders.

When evil times fall upon a household, about the first thing the old-fashioned woman thought of doing to keep the wolf from the door was to take boarders, regardless of any qualifications or disqualifications for the occupation. But just as there is the new journalism and the old

journalism, the new woman and the old woman, so there seems to be an old type of boarding-house and a new. More and more people are taking to a sort of boarding-house life, and the boarder is no longer looked upon as a bird of passage or a person to be pitied because he can't afford a home. It seems to be a sort of adaptation to the home life of the principle of big industries. People have discovered that it is not simply cooking and dusting and mending that make a home. There are women who take to housekeeping like ducks to water, and there are others who don't. The latter are likely to do other work so much better that they prefer to do it, and leave the housekeeping and cooking to those who can do it best.

The development of this co-operative idea has produced several new types of boarding-house. The most interesting, perhaps, because the one which is likely to go on developing, is the big apartment-house, where individuals have their own suites of rooms and their own furniture, cared for by the servants of the house, by themselves, or by maids who come in from outside each day, and where all dine in a common dining-room. Another type is the family hotel, with its furnished suites and rooms, its common parlour, billiard parlours, smoking-room and other adjuncts; and there is the still newer type, the apartments, which have their separate dining-rooms, in which meals are served from the common kitchen.

So it seems a great mistake for the new old woman, or, rather, the young woman with the new education, and some old-fashioned notions of propriety, who is looking about for opportunities for obtaining a comfortable livelihood, to overlook the regenerated trade of keeping boarders—particularly as the successful managers of

these new types of boarding-houses are usually mere men. It's bad enough to find that the most prosperous milliners and dressmakers and cooks are men, but to have a man as a boarding-house keeper seems going altogether too far for the spirit of the up-to-date business woman.

Perhaps the most discouraging feature of the boarding-house business to the novice is the fact that considerable capital is required. You must have your house thoroughly equipped, to begin with. Prospective boarders are not going to risk your getting things after they've taken your apartments, and you must be able to wait. It may be months before you get your house filled, and months more before you get just the sort of folks you want. I wouldn't advise any woman, no matter how great her predilection for housekeeping, to set up in the boarding-house business unless she has a houseful of furniture paid for, and money enough to pay her rent for four or five months, at least.

Buying out an established place has its advantages and its disadvantages. The boarders may be friends of the former proprietor, accustomed to her ways, and they may resent changes and leave. In buying out a place it is not wise to pay cash down. It's a nuisance having to make monthly payments, but it's better than to discover that the apparent boarders are merely hangers-on, given room in order to make an impression on the prospective buyer. Claims on the furniture may crop up, too, unless proper precautions are taken. I don't know but that the best way, if you have from \$400 to \$1,000, is to take a house in the best locality you can get, fit it up, and advertise among your friends and acquaintances, at the bureaus which direct people to boarding-places and in the newspapers. It is better to pay \$5 or \$10 more a month, and get



a house with all the improvements at the start. If one has to buy furniture, good second-hand articles, which may be picked up cheaply at the auction shops if one is a discreet buyer and knows when to stop bidding, are much better than cheap new stuff, or buying on the instalment plan. Credit accounts are things which will eat up the biggest profits possible to the boarding-house keeper. You must pay cash, and buy at wholesale, whenever possible—no quarts of apples or dozens of oranges. You must go to the market and buy your vegetables by the barrel or bushel. Another thing to be remembered is that grocers and butchers always give a discount for cash to boarding-houses.

If a woman is a good manager and knows how to buy good food at low rates, table board pays better than renting rooms. The profits on each table boarder are probably small, not more than a dollar or two a week. The money-making depends on having a large number.

The woman who is really determined to make a successful business of it mustn't be afraid to advertise. But she should not let the advertising take the form of a white slip on the doorjamb, or a big yellow sign.

In choosing a house great attention must be paid to location. If men are to be largely counted on, convenience to elevated railroad stations and proximity to clubs must be considered. If family boarders are chiefly desired, a more fashionable part of the city should be selected, and yet this, too, cannot be remote from lines of cars. The neighbourhood must be good; a public school or orphan asylum or livery stable near at hand would ruin the most desirable house. While people wish to be in the midst of everything—convenient to every point of interest—they want a quiet street, and especially a quiet house.

No housekeeper can afford to allow any boarder to be excessively noisy or disagreeable in behaviour.

Although it is perilous to start a boarding-house on small capital and to buy furniture on credit, the thing has been done successfully. Some years ago three women, a mother and two daughters, came to New York from a country place with less than one hundred dollars. They proposed to start a boarding-house. They found a house in one of the Thirties, convenient to clubs and cars, and which the owner was willing to let them have on a venture, the rent to be paid at the end of the month. With \$20 of their small capital they bought, on the instalment plan, as much furniture as they could get, and fitted up part of the house. They were fortunate in letting one room almost immediately, then another and another. Meantime they took small sums of the money coming in—keeping enough for current expenses—and bought at auction pieces of furniture that would be too expensive for them to afford if bought new. In this way all the rooms were gradually furnished, and contained attractive things. One servant was kept at first, and that one a young girl able only to wait on the door and the table. But the neighbourhood was so desirable and the table was so good that the house speedily filled up, and more help was needed. One of the young women would look at the papers every morning and answer the advertisements; another attended to the house, and the mother to the marketing and cooking.

Of course they had phenomenal luck, and it would be unsafe to follow their example and start with so little capital; but this shows what has been done. In three years these women had three houses furnished and free of debt, and were practically running a private hotel.

There is a family in this city now that pays \$3,000 a

year for a house. There are five persons to get a living out of it. The house brings in about \$10,000 a year, which nets a small balance and keeps a nice home for the whole family.

As to the cost of furnishing a house outright, it can be done for about \$150 a room for the large rooms and half that for the small ones. But this sum will not supply the dainty "fixings" that make a place look homelike and attractive. It is true that boarders almost invariably have their own "fixings," and prefer to put them out, discarding those they find in the rooms, but the rooms must have the look of being lived in, the "invitingness" that attracts, or no one wants them.

Of course the life of a boarding-house keeper isn't always pleasant, but I can't see that it is half as unpleasant as having to spend six or eight hours in an office, and put up with the moods of an employer, as my friend did before a little legacy enabled her to set up house-keeping on a large scale. One needs, moreover, a great deal of tact and a certain amount of philosophy. A big bump of Irish humour is a great help. When you begin, set up a few rules for yourself. The first one should be: Don't expect gratitude; be satisfied with cash, if you can't prefer it. Another: Don't make bosom friends and confidants of your boarders. Don't tell the boarders how you've come down in the world. Don't let any one be familiar, and don't listen to gossip. Be kindly, cheerful, tactful always.

No doubt boarding-house keepers have failed much as Franklin did in his efforts to live up to a set of virtues. But I don't see any reason why women shouldn't make a business venture of boarding-house keeping, and make a big success of it, too. It is just a trifle humiliating to me always when I hear so much about women's progress in

medicine and law and the Lord knows what all, to observe that the most prosperous milliners and dressmakers and housekeepers are men. It's a fact ; men manage all those big-dividend-paying family hotels and apartment-houses.

MARY E. J. KELLEY.

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## DOMESTIC SCIENCE.

*An Old Idea in Glorified Modern Form.—Household Management and Its Various Arts Now Reduced to a Scientific Basis.—A Lively Demand for Thoroughly Competent Instructors.*

AMONG the numerous fields of labour for women none have awakened a more widespread interest or are of greater importance to the health and welfare of the family and the nation than that of domestic science—the science of household management.

It is not strictly a new field, for women have always been workers in the home, and have always managed their own or the homes of other people. In fact, home has been regarded as “woman's sphere,” and the knowledge of how to manage it has been generally acquired by a sort of apprenticeship under the maternal guidance, beginning often in childhood.

In many instances domestic work has been looked upon merely as drudgery—mechanical, unattractive labour—to be gotten out of the way in the shortest possible time.

Little thought has been given to its effect upon the household, so long as there has been plenty to eat, drink and wear and the house was neat and comfortable.

Wherein does the new development of woman's work in the home differ from that of the old ?



Formerly the work of the home was merely a routine of daily duties, varied in kind and degree by the season, the number in the family and the style of living. Women were supposed not to know much about heating, ventilation, plumbing or sanitary arrangements. These came within the province of the masculine minds. From a business point of view, the housework and sewing were the woman's part in providing a home; and, if she had her board and clothing, no other compensation was expected. But if she worked for other than her own people, she was paid wages.

The knowledge gained by the experience of one family was shared freely with neighbours; recipes were exchanged; methods compared, and no one thought either of being paid for imparting her knowledge or paying to acquire more. There was no money value put upon a woman's knowledge of household management, except as she worked out that knowledge by actual service for others.

With the development of scientific discovery, the application of new principles in improved machinery, with discoveries in biology and increased knowledge of the limitations and possibilities of human development, came the desire on the part of educators and philanthropists to improve the home life. With the introduction of many household conveniences came the need of instruction in their management.

As the cooking of food had been one of the principal parts of housework, its cost one of the largest drains on the family income and its effects often the most disastrous, it seemed natural that reform should begin there.

Almost simultaneously, in different sections of this country and England, from different motives, several women of large experience in housekeeping began the instruction of cookery. Reasoning from the principle

that we value most that which costs us something, a regular fee was charged for this instruction, varying with the means of the people who were able to pay; but in many instances this instruction was free to the very poor.

Being persons of education and culture, these women did not simply teach the manual part of cookery, but they explained the composition and economic value of food, the needs of the body and the chemical changes in the cooking and digestion of food. By their character, enthusiasm and earnestness, they gave dignity and grace to a work which, in the minds of many, was beginning to be looked upon as menial and degrading.

They taught principles as well as methods. Definite rules and accurate measurements were used, in place of the former "little of this," "some of that" and "season to taste" standards. Fuel and heat, air and water were studied, and success was proved not to be dependent on luck or chance. Courses of lessons were arranged, and pupils soon found that there was more to be learned than the knack of beating a cake batter to the proper texture.

Other women recognised the importance of this instruction, and soon many more classes were organized. This created a demand for trained teachers, and so normal classes were formed. Physicians sent classes of nurses to be trained in cooking for the sick.

Wise and generous women furnished the means by which experiments were made in teaching cookery to school children, resulting in the adoption of cookery as a regular branch of study in many public schools.

So, from single and widely separated beginnings, sufficient interest has been evolved to open the hearts and purses of some of our men of wealth, and these have established schools, institutes and colleges, where one may secure a thorough training in domestic arts and sciences.

Any one desiring a training for this work should first decide whether she wishes to be a specialist or be competent to teach any branch of the subject. Having made her choice, she should send for circulars of the schools and compare cost and advantages.

The time required for training varies from six months to four years, and the expense for tuition varies in the same proportion. Schools are frequently changing their rates and enlarging their equipment, a notable instance being the change from twenty dollars for the first normal class in the Boston Cooking School to several times that rate at the present time.

What are some of the qualifications needed in students who choose some branch of domestic science for their occupation?

Evidently the notion that any one can teach cooking continues to exist in the minds of some people. School-girls who do not care to make the thorough preparation necessary to enable them to teach in the common schools often write as though they supposed that much less would be required from a teacher of cookery. Women of middle age, tired of keeping boarders, think the experience gained in a boarding-house, if supplemented by a few lessons in fancy dishes or novelties, should be sufficient to insure them a lucrative position immediately.

But the work has broadened and has taken on a vital meaning, and we now find that the same qualifications are requisite for success in this as in any other work, whether it be that of teaching Latin, managing a business or supervising the work of others.

I am inclined to place first among the requisites an abundance of health and vitality. There is hardly any occupation which makes a greater drain upon one's physical endurance and nerve force. Other physical qualifica-

tions are a charming manner, an agreeable personality, grace of motion, the ability to stand well, absolute cleanliness in person, dress and appointments; systematic method in work, the deftness of fingers which comes from practice, forgetfulness of self, and surety of results; a voice pleasant in tone, distinct in utterance, and of a good carrying quality—in fact, all the natural and cultivated graces and power of a fine public speaker.

Some of the mental qualities desirable are what we often call “a clear head,” not easily disturbed by outside influences; the ability to do several things at once, the manual with the mental, and also a patience unlimited and a temper well controlled. Executive ability and the faculty of directing others are equally essential.

Then, of paramount importance is the ability to impart knowledge in a simple, lucid manner, adapted to pupils of different ages and varied degrees of intelligence.

“A woman may be a fine cook, yet no school of domestic science can use her unless she be a real teacher. A woman may be a real teacher, yet no school of domestic science can use her unless she be a fine cook.”

The acquired qualifications are: First, the sure foundation of a high-school or academic education; and if this can be supplemented by a normal or college course, or by some experience in elementary teaching and a knowledge of school organization, it will be greatly to one's advantage.

The well-trained pupil should have practical work in teaching, under competent supervision and criticism, before she goes out before the world as an expert. Much harm has been done the cause of domestic science by the neglect of some schools in this essential before giving a diploma. And if she can have a large experience in the practical manual work, in the complications incident to



family life, this experience will be of great benefit in her teaching. She must understand the problems of economics, particularly the economic value of food ; must be in touch with life in all its phases, the needs of the poor and the superfluities of the rich.

Those teachers whose names are most prominently before the public, whose writings command the highest price, whose lectures are most in demand, and who have filled the most responsible places in public-school kitchens, are women who had for a foundation a good education, a long term of practical experience as housekeepers, and who have added to this experience not only many years of the study of scientific principles, but an increase in their store of knowledge.

The young teachers, like young people generally, expect to begin where the older ones now are. Said a young pupil : "I want to be just as high as you are, to be able to earn what you earn."

"But it took fifteen years to do that," was the reply. "I did not begin where I am now, but have worked my way up, step by step, over many rough places which I hope you will never need to climb."

By no means least among the qualities desirable in a teacher is the ability to put herself in sympathy with her pupils, and to arouse in them a love for the study of home science. One cannot have too much enthusiasm in this work, although some physicians argue that enthusiasm is a waste of nerve force and should not be aroused. Many find it a powerful factor for success in all their work, public and private.

A teacher should have faith in herself, but she should not presume on the ignorance of her pupils, or insult them by reminding them of their deficiencies. Even Mr. Ruskin recognises the fact that there is something to be

learned from the old housekeeper, for he urges us to combine the "economy of our great-grandmothers and the science of modern chemistry." A noted scientist says : "Never make to a child a positive statement that may have to be contradicted next year. Better qualify it by saying, 'As far as we know now, this is true.' "

New truths are often accepted by the mature mind more readily when not accompanied by sarcasm, or exaggeration, or reflections on one's mental capacity.

What are the possibilities of a livelihood in domestic science ?

The demand for competent teachers sometimes far exceeds the supply, for I regret to say that all who have a diploma do not manifest special fitness for this work. Many schools and colleges, particularly the agricultural colleges in the Middle and Western States, have established departments of domestic science.

Positions in the public schools have thus far been confined to the largest cities. Political influence has thwarted the work in some places where it has been well started. Kitchen gardens, mission and industrial schools afford a field that is profitable in experience if not in money. Then there is often an opportunity for practice classes among one's friends.

Women's clubs have added to their other departments classes for practice, lectures and demonstrations. Schools of housekeeping, women's exchanges and other organizations create a demand for competent managers. Matrons for hotels, hospitals and large institutions are wanted, and such training usually insures a position. Such positions are often more lucrative than those of teachers, and are equally honourable.

Many women have found lucrative employment by editing the household departments in magazines and

newspapers, and a course in domestic science makes their work more valuable. It is a lamentable fact that some writers have no other qualification than that of a nimble pen and flow of words. They are experts only in plagiarism.

Food fairs and the introduction of special foods by demonstrations in stores, and of stoves and kitchen utensils, are fairly remunerative.

Private catering, management of luncheons and dinners, home cooking of specialties, luncheons for schools, the work of the New England kitchen, diet kitchens, are some of the other avenues for work.

The salaries for teachers of domestic science in the public schools vary in different localities, from \$500 for the first year to \$1,200 for superintendents. Principals of private cooking schools are not always paid as high salaries, in proportion to the importance and scope of their work, as are other teachers. Often a graduate with no experience will secure a position where the salary is more than that of her principal.

Teaching for an organization at a fixed salary is, perhaps, for some women the most lucrative position in the long run. But many prefer to work independently, and have classes and lectures all about the country, either for a definite price, or a share of the profits, or entirely on their own responsibility.

But probably the greatest remuneration has come to those who by their writing have been enabled to reach a much larger number of people than by class teaching. All of the pioneers in the work have written books on "Cookery," "Sanitation," "Food," "Household Chemistry," or some branch of household economics, or are connected with household magazines, and this work probably has added largely to their income and reputation.

As the work increases, there is in this, as in many other professions, a tendency to specialization. Success is not measured, or should not be, from a pecuniary point of view only, or from newspaper notices. Many a woman whose name is almost unknown may have laboured as faithfully and conscientiously for the home and given as much practical help to her fellow-women as have those who are usually reckoned among our successful women.

MARY J. LINCOLN.

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### WHAT AMATEURS CAN DO.

#### *The Preparation of Fine Articles of Cookery for the Tables of the Fastidious.*

THE mercantile agencies and statistical authorities report that four out of every five men who engage in active business fail and go into bankruptcy sooner or later in their careers. It will be interesting to note at some future time whether women have the same gloomy experience. If one were to predict, knowing the economy and close management of most women, one would say that the fair sex in business would be liable to make a better record. However that may be, the great number of failures in business life, under our present system, results necessarily in many refined women being suddenly and unexpectedly confronted with the necessity and cares of a business career.

More than one of such women have undertaken the one thing which they knew how to do well, and have embarked in the cooking of cake and pies and the preserving of fruits as the only means at command for driving the wolf from the door. Many are now engaged in this calling in



all parts of the country. The success of some of them is well known.

Naturally the principal number of those who cook specially fine and wholesome articles of food for the market live in the large cities. Those who do not, but who carry on their business operations in a country town, must nevertheless look to the cities for their market. The Woman's Exchange takes a considerable part of the product of these private bakeries and canneries, and, indeed, except for these admirable helps to practical cooks of the class referred to, only a small percentage of the latter would be able to do business at all. They are so minutely occupied with the duty of producing the articles themselves, or in superintending a force of cooks, that some of them have little opportunity to create a circle of buyers who will take what they have to sell. Some lack the requisite acquaintances.

Miss Martin, known in all the Eastern States, carried on her very successful enterprise at Willow Brook, a farm occupied by the family during its prosperous days, romantically located on the shores of Owasco Lake, near the city of Auburn, N. Y. Here she developed an industry in the making of wonderful pies, cakes and preserves which extended as far as New York City and into other States. At one time she was able to give constant occupation to about fifteen cooks.

Other women have followed her example, and such as have had her admirable executive ability have earned a comfortable support, not only for themselves, but in some cases for others dependent upon them. A woman acting alone, with the aid of one cook, if she is a master of her calling, can earn from \$15 to \$25 a week by the sale of her product at the women's exchanges, provided that the market is not overstocked. Such earnings are possible

only in a large city, however, although, so far as that is concerned, a smaller sum in a smaller city is likely to yield an equally good support, owing to the reduced expenses of living in the smaller community.

In the homes of the rich more attention is being paid now to the healthfulness of all articles of diet than formerly, and women who can be definitely relied upon to produce not only palatable and tempting cakes, pies and preserves, but those which are thoroughly wholesome, may expect to find a good market for their wares, if they exercise the same ordinary business sense and management which are required in other lines of practical effort.

### WORK OF THE "COMPANION."

#### *What Her Duties Are and the Remuneration She Receives.*

"PROBABLY no other occupation presents so great a diversity in its duties, and consequently in the qualifications necessary for fulfilling them, as that commonly known as companion," said a woman of experience to a *Tribune* reporter.

"The position is usually sought by women who have had no training, with a view to self-support, and who, in the hour of misfortune, can think of no other occupation for which they feel themselves suited. In employment bureaus the applications for such places are sadly in excess of the vacancies, and pitiful are the pleas of some of the applicants.

"Ordinarily the post of companion is a trying one, not so much because the duties are arduous as because they are not exactly defined, and the companion is not sure what time she may call her own. But occasionally the



place is a pleasant one. A bright woman, who might have succeeded in other lines, accepted a position as companion to an elderly widow. Her duties were to attend to some correspondence, to read aloud in French or English, and to be entertaining. She was an interesting talker, and did not find the art of entertaining any effort. She made several trips to Europe with her employer, had a delightful time, and held her place until she married.

"Another society woman of fine appearance became companion to the young daughters of a widower. She merely acted the part of chaperone, and as she enjoyed social functions she found an ideal place.

"In many cases the companion has the care of an exacting invalid, her work is such as would be required of a trained nurse, and she has little time that she may call her own. In some places she performs many household duties, and where there are children her office, nominally that of companion, is really 'mother's help.'

"The arts of reading aloud and of talking well are usually indispensable in the companion. The remuneration varies widely. Probably the most exacting positions return the smallest pay. There are companions who receive less than \$10 a month. Yet one on such a small salary said she was happy to earn even that, and her employer, who could not afford more, treated her as a sister. Fifty dollars a month is considered an uncommonly good salary, as the companion has no expense for board. I knew one who received \$100 a month, but hers was an exceptional case."

## SANITARY LAUNDRY.

*A New York Woman Will Dry Clothes in the Sun and Become a Public Benefactor.*

THE importance of clean underclothing to health is a question which is being seriously considered by leading physicians, and one of the results of this is a sanitary laundry, which is to be established on the outskirts of New York City by a woman who has given the matter careful study for several months. She is enthusiastic over her new enterprise, and says :

“I think the importance of properly washed and dried underclothing, which comes in direct contact with the body, cannot be too strongly impressed on the public mind. Can it be good for any one, especially an invalid, to wear clothes which have been washed and dried without being exposed to the deodorizing effects of wind and sun ?

“In hundreds of laundries linen is dried in close rooms, and, instead of being returned to its possessor cleansed from all impurities, as well as from actual visible dirt, it absorbs additional ones and becomes a source of disease. Those people who are unable to inhale fresh air and derive benefit from the warm, life-giving rays of the sun, owing to ill-health, should be particularly careful to have their clothes washed and dried out of doors in order that the air may thoroughly purify them.

“Dwellers in cities will find that it will add greatly to their comfort and health to send their linen to the country to be washed. In these days of easy transit it will be little trouble to do this. Let any one smell linen that has been dried on the green grass in the sun, and then smell that which has been dried in a close, poorly ventilated



room, beside a cooking stove, and he will be convinced of the truth of my remarks.

“People who suffer from any disease of the skin will derive much benefit from wearing clean linen, often renewed, which has been charged during the cleaning process with fresh air. If linen has a gray or yellow tinge and does not smell sweet and fresh, it should not be worn. The proper cleansing and deodorizing of linen are as important as is the daily bath or the proper construction of the drains of houses.”

The prospective sanitary laundry will have the indorsement of several leading physicians as well as of the Board of Health. The woman who has projected the scheme will incorporate with it many scientific methods of work, and among the features will be a mending department, where “bachelor’s buttons” will be supplied gratuitously.

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### WAGES OF THE COOK.

#### *Her Employment Now Mainly in Private Houses.*

TEN years ago women were employed extensively in restaurants, hotels, bakeries and similar establishments for the important duties of cooking. In country hotels and small city eating-houses they are yet found, giving close attention to duty and performing their office well. But in large hotels and restaurants women are now being largely displaced by men, owing to the superior physical strength and endurance of the latter, and they find their own best employment in private homes.

The salary paid to the good cook in a private home varies in different parts of the country ; but in every region where the current rate of wages is affected by that prevalent in a nearby and leading city, cooks may expect from

\$3.50 to \$5 a week, according to age and experience. Exceptional length of service and ability may increase the rate of compensation, especially if there are other cooks whom one is to superintend.

In restaurants, especially where a woman cook has charge of making the pastry, her wages may rise to \$8 or \$10 a week.

In the latter class of cases, however, it is likely that the moment a cook's salary rises to the vicinity of \$10 the restaurant will think of employing a man for this work. The man will then obtain a salary larger than is given the woman, say often as high as \$12 to \$15 a week.

From the large manufacturing bakeries women have now disappeared almost altogether as cooks.

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## IN A MANUAL TRAINING SCHOOL.

### *The Varied Experience of a Young Student.*

WHEN it is said that a poet is born, not made, it is meant, of course, that he will pursue instinctively and irrepressibly, in spite of seemingly adverse circumstances, the lines requisite for a poet's development. And so one often sees the ultimate triumph of special fitness exemplified in other callings of life.

The career of Mrs. Mary Holme Peck, of Denver, Col., is a case in point. Two years ago this young woman came to New York for the purpose of studying art, having in mind some practical thought, either illustrating or designing. She studied six months in the private studio of Edgar M. Ward, and subsequently entered the Academy of Design. Later she was led to take up stenography, thinking to teach it in the schools, but after spending

nine months upon this study she found to her cost that she had been taught a system of use only in Brooklyn schools, in which, unhappily, no vacancies existed. She was reduced to the need of teaching private pupils, and at the same time took up the study of domestic art at Pratt Institute—a subject she had always liked, but thought it waste of time to study.

Here she seemed to have found her proper sphere. Working, however, through the most unfavourable conditions and every conceivable hardship, she did a year's work at Pratt's, and a few days ago received an appointment in the Manual Training High School of Denver. For this school she has nothing but the highest praise. "No better school of its kind exists in this country," she writes enthusiastically to a friend. And again, "I consider myself highly favoured in being appointed here, and started in last week a happy woman, confident of my success as a teacher of sewing, because of my perfect training and natural ability for that branch of work."

## CLERKS AND OPERATORS.

### GIRLS IN CLERICAL WORK.

*S. S. Packard on Stenography.—No Better Opportunity Anywhere for a Young Woman of Fair Education, Persistent Application and Common-Sense.*

SOME thirty years ago it came to me that many business houses in New York were badly served in clerkships, owing in no small degree to the fact that good, capable women were not employed in the place of incompetent and inconsequent boys ; and I thought it might be worth the effort to do what lay in my power to change this condition. This was before the introduction of the typewriter, and before the proved utility of the office stenographer. I accordingly advertised through the best mediums, reaching the city and into the suburban places, for fifty intelligent and courageous young women who would accept a business training at my hands and hold themselves ready for such positions as might offer. In response to this appeal I obtained thirty girls and young women ranging from eighteen to thirty-five years of age. I proposed to educate them at my own expense and to supply them all with paying situations. They were zestful and ambitious, and soon removed any doubt I had as to the good results which might follow. Comparatively few came from the country, and they were all self-supporting women or those who desired to be such. None sought the instruction merely as an accomplishment.



As soon as I discovered the particular qualities of individual students I opened a correspondence with business houses, selecting those most likely to require the kind of service that women could render. These were publication offices, lawyers' offices and the class of retail mercantile houses in which I felt sure good places could be eventually secured. I simply said to these possible employers that I had at command a number of well-proved, efficient women clerks, who were not only able to work, but willing to do so, and who could readily supplant inefficient office boys and young men who depended upon their sex to hold their own as against women of whatever qualifications. The result was that I had no difficulty in placing every well-qualified girl in a paying position.

The most gratifying thing about the whole matter was the sense of thankfulness which was awakened in the hearts of the employers. It was discovered that there were ever so many things in and about offices that were supposed to be within the scope of young men alone that could be done quite as efficiently and appropriately by girls; such, for instance, as managing office details and taking charge of department work. In a number of instances my bright girls developed into competent managers, and in a few cases, now vivid in my memory, achieved distinguished success as executive officers in houses where they began as subordinate clerks. The advent of the typewriter opened a new and limitless field, and I had the great satisfaction of placing the first girl stenographer in business. This line of employment, as is now so well known, was especially adapted to the clear brain, quick fingers and methodical habits of the resourceful girl, and it is not at all strange that it has grown to be almost exclusively "woman's work."

To such an extent is this true that it is difficult to find

young men willing to undertake stenography as a profession, and so to-day one of our chief difficulties is to fill the places that are open and so full of promise in the way of advancement, for it goes without saying that there are many stenographic positions which can be filled only by young men.

One of the deplorable results, however, of this demand for young women as stenographers has been the precipitation upon the business community of a horde of half-qualified girls, who get a smattering of instruction in schools and otherwise and push themselves into places which they are wholly incompetent to fill. A feeling prevails among the unthinking that to be able to manipulate typewriter keys and "take down" from dictation at an assumed speed cover the requirements in this department of work, while the fact is that there is probably no clerical position in which brains count for so much. To be the accepted medium of communication between the business or professional man and his correspondents is to be a trusted and faithful employee, and any degree of aptness, intelligence or fidelity is sure to meet its reward.

In spite of the plethora of applicants for stenographic places, there has never yet been a time, and is not likely to be, when competent female stenographers will not be needed, and in all my experience as an instructor it has never been difficult to place a competent stenographer. Let it be understood at the outset, however, that a competent stenographer can never be measured by the ability to write a hundred words a minute without understanding them, or manipulating a machine, however deftly, unaccompanied with the sense which renders the work acceptable.

The question of most interest to the seeker of profitable employment pertains undoubtedly to the cost of acquiring

competence, to the probability of being able to do the work and to the place which can be secured, and these questions are all difficult to answer so that they will fit individual cases. To those who are able to stand the expense the surest and best means of becoming expert stenographers is through the best schools, and it so happens that in all parts of the country, and especially in our large cities, there are well-conducted, efficient schools where the learner, having inherent qualifications and a fair English education, can eventually count upon attaining to proficiency of the highest order. It is within the scope of efficient teachers absolutely to fit the students for the most exacting duties of stenographic work, and it is not impossible for an energetic and intelligent young woman to acquire the art through private study, with such assistance as may easily be had from practical stenographers.

As to the pay for acceptable work, the chances are perhaps better in this field than in any other where women are generally employed. No proficient stenographer, even without large experience as such, need work for less than from \$8 to \$10 a week at the start, and that with an assurance of steady advancement. The rates paid for good stenographers in the best business houses to-day vary from \$10 to \$20 a week, and there is possibly no line of work in which women can engage having a fairer prospect of leading to something even better.

There are, of course, many desirable openings for girls as mere copyists on the typewriter, where a knowledge of stenography is not absolutely required. The chances for advancement, however, in these places are very limited. No woman should undertake the study of stenography and typewriting until she has a good use of her mother tongue, both spoken and written. With that knowledge

added to general intelligence—the more the better—and an earnest determination to be thorough, there can be no doubt of her success. It should be added that pupils beyond the ordinary school age are likely to have some difficulty in acquiring the manual facility necessary, unless the training of mind and hand has been continued after the school days are over.

However, even those who fail to become very rapid writers sometimes more than make amends for this deficiency by good judgment, carefulness, fidelity and general reliability.

S. S. PACKARD.

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### TYPEWRITING A REAL ART.

*Novices' Funny Blunders.—No Earnest Girl Who Wishes to Be Self-Supporting Need Be Scared by Jesters' Paragraphs.—Most Employers Are Gentlemen.*

A chiel's amang ye takin' notes,  
And, faith, he'll prent it.

ACCORDING to the humourous paragrapher, the woman stenographer and typewriter is commonly regarded as a frivolous, illiterate and irresponsible young person, who acts the part of the "pretty typewriter" in the domestic drama with the untrustworthy husband and employer and the jealous wife. The squibs appear with wearying frequency and monotony.

"They would be more pardonable if they were less inane," said a well-known stenographer. "But they are as deficient in originality and as poor in taste as the hackneyed jokes about the mother-in-law."

The manners and morals of a small minority offer a



slight foundation for such innuendoes. But the representative stenographer is a responsible business woman, capable, faithful and thoroughly in earnest. She is often elderly, and not always beautiful.

And as a rule, though the woman in his service be young and attractive, the employer does not misuse his position. He is a busy man, anxious to have his work done promptly and well, and his relations to the stenographer are in general strictly of a business nature. Good principle exists in business offices, despite the paragrapher and the fact that some unprincipled persons are found there.

In the offices of a well-known firm in Wall Street a dignified, middle-aged woman has the oversight of the stenographic department. When illness in her family called her away for two or three months the head of the firm sought a substitute of equal age and discretion as a sort of office mother for the younger ones. By his orders the young girls must not be kept late, and thus be obliged to go home alone after dark. As a "gentleman of the old school," with daughters of his own, he believes that duty calls him to exercise a fatherly care for those who are in his employ. A well-bred man is as courteous to his stenographer as he is to other women, and from all sorts and conditions of men whom she meets in the business world the self-respecting stenographer receives respectful consideration.

"There is a marked change in my husband's office since Miss X. went there," said the wife of a prominent iron merchant. "Everything appears so much more neat and orderly, and there is a decorum in the conduct of the young men that was not in evidence before her advent."

The charge of illiteracy in young stenographers has

some justification. It is true of the stenographer of a certain class that—

There be maidens fair as she,  
Whose verbs and nouns do more agree.

One of this grade, after long consideration of her notes, transcribed a phrase as "He hadn't oughter go." She "went" the next morning, and her distracted employer, when seeking a successor, stipulated that ability to write English should have precedence of speed in taking dictation.

Another, believing that a "counter proposition" must necessarily relate to the sale of goods, constructed a sentence accordingly. A stenographer from the country transcribed the close of "Quod bene notandum" as "tandem," and sought despairingly through her notes for a reference to the horses. But, excepting the ordinary terms used in law, the employer should not have expected her to be familiar with foreign phrases.

Defects in early education are overcome with difficulty; the art of writing and speaking grammatically cannot be acquired in the time usually devoted to the study of stenography, and thus illiterate stenographers hold certificates from some schools.

In many commercial houses there is little variety in the correspondence, and stenographers who can spell words in general use and who have some knowledge of business forms often fill such places satisfactorily, though their education does not qualify them for an extensive and varied correspondence or the work of a reporter.

A woman who accepted a place with an association of engineers, and whose duties were to report the discussions of the society for publication in its journal, found that the membership included civil, mechanical

and mining engineers, electricians, architects and the professors in a scientific school; the last-named brought papers on astronomy, geology, chemistry and various abstruse subjects for discussion. In order to hold her place she was obliged to take an arduous course of study to familiarize herself with the technical terms employed, and to devise brief word-signs for them. The stenographer of a patent lawyer requires a wider vocabulary than one who is employed in the ordinary law office. The all-around stenographic reporter should, like the competent newspaper man or woman, "know something of everything."

Some notes, such as those of court testimony, must be given "verbatim et literatim," but in reports of speeches, sermons and in some correspondence, though the precise sense must be retained, the sound may be changed. "Exact stenography, like exact photography, is apt to show harsh lines." As a rule, extempore sermons and addresses require editing in the transcription. Some employers do not use correct English. Others, in the hurry of business life, dictate involved and ambiguous sentences, and desire the amanuensis to make the necessary revision. No assistant should revise without authority to do so.

In regard to study in a stenographic school, it is said that no definite period can be given for the time required, as the general education and aptitude of students vary greatly, but after a course of six months the average student should be able to take a place as amanuensis. The cost is \$10 a month. Private lessons are given at from 50 to 75 cents a lesson.

One stenographic school says that a student of average ability and application requires about three terms, of ten weeks each, to complete the course and become qualified

to accept a place in a business office. The charge is \$45 a term. Some acquire the requisite knowledge in a short time, others need a longer period. A more extended course is required for the place of court reporter.

It is said that a few women stenographers in responsible places receive several thousand dollars a year; but they shine in heights as far removed from the struggling amanuensis as the lofty places where the great literary lights walk are above the plane of the minor poet and tale-maker.

Some stenographers work in offices for as little as \$6 a week; a small minority receive \$25 or \$30 a week. The average compensation is about \$10 a week.

A competent stenographer, in business for herself, may make a comparatively large income. Unless she merely takes desk room in an office, she must pay a high rent in a good business neighbourhood, and meet other expenses. The stenographer of established reputation receives 25 cents a folio for law work and testimony; 15 to 18 cents a folio for other work; for typewriting from a copy, five cents a folio, and a higher rate for copying tabulated work. If several copies are furnished, there is an additional charge for each carbon copy. Thus it is possible for a stenographer to make \$8 or \$10 a day, but such hard work could not be kept up daily except by one with great endurance. Physique and temperament are important factors in the success of a stenographer. Long and rapidly dictated reports are a severe strain on the nervous system.

Court reporters receive \$10 a day when on duty. In New York and in nearly all of the States there are women in this position, but the number is comparatively small. Women outnumber men as teachers of shorthand, and have been most successful in this line.



Among the women in New York who are at the head of stenographic firms where assistants are employed are Miss A. P. Alder, No. 156 Broadway ; the Misses Buttner, Mills Building ; Miss A. R. Cooper, No. 111 Broadway ; the Misses Cronyn and Holland, No. 150 Nassau St. ; Mrs. M. L. Ferris, No. 206 Broadway ; Miss S. A. Fletcher, No. 1,125 Broadway ; Miss F. M. Gill, No. 51 Chambers St. ; M. E. Hill & Co., No. 5 Beekman St. ; the Misses Jackson and Newton, No. 26 Cortlandt St. ; Miss L. Kraus, No. 120 Broadway ; Miss A. T. Mallon, No. 309 Broadway ; Miss E. F. Pettingill, No. 26 Court St., Brooklyn ; Miss M. R. Pollock, No. 280 Broadway, New York ; Miss Jennie T. Powers, No. 32 Nassau St. ; Miss C. G. Pratt, Cotton Exchange ; Miss F. Ranney, No. 115 Broadway ; Ella Rawls & Co., Mills Building ; Z. & L. Rosenfield, No. 1,440 Broadway ; Miss Cora Smith, No. 71 Broadway ; Mrs. Frances A. Ramsay, No. 19 Union Square. And there are other professional stenographers of high standing who are not named here.

Miss E. N. Hutchings, who was associated with the late Miss Seymour, has offices at Nos. 120 and 141 Broadway. Miss A. Tileston does a large business at the Astor House and at No. 120 Broadway. The Misses F. S. and J. B. Johnson, who came to New York from Wisconsin only two years ago, have already built up a substantial business ; their offices are in the Bank of Commerce Building, No. 31 Nassau St. Miss S. L. Conglin, at No. 8 East Forty-second St., places stenographers in positions, furnishes typewriting machines and supplies, revises manuscript, and carries books, pamphlets, etc., through the press.

One of the best-known shorthand writers in this country is Mrs. Isabel C. Burrows. She is the wife of the Rev. Samuel J. Burrows, of Boston, Editor of *The Christian Register*, who is now a member of Congress. Soon after

her marriage, in 1867, Mrs. Burrows occupied her husband's place as private secretary to William H. Seward. Later, during a year of study in the University of Vienna, she took her notes in shorthand, translating into English as the professor spoke. This practice enabled her afterward to perform the feat of taking a speech of Carl Schurz in German, translating it mentally into English and recording it in shorthand. Mrs. Burrows was the first woman employed in the Capitol at Washington, and was requested to sign only her initials when drawing her pay, lest she should be discharged if it were known that a woman was doing the work.

When every one employed in the Capitol was required to take the "ironclad oath," she was obliged to march to the room of the sergeant-at-arms and swear that she never had borne and never would bear arms against her country. Since leaving Washington she has reported the sessions of conferences and associations, edited the notes and put the volumes through the press. She is also her husband's amanuensis.

On August 11 of this year a woman who was honoured for her noble character as well as for her great intellectual gifts passed away. This was Mrs. Sophia Brauenlich, who, when a young widow, began her business career in 1879 as amanuensis in the office of *The Engineering and Mining Journal*, a place which was secured for her by S. S. Packard. Her talents and tireless industry enabled her to work her way up until she became exchange reader and exchange news editor. In 1888 she was appointed secretary and treasurer of the Scientific Publishing Company, and performed the duties of the place in addition to her other work until the time of her death. In January, 1890, she was made business manager of the company, in which place she showed remarkable executive ability and effi-

ciency in every respect. Mrs. Brauenlich was a member of the Professional Woman's League, and was the first American woman elected a Fellow of the Imperial Institute of London. In the issue of *The Engineering and Mining Journal* which contained the notice of her death the editor paid a touching tribute to the worth of his co-worker.

These women have demonstrated the fact that it is possible for members of their sex to achieve success in a calling that is said to require a training as broad and many sided as men are commonly supposed to need for similar undertakings. As in everything else, real ability to perform the work assumed will meet with a proper acknowledgment and be rewarded with the usual compensation and honours.

MARY B. SANFORD.

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### BE YOUR OWN TYPEWRITER.

*Penmanship Declining.—A Typewriting Machine Which Is Especially Suitable for a Woman.*

"There goes haughty Miss Le Grand."

"I'll wager she's off for a frolic, and has sartorial articles galore in that smart receptacle swaying jauntily at her side."

"Not a bit of it. It's her staff and her crutch."

Mrs. Curio dropped her inquisitorial lorgnette.

"What do you mean?"

"I mean that haughty Miss Le Grand and her typewriter are off on a money-making jaunt."

"A typewriter in that dainty satchel? Nonsense. It requires a furniture van to transport a machine."

“ My dear, how your optical education has been neglected. Every up-to-date woman in the bread-winning world knows that American ingenuity has long ago invented a machine, portable as a watch, adjustable as a folding bed, hardy traveller as an engineer or sailor, and capable of clean-cut, speedy work.”

“ And the paragon costs a fortune, of course ? ”

“ It’s within the reach of humble purses.”

“ Could I learn to manipulate it ? ”

“ Can a child play marbles ? ”

“ There’s no denying : typewritten manuscript is becoming imperative. Do you know, I half suspect that my last stories have been returned without a reading, simply because they were not typewritten. But it costs so much. Fifty cents a thousand words soon mounts up.”

“ Why not heed the advice of W. D. Howells—Be your own typewriter ? ”

Legible penmanship is a lost art. So long has the fact been recognised in the business world that a typewriter is as essential as an office to the transaction of affairs. Its indispensability has outgrown the confines of the world mercantile. The time is not distant when it will be as conspicuous an essential to the well-ordered household as is the piano. Its skilful manipulation, as is well known, gives employment to thousands of women. But it is not to the professional or would-be professional woman typewriter, but rather to the woman who depends largely upon written thought for livelihood or well-doing in club and church work for mental or social advancement that the advice of the great realist particularly appeals.

How might the woes of the rejected be assuaged, could they realise how great a part mechanical make-up plays in the acceptance or rejection of a manuscript ! Unhappily, the fact is not generally known, save to those in per-



sonal touch with the inner life of editorial sanctums. In newspaper offices and publishing houses mail is generally separated before perusal into the handwritten and the typewritten. The latter is invariably read first, while the former, if it be manuscript unordered, or bear a signature unknown, awaits the leisure or the caprice of the editor. The reason is obvious. Time is money. All that tends to simplify living is accepted. So great is the revolution wrought by the typewriter in the saving of time, money and annoyance, that not a few editors refuse to consider manuscript, and issue printed notices to that effect.

What woman in an office which entails much correspondence will withhold sympathy from the editor inflicted with the script of the average woman? Growing are the number of women who depend for livelihood on newspaper and magazine writing, while the name of the occasional contributor is legion. No wideawake club woman has failed to note the advantage of the typewritten address and the part "manifold copy" plays in spreading her fame abroad. Reporters are human, and, while they may recognise that the paper of Mrs. Slowgirl is a literary gem, time is wanting to struggle through the hieroglyphics in which it is embedded. Consequently, the typewritten copy which Miss Wideawake proffers is borne off in triumph, and the latter has the satisfaction of seeing her vituperation made a feature in the morning journal.

"But it costs so much to have copy typewritten," says the space writer. "It eats up the profits."

"It would break me up," objects the club woman, scheduled for a score of papers.

"I know its value," admits the teacher. "But a machine takes up so much room, and it is noisy."

There was a time when these objections would have been irrefutable. That was before the advent of the

Blickensderfer No. 5, which may be had, with its scientific keyboard, including one extra typewheel, one dozen ink rolls and one tool outfit, packed in a polished, hand-portable hardwood case, for \$35. In capacity, speed and practical efficiency it is the equal of any typewriter of any other make now in the market. In convenience it is unexcelled. Therein lies its chief merit and charm to all classes and conditions of women. It weighs scarcely six pounds. It takes paper eight and a half inches wide. It does not require a porter or drayman to transfer it from place to place. It may rest on my lady's dressing-table without detracting from its decorativeness, or crown the stovetop of the hall-bedroom scribe. If the unexpected arrive, and trace of the "shop" be objectionable, it may be readily concealed in the bureau drawer. The writing is always in plain sight, and so simple is the manipulation of the keyboard that no school training is necessary. The most stupid person, with application, can soon get up speed. It admits manifolding with force and clearness.

"I am thinking," writes Mr. Poultney Bigelow, "of making my 'Blick' write her own biography. She has been behind me on a bicycle in Spain; she has bobbed over the waves of Manila Bay in my canoe Caribee; she has ridden in jinrickishas and been at the mercy of baggage-smashers, and yet she ticks away as merrily as if she had never left an office desk."

In leather travelling-case, with pocket for stationery, a Blickensderfer is a perpetual joy to women on the move; and who is stationary in these progressive times? To have 35,000 words typewritten costs \$35. Why not invest that sum in a Blickensderfer No. 5 (The Blickensderfer Manufacturing Company, No. 182 Broadway, New York) and—be your own typewriter?

## PRIVATE SECRETARIES.

*Women Have a Peculiar Tact Most Serviceable in Such Strictly Confidential Positions.*

“WHEN you ask me about the duties and qualifications necessary for a private secretary,” said a woman who has filled such a place for fifteen years, “I suppose you mean the secretary of a business man.

“In these days the secretary must be a stenographer and typewriter, though she writes many letters that do not come under the head of business correspondence. She must be well educated in ordinary English branches, and should have some knowledge of French and German, at least. Added to this, two qualities that are desirable for any woman in a clerical position, or in any position, are absolutely indispensable for the secretary. They are discretion and a talent for classification; or, in other words, a methodical mind.

“If she is not discreet, she may unwittingly reveal what she should have concealed, and thus do as much wrong in effect as if she had deliberately betrayed a trust. ‘She is so diplomatic,’ complained an old friend on the return of a young woman who had gone abroad as amanuensis to a high official. ‘She won’t tell anything.’ But it is better to appear unduly reticent than to be indiscreetly communicative.

“The secretary of a well-known literary man when asked about her employer’s plans laughingly quoted, ‘If one knows it, it’s 1; if two know it, it’s 2; but if three know it, it’s 3.’ As there are persons who descend to the kitchen or the laundry in search of information who are not above questioning the neighbour’s cook, washerwoman or other domestic regarding family affairs, so there are

persons who do not hesitate to seek knowledge of a man's private or business concerns through one who is in his confidence, and discretion is the more necessary because direct questioning is not the usual method. A few days after I took my place my employer said : ' I want you to open my business letters every morning, and place them ready for me on my desk. My private letters you will leave unopened.' ' How shall I be sure which are private letters ?' I inquired. ' Err on the safe side,' was his only reply ; and I have found the advice useful in many perplexing situations.

" In addition to the correspondence, my principal duty is the care of all documents, the filing and indexing of letters, reports, bills, receipts, notes, etc., and keeping an account of expenditures. When I transfer the contents of a letter-file in its binding-case I make a typewritten alphabetical index of names, dates and subjects and place it at the top of the file. I make similar indexes for all documents that I keep in files. When anything is required at a moment's notice, a glance at the index shows where it is, and no time is lost in searching through several files. I index the letter copying-books in the same way, and, of course, label all pigeon-holes carefully. I also keep an address-book and a diary. In the diary there is a record of all visitors to the office, and an account of important interviews, etc. Not long ago a man who was required to state in court the date of his last visit to New York came to me for assistance, as his memory had failed on that point. By turning to the diary I was able to give him the date of his call at our office."



## WAGE-EARNING WITH THE PEN.

*An Army of Women Employed.—Women Preferred in Many Ways.*

IN purely clerical service (the performance of work which can be done only with a pen) there is an immense field of employment for women in business houses.

It is true that this work is the simplest of any in business houses, and that, accordingly, the pay is often moderate. Yet this sort of work serves as the means of support for tens of thousands of women, and is often a stepping-stone to something better. In Government departments, stores, newspaper offices, the headquarters of many corporations and small factories, insurance offices and a variety of other business concerns there is a vast amount of writing, keeping of accounts, addressing, copying and similar pen-work which can be done by women as well as by men, and in which, perhaps, they give better satisfaction than men.

Let not an aspirant for a clerkship of this class think, however, that any woman can give satisfaction in such a place. A good and legible hand is, of course, the one indispensable requisite. But beyond that, patience, accuracy, painstaking attention to details, regular hours, respect for superiors and a sense of responsibility are of the highest importance; and any girl who is equal to these things will find that her penmanship operates largely as a means of introducing her other business qualifications to the attention of an employer.

Women have, as a rule, fewer financial responsibilities than men, and are therefore able to work for smaller pay. The small salary that they require is sometimes the factor which gains them a place. But if it were not also true

that they make excellent and faithful clerks they would not stand the ghost of a chance in comparison with men. They do not drink ; they are honest ; they seldom talk about the business of their employers away from the office ; they are attentive to the clients of the house, and they seem more willing to stay a few minutes over the regular hours whenever there is a rush of work and say nothing about it. These things cannot always be said of young men in clerical positions.

The pay varies in different cities and in different establishments. But, as a rule, a good penman in the simplest forms of clerical work will earn from \$5 to \$8 a week ; with growing experience and the possession of other qualities she will earn in time \$10 to \$15 a week. Our cities are full of women who can earn from \$12 to \$15 a week whose routine duty is the keeping of accounts and the performance of other work which can be done only with the pen, but who also are called upon to display a little judgment and fidelity in the general interests of the establishment. There are a few women bookkeepers who earn \$15 and \$20 a week in mercantile establishments in large cities.

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### DOTS, DASHES, SWITCHBOARD.

*Women Earn Moderate Salaries.—M. E. Randolph Explains the Advantages of Those Who Learn in an Office.*

WOMEN have for years demonstrated their ability and fitness for telegraphy. The present outlook, however, is not encouraging. New inventions continue to bring about changes that threaten vitally to affect telegraphy as a bread-winning occupation for both men and women.

A recent invention makes it possible for a large share of the work to be done mechanically, one operator being able to accomplish work which formerly required the services of four persons. If this invention continues as successful as its present working promises, it will greatly reduce the working force in large offices.

“How can a woman learn the profession?” is frequently asked. A thorough public-school education is an essential foundation to success; rapid, legible penmanship is absolutely necessary, likewise the gift to decipher any scrawl that may be inflicted in the hurry and pressure of business. There is a school for telegraphy in Cooper Union, New York City, where a woman may be instructed in the art and fitted for a place. This school has graduated a number of operators who have attained success.

Less expensive than a regular school, and generally entirely satisfactory in result, is instruction received through a friend, a practical operator in the business, who can provide facilities for practice. In some large telegraph offices boys and girls, who serve as “pick up” and “distributing” clerks, also pick up a knowledge of the art. After acquiring a certain proficiency they are allowed time and place for practice. Later they are tested, after the manner of any one applying for a place. If they pass, their names are entered on the roll of employees in the operating department. Some of the best operators in the country have learned in this way.

The salary to begin with is small. Most of the novices work a long time before they receive \$35 or \$40 a month. To girls who have good homes this is endurable, but to the less fortunate it presents a difficult problem.

To a woman who is well adapted for it there is no more congenial employment than telegraphy. It takes the average woman a year to acquire it. She starts with a

salary of \$25, possibly \$30 a month, and the mills that grind out advances in salaries "grind exceeding slow and small." Exceptional ability does not now receive the recognition granted it in former years. After two years' experience any boy or girl who can satisfactorily exchange one hundred and fifty messages a day should receive from \$35 to \$40 a month, according to grade of work performed, with further increase of \$5 a month each half-year until a maximum salary is reached.

To an educated woman I would say, become a teacher in the public schools, where faithful service is in after years rewarded by a pension, and where a vacation is given once a year.

The educated woman about to choose an employment should bear in mind that in many places vacations are allowed with pay. The telegrapher takes a vacation at her own expense. There are, of course, exceptions to this rule. Hundreds of women employed in brokers' and other private offices in large cities usually have shorter hours and better salaries. Such places are only within the reach of expert operators. In the West many women are managers of railroad offices and perform their important duties with entire satisfaction, while throughout the country women in charge of small offices and having the successful control of interests intrusted to them are living happy, contented lives.

Fifty dollars a month is now the maximum salary for a woman operator. Many influences have combined to lower salaries. One of the chief of these is that education worthy the name is no longer required of an operator. In the routine work of the offices boys and girls learn the location of places and acquire a quickness of perception and facility for memorizing that stand them in good stead when they become operators. People having this kind of



talent do not feel the larger needs of educated intelligences, and are therefore content in these circumstances.

There is no possible objection physically or morally to women in this profession. Given proper sanitary environment, with "restful seats"—which are vital factors in preventing nervous prostration—with judicious indulgence in social functions, no late hours, but plenty of sleep, a woman can enjoy the best of health and practise telegraphy for years with impunity, if not with great profit.

M. E. RANDOLPH.

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### SOFT ANSWER TO "HELLO!"

*Patient Courtesy Goes Far to Make a Good Telephone Girl.—  
Herbert Laws Webb Details the Things a Central-  
Office Recruit Must Learn and Her Chances  
of Advancement.*

JUST how the calculation is made it is scarcely worth while to show here, but it is probably not far out of the way to say that at the present time about one out of every fifteen hundred young American women is a telephone operator. As the use of the telephone service is rapidly increasing, this proportion is steadily going up, so that telephone operating claims a fair place for itself as a vocation for women. It is a work for which women are particularly well fitted. That was found out in the early days of the industry.

At first boys and young men were put to work at the switchboard. But Young America is not easily taught to be either civil or accurate, and telephone operating in its early days was accompanied by many unnecessary diffi-

culties. There was only one other sex to try, so recourse was had to the gentler half of mankind, not without some misgivings on the part of telephone managers, who thought that machines needed men to tend them. But girls—that is, most girls—are naturally polite and soft-spoken, and politeness and soft-speaking go a long way over the telephone. Also girls, in spite of the perennial jokes in the comic papers written by men, can be accurate when they are taught to be and are made to keep it up by judicious supervision. So the girl replaced the boy, and so great was the improvement that the telephone girl promptly became an established institution.

That she is the right person in the right place is not infrequently brought to the mind even of those who have never been accustomed to any one else at “central” by the occasional experiences one has with the pert office boy or young clerk who often appears at the other end of one’s telephone line.

Just how the deft-fingered young woman at “central,” who presides over the critical point in a network of hundreds of thousands of miles of wire, and makes myriads of combinations a day, with only a rare error, arrives at her position may be shown by a description of the working of the traffic department of the New York Telephone Company, one of the largest and best-organized telephone concerns in the country.

The traffic department is the branch of the company’s organization responsible for the operation of the subscribers’ lines, and to the superintendent of this department the embryo operator must direct her steps. Few applicants have had previous experience—practically all are absolute beginners—so that the only qualifications to be inquired about are those that will insure the beginner a fair chance to qualify as an expert operator. These

are good eyesight, good hearing, distinct enunciation, fair penmanship and general neatness. At least medium height is required, and a bit over is an advantage. Recruits should be at the teachable age, say, between seventeen and twenty-one, and should have a good common-school education. Of course, satisfactory references as to general good character are indispensable, and are always forthcoming.

With this not very formidable list of qualifications to face there are naturally always plenty of applicants, and of these an eligible list of goodly length is kept on file in the office of the superintendent of traffic. To be placed on this list is as far as the would-be operator gets at first. When vacancies occur, or when, through increase of subscribers, additions must be made to the operating force, which is, indeed, the normal condition of the New York Telephone Company, letters are sent out to the eligibles, requesting them to report for duty if they are still of the same mind.

The beginner is normally appointed to the night force, whose work is naturally light, and is put on the payrolls from the day she starts to learn the business. Not a very large pay at first, but still a definite weekly salary during a time which varies with the natural capacity of the learner, but averages about three months, when the beginner can be trusted with no actual operating, but is simply watching, listening and learning.

The training process is gradual. At first the learner sits close up to a busy operator and watches the work. Wearing one of the regular operators' head telephones, she listens to the calls coming in and notices how the operator disposes of them; how she handles the various plugs and cords and keys and little indicators of which the complicated switchboard is made up. Verbal instruc-

tion is given her as to the use of the different parts of the switchboard, and gradually she learns to follow all that goes on. She learns that when an indicator falls a subscriber has called, and that the operator must put a plug in a certain hole and promptly say into the transmitter, "What number?" The number being given, another plug is seized and pressed into a hole picked out among ranges of hundreds of holes in the upper part of the board. A key is pressed which rings the bell of the second number, and the two plugs are left in position until another indicator falls, signifying that the subscribers connected have rung off; the two plugs are then pulled out and dropped in their sockets.

The learner sees every variety of this simple operation, and, hearing through her head telephone the demands and replies of subscriber and operator, soon acquires an intelligent idea of what is going on. In a large system like that of New York she has a good deal to learn, as out of the hundreds of thousands of telephone connections made every twenty-four hours only a small minority are the simple connection described above, beginning and ending in the same exchange. Subscribers talk all over the city, and, indeed, all over the country, so the operator has to learn the position of the various wires that lead from one exchange to a dozen others, and to the suburban and long-distance switch-boards. She must be able to connect, say, a Cortlandt subscriber not only with other Cortlandt numbers, but with numbers in Broad, Spring, Eighteenth St., Thirty-eighth St., Harlem, Westchester, Yonkers, Brooklyn, Jersey City, Elizabeth, Buffalo, Boston, Chicago or any one of a thousand other exchanges, and she must be able to start the connection in the right way without an instant's loss of time.

Of course, to reach this point takes long practice, and



our learner has to acquire the many details by degrees. After a period of instruction and observation, which generally lasts a month or so, she takes a turn at night duty under the wing of an experienced operator, and so gets to a practical knowledge of the work. After about three months' careful tuition and training of this sort, with coaching from an old hand, a beginner is usually qualified to take a position at the switch-board where the work is light, and is then enrolled as a regular operator. After that her future is in her own hands, and her progress depends on the rapidity with which she acquires sufficient knowledge of the details of the work to become an expert capable of handling a busy position, where calls for all points of the compass rain in thick and fast from 9 to 5 o'clock every working day. Application, coolness, patience and quickness will soon bring the operator who has properly mastered the rudiments of the work to this point.

As vacancies occur in the day force, the most competent night operators are transferred to day work, beginning at first with light positions, and working up gradually to the busier positions intrusted to the more expert operators. What are known as "trunk" positions, where the operation of the trunk lines that join the different exchanges together is controlled, require the most expert operating. A steady stream of traffic flows here from morning till night, and it requires coolness of head and quickness of ear and eye to keep pace with the rapid-fire demand for connections that pours along the lines throughout the business day.

From the ranks of the regular operators promotions are made through the grade of senior operator to supervisor. The supervisor has general charge of a certain section of the board, watches the work of the operators

in her division, helps out any one of them who gets into difficulties, secures strict attention to the work from all hands, and preserves discipline and order. At each division of the board the most competent regular operator is appointed senior operator, and the senior operator takes charge when the supervisor is away. The next position to supervisor is assistant chief operator, of whom there are several in a large exchange, working under a chief operator, which is the highest position in the operating force, except that of the manager of the exchange, who is the captain of the ship and belongs to the sterner sex. The chief operator has general charge of the whole operating force of an exchange under the direction of the exchange manager, who is responsible for the efficiency of his exchange to the superintendent of traffic.

From this brief sketch it will be seen that the budding telephone operator has quite a scope for advancement. She is taught her profession by her employers, who pay her a salary while teaching her the work. She can then become a night operator, a day operator, an expert subscriber operator, a trunk operator, a senior operator, a supervisor, an assistant chief operator, and finally a chief operator, the executive officer of the exchange. An increase of salary goes with each promotion, until finally a respectable figure is reached.

The comfort of the operators is well looked after. The hours of duty of the day force are from 8 o'clock to 6, and of the night force from 7 o'clock to 7. The day operators have a half-hour relief for luncheon, and an extra relief of about twenty minutes in the morning and in the afternoon, so that the periods of actual duty at the switch-boards are well broken up. The night operators have three hours' relief during the night. At every exchange commodious quarters are provided for the operators,

consisting of a well-fitted cloak-room, a dining-room and a reading-room, with generally a sick bay for the accommodation of those temporarily indisposed. In the dining-room, which is in charge of a matron, tea and coffee, boiling water, etc., are supplied to the operators free of charge. The reading-room is provided with magazines and daily and weekly papers, so that the time of rest need hang heavily on no one's hands.

The regular operating force is drawn on frequently nowadays, so refined are the subdivisions of the telephone service becoming, to supply operators for the numerous branch exchanges that have lately sprung up all over New York. So large is the use of the telephone service in many offices and buildings that no arrangement of lines ending in single telephones can adequately deal with it. The remedy is found in the branch exchange, a reproduction on a small scale of the regular telephone exchange. A small switch-board is installed in the premises and connected by a number of lines to the nearest main exchange, and from the small switch-board branch out lines to the different offices or departments to be served. Of course, the switch-board needs an operator, and naturally the best operator to get is one familiar with the working of the general system. So all over New York you will find branch exchanges, in large offices of all kinds, in banks, hotels and apartment-houses, where the switch-boards, which deal with a prodigious amount of telephone service every day, are presided over by a deft and trim graduate of the New York Telephone Company's traffic department.

HERBERT LAWS WEBB.

## PAY OF TELEPHONE GIRLS.

TELEPHONE girls are not well paid. The reason is that the duties are easily learned, the work is not arduous, and there are many applicants.

At first a girl receives \$3 a week, as a rule, and sometimes there is a gradual rise to \$6 or \$8, but the salary is never increased suddenly or rapidly. The average pay is about \$5 a week.

For those women who supervise the labours of a force of telephone girls the weekly salary may be as large as \$15, although few command more than \$10 and \$12 a week.

The hours of work are irregular, because the girls relieve one another in much the same way that policemen do. There is little doubt that the sentiment in favour of a movement for shorter hours is growing. Girls of a nervous temperament find answering calls and "Introducing callers" trying work, and the nervous tension is not lessened by the steel band worn on the head.

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CLERKSHIPS IN PUBLIC OFFICES.

*Many of Them Now Filled Only after Civil Service Examinations.*

THE public offices in cities, State capitals and Washington give employment to many women as clerks, stenographers, accountants, etc. Salaries range from about \$500 a year to \$1,200. Appointments were formerly due almost entirely to political influence. To a certain extent they are now made largely on merit, although there



is sometimes room for influence, all other things being equal.

Civil Service rules can be obtained from the heads of departments or the Civil Service commissions. There is always a mass of information on this point in "*The Tribune Almanac*" in each year. Seekers for appointments may obtain some needed information from that source.

In New York City there is a semi-annual examination for clerkships. In 1897 fifteen out of the twenty-eight junior clerks appointed were women. There are also matrons to be chosen for some of the public institutions. Applications should be made in one's handwriting to the Secretary of the Civil Service Commission, New York City, and the proper blanks for an application will be returned. Each woman is also required to furnish certificates from four reputable citizens who believe that she is fit to enter the Civil Service. The secretary notifies applicants of the hour, day and place of the examinations. No one who falls below an average of 70 per cent. or who receives "o" on any subject is placed on the eligible list.

When vacancies occur, the three names having the highest average are sent to the officer having the power of appointment. If two have the same average, priority of application is considered.

The complete code of Civil Service rules in each city and State is not difficult to obtain. In the case of United States Government positions, the applicant may find it convenient to ask for the rules through the Member of Congress from the district in which she lives.

## WOMEN IN POST-OFFICES.

*Clerks, Carriers and Postmistresses.—Women Are Strongly Represented in This Branch of the Government Service.*

IN the New York City Post-office a number of women clerks are employed, and the places they hold offer good salaries and pleasant work. In the stamp department are two women. They are the only ones of the female force who come in contact with the general public. All the others have purely clerical places.

Eight women have desks in the money-order department.

Five are employed in the inquiry department, where missing letters and packages are traced, Dead Letter Office matter dispatched and stray letters sent to their right destinations. Singular mental vagaries elect that a certain number of letters each year shall be posted with some portion of the address lacking. Every year just so many absent-minded correspondents neglect to write the street and number, the name of the town or State, on their envelopes. All of these letters go to the inquiry department, some to have the address completed, and the more hopeless to be sent to the Dead Letter Office at Washington.

In the mail inspection and rating department, two out of thirteen clerks are women. Their business is to examine mail matter prepaid at less than regular rates, packages of doubtful grade, and suspicious matter of every description.

Besides these regular clerkships, several places as stenographers and typewriters are open to women.

All the sub-stations of the New York Post-office em-

ploy women clerks, and these are sworn into the postal service in the usual manner. They do not take the Civil Service examination, but are hired by the superintendent of the sub-station, who is responsible for their good behaviour and competency.

The women in the main Post-office must be eighteen years old, citizens of the United States, and sufficiently well educated to pass what is known as the Second Grade Civil Service examination. This is rather less difficult than the one required for admission to the Department in Washington. It is the same as taken by men clerks and letter-carriers, and includes spelling, simple arithmetic, letter-writing, penmanship, copying from plain copy, geography of the United States, and reading addresses. This last consists of reading at sight twenty-five cards on which are written names and addresses. Speed and accuracy are equally counted in marking this exercise.

Appointments are made by the Postmaster with the approval of the Postmaster-General. The appointee first enters the service as a supply for a sick or absent clerk, and takes her permanent place as a vacancy occurs.

The hours are from 8:30 A. M. to 5 P. M., and the salaries range from \$600 to \$1,200 a year, according to the work and the length of service.

Removal from the Civil Service is only for cause, and Post-office clerks usually hold their places a long time. This is apparent from the fact that in the last seven years not more than five appointments have been made in the New York office. One woman has been at her desk in the inquiry department for twenty-five years.

In other cities and towns of the United States the post-office force almost always includes a certain number of women clerks.

The Chicago office employs no less than 118, four of whom are coloured.

In the smaller cities women not infrequently have entire charge of the stamp department, and even the registered-letter and money-order departments. As a rule, they are paid as well as men in similar places.

In the country districts postmistresses are nearly as common as postmasters.

There are a few dauntless women who carry the mail from one stage station to another through all the storm and shine of the year. Miss Louisa Marcome has for four years made two trips daily between Curtisville and Stockbridge, Mass. She carries passengers as well as mail, and manages an express business at Curtisville.

Miss Olive Oakes carries the mail between North Egremont and Great Barrington, Mass., a distance of six miles. As she lives half-way between the two villages, and is obliged to make two trips every day, this young woman is kept going almost constantly. Miss Oakes's father had the mail contract, and she took it up during his illness, and has continued it since his death.

Mrs. Joseph Schwartzberger travels four times daily between Hicksville, Penn., and Jericho, two miles distant; and Mrs. George Schimmel has the route between Hicksville and Plainview, making one round trip every day. These country mail-carriers appear to enjoy their work in spite of its hardships and the smallness of the pay, in most cases less than \$100 a year. Sometimes the stipend is increased by carrying freight and passengers. The appointment of postmistresses and mail-carriers is made in the Department at Washington.

C. VAN COTT.



## CLERKS WHO HAVE RISEN.

THERE are clerks who might have risen, and many who have actually done so. The idea upon which the Standard Oil Company was founded, and by the successful use of which other men afterward became rich, was thought of and wrought out first by a private secretary, who did not have the confidence to undertake the scheme. He was one who might have risen. To practical people, men or women, who are serving in a business house, a good idea often occurs, which is of substantial advantage to the business, and a few such happy thoughts will take any clerk from an inconspicuous position and result in promotion, sometimes even in an offer of a partnership, sometimes in establishing the clerk in business for himself.

The majority of men and women must begin their careers as clerks or employees, with no special responsibility beyond the duty of performing their daily tasks conscientiously and well. In all the great railroad and other corporations, in real estate, brokerage and banking offices, and in thousands of other lines of business, most of the successful operators on ~~their~~ own account, or highly paid officials, began in the rôle of simple clerks.

There is a case in Chicago of a woman who was first the clerk and later, by reason of her sound, good sense and energy, the business assistant of a prosperous man of business. She had the good fortune to win the regard of her employer to such an extent that he left her his entire fortune at his death a few years ago, and she is now becoming known as one of the leading philanthropists of the city. Few women clerks can hope to inherit their employer's fortune. That is too much to expect. It is not every business man who is so entirely alone in the world

that his trusted clerk and business assistant is the one finally selected as the most worthy heir. Yet there is a point which it will do no harm to bear in mind, that clerks whose services are actually valuable to the business are often remembered in the wills of their employers. A noteworthy case was that of Henry L. Pierce, of Boston, who died not long ago and gave handsome sums of money in his will to all his principal and most useful employees, sums sufficient in several cases to set a man up in business.

However, it is not advised that any clerk shall expect any material advantage in this direction. A woman may sometimes marry her employer, but she will do better in the long run and in the majority of cases to make herself valuable to the employer, and by her intelligence, interest in the business, economy and suggestiveness aid to make the business go. Promotion to places of responsibility, good salaries and opportunities for investment come in that way, and these are practically far more important in most cases than anything else.

Opportunity comes to clerks who are on the lookout for it, and a subordinate position will be occupied by a beginner only as long as she is fit for nothing else.

## LEARNED PROFESSIONS.

### WOMEN PASTORS.

*One of Them Possesses the Title of D. D.—There Are Many Women Pastors and Some Distinguished for Tact as Well as Eloquence.*

IN a recent magazine article the Rev. Anna Shaw gives some interesting data concerning woman's work in the ministry and her particular fitness for this kind of work.

Although statistics are, of course, incomplete on the subject, it appears that the society having the greatest number of women pastors or preachers is that of the Friends, a denomination more strict in all matters of Church discipline than almost any other, although perfect equality among its men and women preachers is and always has been maintained. Another thing noticed about the Friends is that the proportion of men to women in their congregations is greater than in any other Church.

One of the first women to be ordained as a minister was the Rev. Lydia Sexton, who belonged to the United Brethren, and she began her work in 1851, continuing it most actively until 1890. Another of the pioneer women in this field was the Rev. Antoinette Brown, since married to Mr. Blackwell. She was graduated from a theological school in 1850, but was refused ordination. However, she preached wherever opportunity offered, and in 1853 was ordained by the Congregational denomination in New

York State, and engaged actively in church work for many years.

Mrs. Brown-Blackwell is at present living in New York City, and, although her active career is about over, her presence is always at the command of any needy cause.

At the present time the Congregational Church has something over thirty women regularly ordained in its ministry, among the more prominent of them being the Rev. Annis Ford Eastman, who is assistant pastor of a church in Elmira, N. Y.

In the Baptist denomination there are few ordained women preachers, although many women have worked successfully in evangelistic work in this Church. Chicago, Pittsburg, Kansas, Nebraska and Michigan have all women ministers in Baptist churches. While the rules of the Presbyterian Church strictly prohibit women from ordination, and even go so far as to forbid ministers inviting women to speak in their pulpits, a law which is ignored very often, now that Miss Briggs has so recently been graduated at the head of her class in Union Seminary, something may be done to modify this rule, bringing it in closer conformity with public opinion on the subject. Besides Miss Briggs there are fourteen other women students in the theological department of Union.

The only woman who ever received the title of D. D. is the Rev. Augusta J. Chapin, who began preaching in 1859, being regularly ordained by the Universalist Church, which has always opened its doors wide for the admission of women into full fellowship. She was graduated from both Lombard and Michigan universities, and in 1893 the former conferred upon her the honour of the D. D. degree. Besides holding a number of pastorates, she has been a wide lecturer, and was chairman of the Woman's General Committee of Religious Congresses at the World's Fair.



The Universalists have fifty-seven ordained women at present, among them being many gifted speakers.

The Rev. Phebe A. Hanaford, born a Quaker, but induced by Miss Brown to enter the field of church work, was ordained in 1868, and since that time has filled a number of pulpits.

Among the other churches in the country under the pastorate of women is the People's Church of Kalamazoo, Mich. Caroline Bartlett Crane, who was ordained in 1889, at once took charge of this church, and since that time a \$35,000 building has been built, free from any debt. Meetings are held every day, and the church supports a free kindergarten, a school of household science, a gymnasium and a manual training school.

Two young women who completed their studies in Oxford, England, the Rev. Marion Murdoch and the Rev. Florence Buck, have jointly the charge of Unity Church, Cleveland, Ohio. This church also has a free kindergarten, a loan library, mothers' classes, boys' clubs and many study and sewing classes.

In the Methodist Protestant denomination several women have been ordained, among them Mrs. Anna Howard Shaw, who enjoys an enviable reputation both as a preacher and a lecturer. She is a graduate of the Boston University, and was at first refused ordination by the New England Conference, but in 1880 was ordained at Tarrytown, N. Y.

The Methodist Episcopal Church has never ordained women as ministers, although it has gladly availed itself of their work in its missionary and evangelical fields, having many brilliant speakers in that work, whose good deeds and efficient labours are not excelled anywhere.

The first time the marriage service was performed in Massachusetts by a woman preacher—the Rev. Olympia

Brown, belonging to the Universalist Church—the legality of the proceeding was questioned, and finally had to be settled by the Legislature of that State.

Mrs. Shaw regrets the lack of cordiality shown to woman in her work in the pulpit, as she has so thoroughly shown her fitness for the work. She says the restraint in manner and the lack of generous support, due to old-time prejudice, react on the women when they undertake the work, and in consequence they feel hampered, often not being able to do their best.

So far as my own experience is concerned, I have met with the most cordial and hospitable treatment in the Universalist Church, where ordained women do indeed occupy a position of equal dignity and power with ordained men.

The only time I am ever conscious of being a “woman minister” is when I wander into some church fold where the women are considered fit to bear the heavy burdens of church work, but unfit to exercise the right to vote or to claim the privilege of ordination.

As an example of how women, when allowed to join heartily in the work, succeed, note the world-famed work of women in the Salvation Army, where both Emma Booth-Tucker and Maud Ballington Booth have had joint command with their husbands. And as it is conceded that the great number of church goers and church members are women, it would most certainly seem that in the quiet ministration of the pastor women could be fully as able to reach the hearts of their parishioners and to give to them aid and comfort, which have come to be as much a part of the ministerial duty as sermons.

Woman takes naturally to the spiritual side of life ; child-training and mind culture seem her special work, and in the Sunday-school and evangelical work of the

Church she has been doing her part from the beginning of the Church. The future will enlarge her scope and open the pulpits of all denominations to her.

The ministry is one of those fields of effort where the characteristics of patience, tact, trustfulness and, above all, love are in demand, and where women seem peculiarly fitted to perform a much-needed work. I believe that the ministry is the broadest, loftiest field on earth for the exercise of noble and helpful characteristics. No field furnishes so great an opportunity for reaching all classes, all ages and both sexes with the gospel of purity, honesty and equality for which the world is famishing.

The minister is called into the very heart of the home in those most sacred experiences of birth, marriage and death, when hearts are tender for the sowing of good seed, and the minister who can be untrue to such a trust, careless of such an opportunity and unappreciative of such a privilege—well, I do not know what manner of man he could be. I do know that he could never be a woman.

ALICE K. WRIGHT.

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### GIRL DISCIPLES OF GALEN.

*How to Become a Physician.—Woman no Longer a Stranger in Medicine.*

OF the many occupations to which women have recently been admitted, in none is there a greater demand for her services and in which she has more proved her ability than the medical profession. The path is not always smooth ; there are ruts to be avoided, temptations resisted and mountains to be climbed ; but everywhere we find

bridges erected and stepping-stones placed by those who have led the way.

To-day, at least in our larger cities and towns, there is no novelty about the presence of a woman physician and no question about her rights. She is admitted to the medical societies on an equal footing with her professional brethren, and her services are demanded by law in many institutions for women and children.

Women physicians are found in office and general practice. They are in the missionary field at home and abroad—in China, India, Persia, Japan, Burmah, Syria and Egypt. They are in attendance at the leading schools and colleges for women. They are on the lecture platform and in working girls' clubs, asylums and prisons, and wherever they can aid and alleviate.

These conditions have been made possible through the endeavour of the pioneer women in medicine, who so valiantly championed their cause and, proving its justice, opened the way for the march of progress. To them we owe a reverence and gratitude deeper than we can appreciate. They founded our medical colleges and hospitals and maintained them.

There is now no dearth of schools where a woman may receive a medical education. The Woman's Medical College of Pennsylvania (the first medical college in the world regularly organized for the education of women for the medical profession) was founded at Philadelphia in 1850. In 1865 the Woman's Medical College of the New York Infirmary was established in New York City. Women are now received at medical schools in Chicago, Baltimore, Syracuse, Buffalo and Cincinnati, and at Johns Hopkins University and the Universities of Michigan and California.

Candidates for matriculation must be at least eighteen



years old. In all schools they are required to present evidence of a preparatory education before entering the special department of medicine. A degree of arts from a school of standing or a Regents' certificate from the University of New York will be accepted in lieu of an entrance examination, and in some schools a teacher's certificate from a county superintendent of schools will exempt the applicant from an examination, provided that it embraces Latin, algebra, physics, arithmetic and English. The course in colleges of equal standing covers a period of four years (eight months each), and the instruction includes lectures, recitations, laboratory, chemical and practical work. An average of \$150 will cover the annual expense for matriculation and lecture tickets, including dissecting material and admission to the laboratories. Board can be obtained at rates according to the pecuniary resources of the student and her requirements, from \$4.50 a week upward.

Among students many are found who have earned their way by previous occupations, teaching, nursing, etc. Some begin their medical career by taking a course in a training school for nurses, and later utilize this profession to earn money during summer vacations.

Having attended the required course and passed all "final" examinations, the student becomes a candidate for graduation and the degree of Doctor of Medicine is conferred.

It is greatly to be regretted that there is no uniform law regulating the practice of medicine in the United States. In order to secure a license and become regularly registered in some States, an examination is demanded; in others a diploma from a chartered medical school is sufficient.

During the required four years of college work much

practical experience has been gained, but it is very desirable to seek and obtain a hospital appointment ; and competitive examinations are now open to women in many of the largest and best-equipped hospitals. There is no salary paid to a hospital interne, during a service which varies from six months to two years. Board and lodging are provided, but further than this the benefit received from the hospital experience is deemed a full equivalent for the time and labour.

In general practice few physicians acquire an income from their profession sufficient for support until after at least two years' effort. Much depends upon the opportunities offered, as well as the ability and personality of the individual.

A number of women physicians are reported as having attained a professional income of \$10,000, \$15,000 and even \$20,000 a year. Even when fully established, the amount must necessarily be influenced by location and climate.

Success in the medical profession cannot be based upon financial results alone. We remember Dr. McClure and the famous surgeon from London, and question the success and glory of either.

From these statements the inference must not be drawn that every woman in the medical profession has been, can or will be successful. In this, as in other professions, there is strong competition, which must result in a "survival of the fittest." Before attempting to "pass the Rubicon," one should consider earnestly the responsibilities that lie beyond, and decide upon her personal fitness to cope with the work. To the hesitating, let me say, there may be a latent strength awaiting development and not discerned by the nearest and dearest.

No one can read your heart and interpret the motives

prompting you to enter this particular profession, and though kindly counsel is advisable, the responsibility of a decision must rest with you alone. A physician's life is one of varied experiences and plentifully interspersed with hours of discouragement and anxiety. It is one of increasing responsibility, and the burdens of others will add weight to your personal griefs, and must be borne with equal dignity and silence. It is, too, a life of endeavour and hope, and when the pain has been eased, the load lifted or the way made brighter for a suffering one, it becomes a life of gratification and joy.

SARA J. WILLIAMS-VANDERBEEK.

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### THE FIN DE SIECLE PORTIA.

*She Must Be Persevering and Really Learn Law.—Then the Aspirant Has Plenty of Chances to Succeed.*

WHILE the woman physician has become a recognised factor in the professional world, such a position can hardly be claimed for women in the law; but if the standard of mental fitness and capacity, instead of mere money success, is allowed her, a decided victory has been signallized even in this comparatively short time. It is not a decade since colleges and universities in New York State began graduating women from their law schools; and scarcely a score of years have passed since women began storming this last citadel of the learned professions. Yet the number now in the profession has mounted into the hundreds. Whether there is, in a material sense, a rich harvest awaiting women generally in this field has hardly been proved, but, if so, there is at least no easy reaping, and the number for whom it has been even a "bread and butter" success are few.

The social complications of the woman lawyer's position are also unique. The woman physician or dentist may have her clientele of women whom she serves to a great extent in private ; but even though a woman be her client, the woman lawyer must inevitably be associated with men, for a thousand to one the lawyer on the other side will be of the opposite sex ; and in the active practice of her profession she enters, almost wholly, the ramifications of the strictly masculine world, in office, in court, in commerce and business. If she is a sensible woman, she will expect no favours on account of her sex, and although the testimony of every woman would, I believe, be that of almost invariable courtesy and generous welcome from her brother attorneys, yet the ramparts yield but slowly, and the law has many delays. Even at this day the woman lawyer is a pioneer, and only the best work and keenest sense of duty will be the warrant of her right to enter the profession.

The choice of the law is, therefore, a serious question, not only to the woman dependent upon her own resources for her living, but also to the woman who is ambitious to make her life count by diligent acquirements in some profession or art. But whatever may be said of the practice of the profession, the study of law is one of the greatest benefits a woman can possibly obtain. There is no walk in life which she cannot the better fill for her legal knowledge and for the enlargement of mind which it brings. If all women do not practise after studying, it is no proof that women are a failure in the law, but, on the other hand, the world is the richer, and her powers for good greatly increased.

To the study of the law have come women of all conditions and occupations. In the lecture halls of New York University, open to men and women alike, sit side



by side clerks from business houses, stenographers from lawyers' offices desirous of enlarging their usefulness or of taking up a more active career for themselves; daughters, wives and mothers of professional men; women of wealth and business women, studying for the sake of more carefully guarding their own affairs; young college women, philanthropic women, and women without purpose, without training, without business experience, who have drifted into the lectures because it is "the thing" to study something. Nine out of ten of these women will probably never practise, and this is the same throughout the whole country; but all will the better appreciate the work of those who go on to the front and really enter the profession. It is in the practice that the romance ceases and the hard struggle begins.

In this, as in every other profession, there is no talent of mind or grace of person which does not add to the chances of ultimate success; but a good stock of common-sense, a retentive memory, a logical mind or the ability to reason well, and great powers of concentration are absolutely essential, or the study of law will be irksome, and both its study and practice a failure.

There is a great variety of practice in the law, and the young attorney may choose that department for which her talents and inclination fit her. She need not think of law only in connection with court work, for many of the richest and most successful practitioners are never seen in the courts, and are not noted for their forensic ability. There have been women who have pleaded successfully before juries, and others who have confined themselves strictly to office practice, securing a counsel to represent them when a case reached trial.

For admission to a regular university law school—and such a course is always desirable if it can be afforded—

the young woman must be at least eighteen years of age, and must furnish a certificate of good moral character. She will also be required, if she does not possess a college diploma or the necessary Regents' certificate, to pass a creditable examination in English literature, English composition, geography, physiology, hygiene, plane geometry and algebra, and in two of the four following divisions of history: Greek, Roman, English and American. In advanced subjects one of the following groups: (a) Greek and Latin, or, (b) Latin and either advanced French or advanced German; or, (c) advanced French, advanced German and solid geometry, advanced algebra and plane and spherical trigonometry. She should also, if not a graduate of a college or university, procure the Regents' "law-student certificate," in order to comply with the rules for admission to the bar of the State. She is then prepared to study for three years in the office under the guidance of some reputable attorney, or to attend a course of regular law lectures.

New York University Law School and Cornell University offer the two best courses to women in New York State. The lecture work at New York University extends over two years, and the tuition is \$100 a year, with an additional expense of \$50 for books, board and clothing being found according to the means of the student. At Cornell University a three years' course is now required, with tuition and books at about the same rate a year as that already given. At the end of this course, after thorough examinations in all subjects studied, the law student obtains her diploma and the degree of LL. B.

But the young woman is by no means a full-fledged lawyer. She must yet appear before the Law Commissioners or Committee on Examinations, appointed by law, to pass the regular bar examination. This is extremely rigorous

and it will usually be tried, in company with from sixty to one hundred young men, with perhaps no other woman present. This test over, she has yet to appear before a Judge of the Supreme Court to take her oath of office, and of allegiance to her State and country, and to file her admission under oath with the Clerk of the Court of Appeals. Then, and not till then, is she a regular attorney, with the right to practise in the courts of this State.

In other States there are other but similar requirements, requiring more or less time of clerkship and study. In Illinois the graduate of a regular law school is admitted to the bar without further examination. This, again, is as far as numbers of women lawyers ever go, and it is at this point that the real struggle and test begin.

If the lawyer has means she may now rent a comfortable office in a central location, and have her name carefully lettered upon the door, with "Attorney and Counsellor at Law" subjoined to interest the passer-by. Such an office in New York City would probably cost at least \$200 or \$300 a year. It must be furnished, and this will cost an additional \$100 or \$200 if she begins modestly.

It is now time for clients to appear, but if they are slow in coming she must not be surprised, because young men starting an office in the same way meet with the same fate—the trying ordeal of waiting—how long, no one can predict. It is this waiting, do what she may, that is bound to try her patience almost beyond endurance, and she will question, and question strongly, whether women have any real place in the law.

It would have been better, perhaps, and much less a trial of patience, had she endeavoured to induce some established firm of lawyers to accept her services either on a salary or on a percentage of the cases which she is able

to bring into the office, but this has the disadvantage in most instances of burying the personality of the aspirant. She has, however, the inspiration of practical work from the beginning, and the counsel of experienced men in the profession. This is the course generally followed by young men.

Here comes in the trial of her pluck and her tenacity, and it is to meet the emergency of such a moment that I would advise every young woman contemplating the practice of law to make herself master of some line of work useful to a lawyer, and not to shun the most humble duty of her clerkship before admission, if it but gives her a claim to usefulness afterward. A simple skill may open the door to possibilities which otherwise would be closed.

All of her future success depends now upon her own talent, perseverance, endurance and ability to win the confidence of those with whom she comes in contact. Many things may aid, but the secret of how to win she must be able to find for herself. She should, however, interest herself sincerely in all that pertains to women, their social and economic condition, their clubs, their wrongs, their weaknesses. She should study, not some particular class, but womankind in all her phases and needs, for it is from women that her clientele will largely be drawn, though it is a fact that many men have no objection to employing women attorneys, considering them more reliable, tactful and honest than their brothers. She should set for herself the highest standard of work and charge according to the value of the work done, and not less than men do, simply because she is a woman. She should believe that practice comes to her because she has proved her ability to do work equal to the best in her profession. She may become a competitor with men in the profession, but should



not be a menace by doing regular law work for little or nothing. And last, but not least, she must be womanly.

The most embarrassing problem the lawyer will have to master, in common with all other professional women, will be in framing the etiquette of her position, for there is as yet no social code but a woman's own good judgment to determine the precise social duties and relations of those who follow a vocation which places them side by side with men. It is impossible to lay down any law of behaviour in this difficult position, but it is worthy of remark that no woman has ever made a genuine success in any profession which brought her into daily association with men who was not thoroughly womanly. The masculine woman who enters into rough comradeship with men, or is ever on the aggressive or defensive, may achieve notoriety, but never true success. She who goes quietly and bravely about her work, who meets distrust with faithful and diligent service, who is dignified, self-respecting and wise without pretension, tactful without familiarity, feminine without being frivolous, and who, above all, manifests a kindness toward those of her own sex, will rise on solid foundations and do much to level prejudice against those who will come after her.

The woman lawyer should never lose sight of the fact that if a new idea be true it is destined to develop and ultimately to be received of all. If it is money that alone is sought, the legal profession offers many delays and uncertainties, much hardship and labour, but if honest work and honour are sought, the law offers its full share.

FLORENCE DANGERFIELD-POTTER.

## PATENT SOLICITING.

*A Living in Any Library.—An Excellent Chance of Which Many Ingenious and Persistent Women Are Already Taking Advantage.*

A LONG period of training is necessary to become a competent patent solicitor, but, unlike most professions which require years of preliminary study, this one offers a living salary almost from the start, in the very act of studying. The profession is interesting in its variety, pays well, as it is not overcrowded with proficient members, and is eminently suitable for women who desire a quiet, studious occupation. There is no limitation in the way of study or profit. The profession is a "grown-up" school, in which the best scholar stands at the head, and may demand her own price for her services.

A good preliminary education is necessary. Every subject ever studied will help in this profession, as patents are granted for inventions in every art or science. If the first rudiments of chemistry and electricity have not been included in the preliminary education, they should be learned at the earliest opportunity.

Ability to understand machinery is necessary, but it is not essential to be a born mechanic. The operation of machinery, from a watch to a marine engine, will soon lose its apparent intricacy when a sufficient knowledge of mechanics has been acquired by persevering study.

Among the many personal characteristics helping to success, accuracy leads in this business.

One of the best ways of entering this field is to learn mechanical drawing, because not only is this the surest way of learning to "read" mechanical drawings (a necessary part of a patent solicitor's education), and to become

acquainted with various mechanisms, but a living can be obtained by this work. Draughtsmen receive all the way from \$5 to \$30 a week in salaries. One of the best mechanical draughtsmen, if not the very best, in New York City is a woman, who carries on her own business and always has more work than she can do.

To be a mechanical draughtsman requires more common-sense than talent—in fact, talent for free-hand drawing is not essential. The drawings are made with ruling and circle pens. There are few, if any, places where women are taught mechanical drawing, and if you cannot find any, content yourself with the knowledge that it is far better to learn in an office where the practical side is seen.

If you have friends to aid you, you may fare better at the start, but if you have not, do not be in the least daunted, for one of the greatest blessings is to learn to depend upon your own efforts. Get a list of the names of the patent solicitors and draughtsmen from the business directory of your city. Call on the solicitors first. If you are a "lady" you will be treated as such. If the solicitor has a draughtsman in his office, ask if you may be permitted to learn drawing under him in return for services in the office. The writer took this course many years ago, none other being open to her.

If you do not succeed in placing yourself with a patent solicitor, next try the draughtsmen; but here it would be well to offer to pay for instruction for a short time, as there is generally very little to be done in a draughtsman's office in the way of services except drawing.

In from one to six months you should be able to trace and copy drawings sufficiently well to be paid for your work, and if you are in earnest, within a year's time you may expect to receive a salary of from \$8 a week up.

While it is not necessary to become an expert draughtsman to "read" drawings, if you are capable of doing good work you stand a better chance of obtaining a place with a high-grade patent solicitor, where you can learn the best practice.

Never draw or copy anything without finding out all you can about the object drawn. Make this a hard and fast rule.

Find out where you can have access to mechanical dictionaries and handbooks on all subjects, and make good use of these books. Learn all you can from others, but do not rely upon any one to put logic and learning into your head. Cultivate self-confidence, for if you lack this quality no one will employ you in this line. Never leave anything not understood until every available source of information has been exhausted. Frequent the libraries where you can see mechanical, engineering and electrical papers, and persist in reading them until it has ceased to be a bore, and then continue to read them to keep up with your profession.

If you start in a draughtsman's office, be constantly on the lookout for a place in a good patent solicitor's office, and when once in seize every opportunity to learn all you can about the business. If you are enthusiastically earnest in your work you will always find some one happy to teach you.

As the work of a patent solicitor in obtaining patents is not generally known to women, it may be well to state it briefly.

When an invention is brought to the solicitor, as a rule, a search is made among existing patents, books and catalogues, to bring to light what is known in the art to which the invention relates. The solicitor then carefully studies the patents or other references found, and advises



the inventor how comprehensive a claim or claims can probably be obtained in a patent, in view of these references, and gives an off-hand opinion as to how firmly such claims would stand in a court of law.

If the inventor decides upon applying for a patent, the solicitor writes a description of the invention, which is illustrated by drawings wherever possible, and drafts claims embodying what the inventor believes to be his invention. The entire worth of the patent resides here, for, no matter how much is described in the body of the patent, the monopoly is granted only for what is distinctly set forth in the claims at the end of the description. The real ability of the solicitor comes in here, to draw the claims broad enough thoroughly to protect the invention.

This description, the claims and the drawing, with the necessary forms, are filed in the Patent Office at Washington, where they are examined. If the papers are all in correct form, and the examiner finds nothing to conflict with the claims, the case is allowed, and the solicitor's work is virtually ended. Very few cases are allowed, however, without one or more "rejections" of some or all of the claims, on patents or publications which the examiner thinks anticipate the invention as claimed.

Then comes the hardest work of the patent solicitor. As the number of patents increases (in the United States alone they now number over six hundred thousand), the more difficult it is to draw a claim so as to distinguish it from existing patents. Moreover, the staff of examiners at the Patent Office has for many years been inadequate to the amount of work, and it seems as if the examiners were obliged to cite any reference with the slightest semblance of similarity, and make the solicitor do the studying and prove by argument that the reference should not interfere with the allowance of the case.

The solicitor must study all the references cited by the examiner, judge whether or not the examiner is right, and redraw the claims to distinguish between the invention in hand and the references (and here it is necessary to be able to perceive the finest distinctions between expressions of language) or write convincing arguments in support of the claims first filed. Sometimes alternative rejections and amendments continue for years in one case.

Then there are appeals from the examiner's decision, interferences, where two or more are before the office at the same time with the same invention, etc., the details of which cannot be given here.

EDITH J. GRISWOLD.

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MISS ———, SEARCHER OF PATENTS.

*The Public Libraries of Large Cities Are Veritable Klondikes for Women of Resources.*

ONE woman is known who has made \$50 a week during odd minutes searching patents, translating abstracts, copying and enlarging designs, tracing drawings and copying patents for patrons. It is not difficult to obtain the name of "Miss ———, searcher of patents."

To go about it, one needs to familiarize herself with the various records and indices. A few visits to the library would make a beginning in this, and the rest could be done in connection with the work. A knowledge of French and German would be of great value, as translations of copies of patents are often asked for. A translation is worth from \$1 to \$10, according to the amount of copy, and occasionally the price reaches the \$20 mark. Copies of American patents are never asked

for, as they can be obtained from Washington for five cents. The price for an English copy is 10 cents a hundred words.

Copying requires much less carefulness and attention to detail than searching, but the principal qualifications for the searcher are faithful attention and patient grubbing through many volumes of technicalities. Another important division of this work is the tracing and enlarging of drawings, and one is sometimes asked to make drawings from a sample of the article patented. The tracing is, of course, simple, but the enlarging of drawings would require a knowledge of mechanical drawing.

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### DENTISTRY AS A PROFESSION.

*Dr. Margarita A. Stewart Gives Valuable Advice.—Much to Be Done by the Woman Who Proposes to Follow This Line of Work as a Means of Making a Living.*

ALTHOUGH the general public has become well acquainted with the woman physician, it still lifts its eyebrows in surprise when it comes in contact with her younger sister, the woman dentist. Nevertheless, the latter has arrived, and bids fair to rival her elder sister in the success of her career.

Upward of twenty-five years ago Professor C. N. Peirce, dean of the Pennsylvania College of Dental Surgery, after a well-fought battle with his colleagues, succeeded in throwing open the doors of his college to women. Since that time other dental colleges have opened their doors, and women are received into their classes.

In 1892 the New York Dental School was chartered by the Regents, and organized on the co-educational basis.

In the latest catalogue of that school I find this announcement:

Our experience in the training of women for the profession of dentistry has been such as to recommend them to enter it. Classes are increasing and applications are abundant. We are not only willing, but glad, to have them.

This institution bids fair to become the popular dental college with women students, not only because of the facilities which New York City offers for practical experience to students in the profession, but because of the perfect freedom from any sense of intrusion with which women may avail themselves of the privilege of the institution. Without a doubt this profession is one peculiarly adapted to the "woman's sphere."

It is work that can be done in her own home, may be confined within regular hours, and its field of operation is largely devoted to women. Surely the peculiar graces of womanhood must come to be appreciated here, if anywhere; the sympathetic nature, the gentle touch, and, withal, the kindly word of encouragement.

The dental chair, as we all know, is in the majority of minds the synonym for torture, because to do good work and render efficient service it has been necessary to inflict pain. But the days of painful surgical operations are past, and perhaps it would be interesting to my lay sisters to know that the greatest boon which has come to suffering humanity within this century, and which has made the triumphs of modern surgery possible—anæsthetic—was brought to it through the dental profession by the efforts of a dentist to overcome the pain incident to the extracting of teeth.

But this was in the days when dentistry had just



emerged from swaddling clothes in the barber's chair, and the only thing to be done with a troublesome tooth was to extract it and replace it with an artificial one. To-day the dentist is able to save teeth from the forceps, and the painless way to do this will be sure to follow.

Dentistry, as the profession is now known to be, is distinctly of American birth, and is yet in its infancy. It is only a little more than fifty years since the first dental college in the world was founded at Baltimore. Since that time there has grown a great system of colleges, embracing the civilised world, and there has developed a literature of no mean proportions in the way of textbooks and scientific treatises on dental subjects, together with a current literature of upward of thirty periodicals devoted exclusively to the interests of the profession.

Nor has the birth of modern dentistry been premature, for with the march of civilisation the teeth of the human race are yielding to the general neurotic tendency so manifest on every side. Already the question is being asked by thoughtful observers, "Are we to become a toothless race?" Here in our beloved America, which has developed the highest type of civilisation in the world, we see the most rapid degeneration of our beautiful teeth, which contribute more than any other feature to the health of the human organism.

Strange as it may seem, the medical profession would not and does not to-day recognise the importance of this special feature of medical science. Consequently, dentistry as a separate profession became a necessity. Nevertheless, without a broad, general education in the science of medicine, it will be unable to meet the necessities of the case or successfully cope with the situation. Even then the remedy must be largely educational. Millions of teeth are sacrificed because of ignorance.

The masses do not appreciate their importance and value, and know nothing of the possibilities of dental science. As the generations pass, the bad heredity contingent upon this ignorance is augmenting the deadly work of tooth-destruction. Here, as elsewhere, if we would do effective work in reform, we must begin, as the late Dr. Oliver Wendell Holmes so wisely said, with the grandparents. The children of to-day are the grandparents of the future. An enlightened public spirit has introduced hygiene and physiology into the curriculum of the public schools.

Why not extend this department of public instruction sufficiently to teach these subjects in their practical application to the care of the teeth? Such a course would be of inestimable value to the wards of the Nation, and its effect would be seen in the marked improvement of a condition which is to-day our characteristic National physical defect—bad teeth.

Woman is the natural educator of the race, and surely this field is one that may well engage the attention of a woman ambitious for a distinguished professional career. If she possesses the necessary qualifications for success in any calling—the capacity for conscientious, painstaking work and a steady purpose—there is no profession that offers more promising prospects for a woman than dentistry—not even the more popular one of medicine. On the other hand, it is said that of the seventeen thousand dentists in the United States many cannot make their profession profitable, while the dental work that needs to be done would keep fifty thousand dentists comfortably employed. This means that the activity of dental colleges in educating dentists has run far ahead of the education of the people in the importance of caring for their teeth.

Although it is the infant among the professions, dentistry is keeping pace with the more ancient callings, and

is steadily demanding higher standards in preliminary education, as well as more time for the thorough training and education of its students in the special requirements of the profession.

In the State of New York these requirements are now fixed by law, and the students of the professions are on an equal footing.

The preliminary requirements for entering either law, medicine or dentistry are equivalent to a New York high-school education. These preliminary requirements vary somewhat in the different States. The Regents control the issuing of certificates for matriculation in this State; students who matriculate prior to January 1, 1900—the date for the law to take full effect—may obtain certificates on a modified scale of the required number of counts. Candidates should apply to the Examination Department, University of the State of New York, Albany, N. Y., for full particulars as to these modifications.

For the woman who proposes to take up the study and practice of dentistry in New York, the first step should be to secure this certificate, then to consult her bank account. If she is so fortunate as to have a hitherto useless diploma tucked away among her belongings, it is a treasure the value of which she will never appreciate. If she has not, and must secure her certificate, either by examinations or evidence of equivalent work, the test of her ability to succeed in her chosen profession is upon her at the very outset. If she succeeds in crossing this Rubicon without a satisfactory diploma to bridge it, though her bank account be at zero, she will manage that also.

The time required to complete the course of study is three years, and the fee for the entire course amounts to about \$500. This does not include the text-books, which would cost about from \$15 to \$25. The instruments

absolutely essential for school work can be obtained for about \$50. However, if the bank account will bear the strain of an additional \$50, the increased facility for satisfactory infirmary and laboratory work would be well worth the outlay, and in the end the student would be in possession of a partial outfit for office work. An additional outlay of, say, \$300 will fully equip an office and laboratory for the practice of dentistry.

It might be done for something less, the difference depending upon the amount of money invested in a chair, which costs from \$75 to \$175.

When the persistent student has put in three years of good work, passed numerous examinations, and is finally approved by the faculty of the school, she is recommended to the Board of Regents for the degree of D.D.S. For this examination she pays \$25, and, if successful, receives the degree, and is licensed to practise dentistry. However, she has not yet fully complied with the law, but must betake herself to the Recorder's office with these well-earned parchments, and have them registered, for which she pays \$1. Now she may hang out her sign, with the consciousness of having fully secured the lawful right to earn her bread through the frailty of the teeth, upon which the body healthfulness to a great extent depends.

The investment of something less than \$1,000 in money and three years of time puts into her power the skill for handling a specialty in which there will be a continual growing demand for service. How fast it will turn her way will depend upon her ability to attract and hold a clientele. Nevertheless, in the end she will be sure to have a competency if she continues faithful in well-doing.

MARGARITA A. STEWART, M. D., D. D. S.



## AVERAGE EARNINGS IN DENTISTRY.

IN case her circumstances are such that the newly-fledged dentist hesitates to open an office of her own, she may take a position as assistant to some established dentist. She can easily command a salary of \$25 to \$50 a week, working from 8 o'clock to 5, or later if the daylight lasts after that hour.

Two or three years of this work gives needed experience, besides which money can be saved to tide over the inevitable waiting period.

As for the average earnings of a successful dentist, Dr. Teichman, who has been thirty years in the profession, considers \$5,000 a moderate annual income for a man.

There seems no reason to doubt that a woman can count on a corresponding reward for her labour.

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## WOMEN AS MISSIONARIES.

IN the missionary field, at home and abroad, many women are earning the gratitude of the Christian world by their valuable services. These women may perhaps not be classed as members of a learned profession at the start of their careers, and yet they become most learned in more than one before their long service is closed. In India, China, Japan and other semi-civilised countries it becomes needful for the successful female missionary, whether a wife or single, to know much about medicine and the Gospel, and to master the language of the natives, and with these aids, she enters where a man cannot. Before her labours are ended she deserves, if she does not actually enjoy, the title of a learned woman. It is not too much to say that many missionaries owe to their wives all the

success which they are able from time to time to report to the Board which has sent both of them forth. Among the Indians of our own country and the coloured population of the South, women fare the best in winning families to better ways of living. If the "one-room log cabin" for these races is ever abandoned for dwellings in which comfort and morality shall gain a strong foothold, the result will be due mainly to the labours of women who, not being members of a learned profession, should, nevertheless, have appended to their names some one of the titles borne by most of their masculine colabourers.

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### HOW NURSES ARE TRAINED.

*Miss Sutcliffe, Director at the New York, Explains It.—  
Two Months' Probation, Then a Course of Three  
Years.—Pay Is \$25 a Week After That,  
When Employed.*

THE profession of a trained nurse is one of recent development, and one that is especially attracting refined and earnest women at the present time. To the sympathetic woman, though one of the most trying of occupations, the work of a nurse is bound to become fascinating because of the good it does and the personal confidence that employment implies. Wages are far better than in most fields in which women are employed, and the capable nurse who has gentle and refined manners is pretty sure to have employment most of the year. Physicians do most to secure such employment for women whom they can trust. There are hundreds of young women now fitting themselves for the work.

The New York, the oldest hospital in this city, organized its training school in 1876. Miss I. H. Sutcliffe, direc-

tor of the Training School, succeeded Zilpha E. Whittaker in that office in 1885.

The other training schools connected with hospitals in New York are: Bellevue, established in 1873; Blackwell's Island, in 1875; Mount Sinai, in 1881; the school of the German Hospital, in 1885; the Post Graduate School, in 1888; St. Luke's, established in 1888; the Presbyterian, in 1892; St. Vincent's, in 1892; the Red Cross, in 1894; and the Roosevelt, in November, 1896.

In addition to these schools the Cancer Hospital and the Woman's Hospital have post-graduate courses of six months for trained nurses. Mrs. Anna M. Lawson, a graduate of the New York Hospital Training School, is superintendent of the Cancer Hospital, and was the first woman ever appointed in this city as superintendent of a hospital. Miss Frances E. Fowler, of the Woman's Hospital, was the second. The superintendents of the training schools exercise a supervision of the hospitals, but are not designated superintendents of those institutions.

In order to obtain admission to the training school of any good hospital the applicant must be of good character, in sound health, and have a good common-school education. A candidate whose references show that she has these qualifications may be accepted on probation for a term generally not exceeding two months. During the probationary term she is carefully observed, and if she gives evidence that she possesses the qualities that are essential for a nurse she is accepted as a pupil.

Among these qualities I regard earnestness as perhaps the most essential. A woman may be strong, intelligent and well educated, but if she evinces no realisation of the nobility of her calling, no desire to maintain a high standard in it, she would not be accounted worthy of acceptance. The nurse must have a fine sense of honour. Both

in the hospital and private practice she will necessarily be the recipient of many confidences, of family secrets, which she must regard as sacred. She must be sympathetic, gentle, patient.

The invalid may be irritating and unreasonable, and the nurse may be very weary, but she must not give way to irritability. She must be tactful, self-forgetful, considerate. Candidates otherwise satisfactory have been rejected because of lack of consideration for others. She must not be absent-minded. No dreamer can succeed. She must think quickly, clearly, put her thoughts promptly into action, and control her nerves, or she will fail in an emergency. She must know how to make her head save her hands. Of course, the training develops these qualities.

Accepted probationers must be between twenty-three and thirty-three years old. When accepted as nurses in training, members of the junior class in the New York Hospital, for example, receive a monthly allowance of \$10; those of the senior class, \$13, and those of the head-nurse class, \$16. Board, lodging and washing are furnished without charge, and in sickness all pupils have gratuitous care. The nurse, therefore, has the benefit of a training free of expense, and she is self-supporting from the beginning.

Classes graduate in March of every year. The course of instruction extends over three years. It consists in part of lectures on the general principles of nursing; the observation and recording of symptoms; elementary physiology, anatomy and hygiene; materia medica, massage, and a course of gynecological nursing. Practical instruction is given at the bedside on the dressing of wounds, application of blisters, fomentations, poultices, cups and leeches; bandaging and making of rollers; mak-



ing beds, changing drawsheets and sheets; moving patient, preventing bed sores, etc. Nurses are held responsible for the orderly condition of their wards, which includes the care of linen closets, etc., and in addition to actual nursing must attend to many details connected with the charge of patients.

Our nurses serve a term in the diet kitchen, and learn to prepare broths, jellies, light puddings and other dishes suitable for invalids. They have a term of emergency service in the House of Relief, at Nos. 67 and 69 Hudson Street, which is connected with the New York Hospital.

The hours in the wards for pupils on day duty are from 7 A. M. to 7 P. M.; for those on night duty from 7 P. M. to 7 A. M. A rest of a few days is always given to pupils after a term of night duty. One hour daily is also given for rest, besides one afternoon weekly and half of Sunday.

It has been said that the work of the trained nurse in active service is so exhausting that a large number break down, and alarmists have given the limit of such service as ten years. That this is a mistake is proved by the fact that many trained nurses who are in excellent health have been actively engaged in their profession for a much longer period. Of course, if the nurse disregards the demand of the body for reasonable rest, if she is careless of her health in other respects, she will break down, as women in other professions break down.

In well-regulated hospitals, though the hours are long and the work is hard, the regularity and system are conducive to good health. The diet is nourishing and simple; due regard is given to rest and recreation, and a large number of pupils in training become stronger during their term. Women of the leisure class, who had lived without any special aim, find new interests on entering the training school, and fancied ailments disappear.

It is sometimes stated that the profession is overcrowded and that many nurses are without employment. In nursing, as in other vocations, there is always room at the top. An unselfish, earnest woman, with pleasing manners and a thorough training, will find as much work as she can possibly undertake. The best nurses are frequently obliged to refuse cases on account of their other engagements. The compensation for nurses in private practice is \$25 a week.

Graduate nurses from several training schools have written works connected with their profession, which are used as textbooks.

Bellevue Training School, established in 1873, is the pioneer school of New York State, and points with justifiable pride to an honorable roll of women who have distinguished themselves in their vocation, and have served as superintendents of schools and matrons of hospitals in this country and abroad. Blackwell's Island Training School was opened in 1875, and the New York Hospital School was the next in order. Our first class was graduated in 1878.

Our *alumnæ* association numbers two hundred. Its meetings are held monthly, for social intercourse, as well as for the discussion of subjects in relation to the work and interests of the trained nurse.

The training school endeavours to keep in touch with all of its graduates. Some have married and no longer practise their profession. Many have travelled far, but we rarely lose communication with any one. They want to hear of the beloved hospital and school, and they write of their joys and sorrows, their prosperity or reverses, assured of sympathy and interest from former teachers and companions. There is a class feeling among nurses, a love of *alma mater*, kindred to that which exists

in graduates of other schools, and to which is due much of human kindness and helpfulness.

IRENE H. SUTLIFFE.

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The foregoing account of the training of a nurse, while derived from experience in one institution in New York City, is substantially true of the practice in all other institutions of its class. The salary paid to a trained nurse in all the States is about the same, being seldom less than \$20, even in small cities, and seldom more than \$25. Nurses can be found to work for less, but the graduates of the hospitals and training schools are sure of the income named.

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### WOMEN AS OPTICIANS.

*They Are Now Making Their Mark.—Several of Them Are Regular Attendants at Conventions.*

THE American Association of Opticians seldom meets without having present several women oculists and opticians. Among those who took part in a recent gathering and exhibition were Miss Annie E. Stark, a refracting optician, of St. John, N. B.; Mrs. William C. C. Ball, of Bridgeport, Conn.; Mrs. Emma Beckwith, of New York City, and Mrs. L. Beckmann, of Toledo, Ohio.

Mrs. Beckwith says: "Although the thought of becoming an optician seldom occurs to a woman, this field offers many advantages. In the first place, fitting eyes is a peculiarly delicate matter, and a trained hand, eye and mind are necessary. With study and experience any intelligent woman may acquire efficiency. Then, too, the profession is not crowded.

“Before starting to take a regular course of lectures I advise buying a reliable treatise on the eye and becoming familiar with the formation of the organ. This will be a great aid in comprehending the lectures. A good book will cost from \$1 to \$2.

“As the best teachers are in New York City, I should advise that a course of study be taken here. There are ‘schools’ where a diploma is given after ten days’ study, at a cost of \$25. Gradually, by experience and observation, combined with natural ‘gumption,’ a woman may become a practical optician.

“‘Shall I meet many obstacles?’ I am often asked. Yes; there are many obstacles, as in other occupations. It takes courage, perseverance and patience to get through. I advise taking a place as a clerk in a jewelry store which has an optical department, and working one’s way up. One may open an optical shop at one’s home. Many men have done this, and go about on different days to small towns, having office hours in each place, where they may be consulted.

“As I have said before, one must be thoroughly in earnest. In this new avenue for women they must gain their own foothold, in spite of hindrances. There are a few women physicians who make a specialty of the eye and ear practice; most of these women, however, are in the West. Notable among them is Dr. Emma C. Boice, of Toledo, Ohio. She has supported herself and her parents for many years in this branch of the profession. In East Saginaw, Mich., there is another successful woman in this branch.

“It costs from \$500 to \$1,000 properly to equip an optician’s rooms. Yet a less pretentious scale would be satisfactory as a beginning. There are several items of furniture absolutely necessary, such as a test case, the



retinoscope and a few smaller items which may be purchased for about \$200.

“On the whole, I should say that when once started in the study of the eye one does not want to be contented with being an optician. The temptation to go on and become an oculist is strong, and the work can be learned while one is a practising optician, though a college examination is necessary to gain a diploma.”

# PROFESSION OF THE LIBRARIAN.

## AN ENVIRONMENT OF BOOKS.

*Women Hold Their Own as Skilled Librarians.—Library Schools and the Prospects of Competent Graduates.*

MUCH confusion exists in the minds of women ambitious to take up library work as to the purpose and organization of libraries. This is probably due to the prevalent idea that it is the love of books that is the making of the successful librarian. As a matter of fact, the modern librarian is actuated as little by a love of books as is the produce broker by a love of grain.

Every library is governed by a body of trustees or directors representing the institution, society, city or other supporting power of the library. This body appoints an executive, called either a librarian, a superintendent or a director. It is this individual who, in the public mind, controls the affairs of the library. This head librarian is assisted in the discharge of his duties by one or more assistant librarians and a more or less numerous staff. In a large library this staff includes a business manager, a bookkeeper, stenographers, pages, electricians, engineers, printers, binders, janitors, cataloguers and attendants. In a small library the staff dwindles to librarian, cataloguer and attendants, while in the smallest library all the functions of the above-cited employees are vested in the librarian.

As in teaching and acting, the two professions which claim with library work the largest proportion of salaried women, the preparation is more or less perfunctory compared to that demanded by the learned professions. This is natural when it is considered that in either of the former occupations success for a woman depends more largely upon temperament than upon a knowledge of any one of the exact sciences.

The problem which confronts the average parents of collegeable girls is the vital one of expense, i. e.: Can they afford to have the girl give up four years' time at the end of which she will have no especial equipment, or is it a better policy to specialize without the general preparation to be obtained at college?

A general answer to this question naturally must be conditional. In library work the college-bred girl, as a rule, produces better results than her non-collegiate competitor. The college-bred girl has had more thorough mental discipline, a more definite purpose, and probably wider personal experience — all of which conduce to a desirable poise in the professional woman. Moreover, she will have a reading knowledge of at least two foreign languages; a practical experience in the use of reference books; an acquaintance with general literature and history, all important accomplishments of the library worker. Even while attending college a girl may make some preparation toward an acquaintance with library methods by doing volunteer work in the college library.

The young girl fresh from high school who cannot afford four years at college, and who has decided upon library work as her future occupation, can follow one of two courses; she can do volunteer work in the local library, or enter one of the library schools. These latter are the library school connected with the New York

State University, Melvil Dewey, director; the library school at Pratt Institute, Brooklyn, Miss M. W. Plummer, director, and the school connected with the Illinois State University at Champaign, Miss K. Sharpe, director. The Albany School and the library department of Amherst College also conduct summer schools. Any information as to cost, requirements, etc., may be had on application to the addresses given. If she does volunteer work in the local library the girl is called an apprentice, and her term of apprenticeship may vary from three to twelve months. She receives no salary, and her instruction is desultory and rudimentary. Her apprenticeship will have identified her more or less with that particular library, and her work having proven satisfactory she may receive a promise of a place when a vacancy occurs, or she will have to take her chances with others in another library. This apprenticeship system is in operation in most of the large libraries. Some require a preliminary examination, in others the applicant may qualify after a personal interview with the librarian.

If she enters a library school she must pass a more or less rigid entrance examination and apply herself to a course of training covering from one to two years. During this time she is instructed, largely theoretically, in the various clerical occupations, and in the use of the mechanical and other devices of the modern library. At the end of that course she is launched as a thoroughly qualified library worker, her instructors exert themselves to secure a place for her, and the future seems to smile.

In the profession she is about to enter the library worker will find various branches of work, viz., clerical, executive and special. The former is to a large extent the only one covered by the training schools. It comprises keepers of the library records, copyists and cata-



loguers. The executive branch includes the librarian and assistants, and is occupied largely by people of long experience or of exceptional personal ability. Special work is limited in scope, and is found only in the large libraries. It is confined to persons of special attainments, linguists, experts in rare books and manuscripts, etc.

The salary of a graduate volunteer worker or apprentice will probably begin at \$30 and rise in easy stages until it reaches \$40, when there will probably be a long pause before the next gradual ascent to \$50 per month, the maximum limit for some years. How long a girl receives a salary which barely suffices to pay for the necessities of life, especially in a large city, depends in a small degree upon fortuitous circumstances, but almost wholly upon the girl herself. Her appointment and advancement in this, as in any well-conducted business, rests upon the fact that she will have satisfied her employers, and that she will perform the duties assigned to her more sincerely and more intelligently than any other available person.

A training-school graduate, on the other hand, begins as a rule at \$50, while \$75 may be considered the average salary for experienced work. This means that the employee receiving it has charge, probably, of some special line of work, and is officially regarded as head of a department. The salary of a woman head librarian varies with the size of the library which she controls. A couple of years ago there was a woman in the profession who drew a salary of \$2,500, but she married, and the place is now filled by a man.

The average labouring day for the library worker is from 9 to 5, and, in addition, night duty from 6 to 9 on alternate nights each week. Libraries that are open on Sundays usually have a special staff for Sunday duty.

There are few holidays, for the custom of keeping libraries open every day in the year is being more and more generally adopted. Vacations vary from two to four weeks. The opening for an enterprising girl is fair. Such a girl will discover that library work is not confined to work in a library. She will learn that the facilities she has acquired in the use of indices, encyclopædias, dictionaries and her knowledge of languages can be marketed in the office of the newspaper, the lawyer, doctor or minister; in publishing houses, to compilers and to journalists. Intelligent preparation of bibliographic material can be put to a variety of uses not strictly within the limits of library work.

The girl who finds employment in a library realises that the fin-de-siècle note of specialization has era of romance. To-day it has developed the reference librarian, the school, the map, manuscript, newspaper and club, Oriental history, Hebraic, science and blind librarian, besides numerous other variants of the dear departed custodian of the library of old.

These and other positions in the profession more especially adapted to women are not the result of training received in any library school. They can be filled successfully only by a woman having the innate qualifications for the work, gifts beyond the power of schools to impart. Lacking these qualifications, she becomes a mere automaton, a clerk.

The training of a library school fits the pupil only for secondary or non-executive places in average libraries, the salaries of which vary from \$30 to \$75, advance depending upon individual effort. To sum up, a college education is desirable for the library worker; a knowledge of languages and history is essential; specialization is advisable. The prospects are that women will continue

to outnumber men in the library profession, because they enjoy the environment, which is one of the greatest compensations in library work. This weakness, if weakness it may be called, enables women to consider lower salaries than men would accept, and, having less regard for money value than men, they contentedly peg away, year after year, on a stipend which is gradually crowding men out of the lower ranks of the profession.

ADELAIDE P. HASS.

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### IN CIRCULATING LIBRARIES.

THE librarian who loves children and who makes a specialty of the study of child nature will be, I believe, the librarian of the future. Many of the circulating libraries now pay particular attention to the guidance of the young in the choice of suitable books. We regard the public library as the supplement to the public school, as the former furnishes the readers and the latter the books.

In our East Broadway branch of the Aguilar Library one-half of the circulation is among boys and girls.

In the last two years we have made a specialty of picture bulletins for the children. We cut the pictures from books too dilapidated for further circulation, and from illustrated papers and catalogues. These illustrated bulletins, mounted on large squares of pasteboard, are hung in conspicuous places, and the children stand about them in crowds studying them eagerly. We have posted illustrated bulletins of naval heroes and ships; scenes in the Philippines, in Cuba, in Porto Rico, and from the lives of famous men whose birthdays occurred in the month. On the death of Bismarck we posted a bulletin with illustrations covering some of the most important events in

his career. We have similar ones illustrating the lives of Washington, Lincoln, Grant and Franklin; scenes from Shakespeare and from the works of a number of authors, and an illustrated list of books for boys and girls.

All of our books are carefully selected; we have not a book in the library that is not a good book. Among the most popular juvenile books Pratt's "American History Stories," "Grimm's Fairy Tales," "Life of Napoleon," "Franklin's Autobiography," Putnam's "Life of Lincoln," Cheney's "Civil War," Higginson's "United States History," "Wood's Natural History," "American Boys' Handy Book," Coffin's "Boys of '61," "Our Bodies and How We Live," Lamb's "Tales from Shakespeare," "Little Women," "Little Lord Fauntleroy" and "Uncle Tom's Cabin" are in constant demand, and so are Longfellow's and Tennyson's poems.

Some statistics of last year gathered from librarians throughout the country declare that the average salary of new librarians is \$650, and that cataloguers receive in the beginning about \$60 a month.

The pioneer library school at Albany is under the control of the University of the State of New York, and three others have grown out of it. These are connected with Pratt Institute, in Brooklyn; the Drexel Institute, in Philadelphia, and the University of Illinois, at Champaign.

It is commonly supposed that one acquires a wide knowledge of books in the library. This is unquestionably true of the outside of the book, but the demands of the work are so exacting and there is so much detail that requires attention, that few assistants have time for extensive reading and one should have the mind well stored with knowledge of good literature before entering the profession.

PAULINE LEIPZIGER.



## PICTURES AND STATUES.

### WOMEN AS OIL PAINTERS.

*A Foreign Education Not Necessary.—Cost of Tuition.—  
How the Art Schools Aid Artists by Creating Buyers.*

WOMEN have made themselves famous with the brush. Others in goodly numbers have won a good support. The purpose of this paper is not to dwell upon the great achievements of women painters, but to point out the way in which any woman with an eye for colour and form may become an artist in oil, and the cost.

It requires as long to master the art of painting as to become proficient in any other. As many years of study are necessary, for instance, as to master the violin.

Equally with music, the talent for painting, the desire for it, patience to conquer the technique and industry, must exist in the aspirant before she begins to study. Having made up her mind as to her fitness, the student should select her school or studio, and settle down to what may be called, without any desire to frighten her, several years of pure drudgery.

The first step in an artistic education is to draw from casts—simply at first—afterward attending to detail. Personally, I do not believe in working too long in black and white. The feeling for colour should be cultivated almost from the first. In the school of William M. Chase this theory is followed out with apparently good results.

Many other teachers encourage their pupils to attempt colour along with their charcoal work.

It is no longer necessary to go abroad for an artistic education. It is not even desirable, unless the student has a good knowledge of French, because it stands to reason that criticism filtered through an interpreter must lose in interest and value. How many people realise that American artists rank with the French and Dutch to-day, and are acknowledged to stand head and shoulders above the English and German? The best portrait painter in the world is an American—John Sargent. The first sculptor, MacMonnies, and the first black-and-white artist, Abbey, are both Americans. That all three live in Europe is the fault of their fellow-countrymen. Art is beginning to be appreciated on this side of the ocean, but imported art is yet held by only too many people to be superior to the native product.

Every large city has good schools of art where the preliminary studies may be carried on, including the drawing from casts and from life and painting from still life and models. The Art Students' League, in New York City, has a high reputation as a school, and the number of its students increases from year to year.

The average tuition at a good school costs from \$15 to \$25 a month. It is not desirable that a student should remain too long under one instructor or even in one school. Traditions are good servants, but dangerous masters; and originality is too precious a quality to risk losing.

From eight to ten years of study may be counted upon as necessary to the serious artist. After one has the required training in drawing, it is a good plan to paint in a private studio. There more attention can be paid to individual development of each pupil, and the personality

of the student has a better opportunity to express itself than in a crowded classroom. A little foreign life is greatly to be desired, but is no more necessary to art education than to any other. It adds to one's breadth of view and general culture, and is so far valuable.

After all these years of preparation, what does art pay? In money, not much—the truth must be told. I have often wondered in what way many women artists in New York have managed to live; but live they do, and happy they all seem to be. Part of this is due to the feminine genius for living on one's income, whatever it happens to be. Many women artists earn \$500 a year and live on it prettily and well. A few earn more than \$1,000 a year. Many of them rely less on the sale of their pictures than on illustrating and teaching.

Comparatively few artists, men or women, realise large sums from the sale of easel pictures. There is always a demand for good portraits. Illustrating for magazines and advertisements pays well. Teaching pays best of all, and a good artist has little difficulty in obtaining pupils, as a rule. The usual price for giving lessons is \$25 a month, or \$2 a lesson. The artist receives her class perhaps four days in the week, reserving two days for her own work.

Of the hundreds of girls who annually enter the art schools and classes, small indeed is the number who continue their studies to the end. They become discouraged, drop out for lack of funds, marry, take up designing, go into some other branch of the art, and disperse in various other ways. But their brief art study has been of great advantage to them, nevertheless, in educating their taste. It has been of advantage to the craft also by adding individuals to the picture-buying public. It is to be hoped that in time the pictures which adorn the homes of the

well-to-do will be sought in the studios and not as now in the department stores.

E. M. SCOTT.

*For "A Studio for Colour Study" see "Society Women in Business."*

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### PORTRAIT PAINTING HARD.

PORTRAIT painting is the most difficult branch of the art. It demands not only a longer and more arduous training than any other, but calls for certain special qualifications.

Assuming the possession of talent and the knack of catching likenesses, the portrait painter must have and cultivate an ability to read character, thus being able to give her sitters their best possible pose. An oil portrait is not a photograph. The latter represents the individual as he looked at the moment; the former should be a characterization of the whole man.

The training of a portrait painter includes a more complete study of the figure than usual. The artist must see her sitter's body under the clothing—a not too easy task, considering the exigencies of fashionable dressing—and be able to suggest it, while painting the draperies alone.

Good social qualities are also necessary. The artist must mingle with the world, especially with the kind of people who indulge in the luxury of portraits. She must also have the tact to put sitters at their ease and bring out their agreeable and paintable qualities.

Almost as valuable is the commercial instinct. Work must be exhibited and advertised, so far as is legitimate.

The price paid for an oil portrait, life size, is from \$500 to \$1,000. A fair degree of success ought to insure an



income of from \$2,500 to \$4,000 a year. This, of course, supposes that the reputation of the artist is established and her vogue attained. The portrait painter cannot afford to despise popularity and content herself with dreams apart from the world. She must be in the world, and know it, for with it she has to deal.

HELEN WATSON PHELPS.

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### PICTORIAL ILLUSTRATION.

*Originality the Great Aim.—A Possible Field for Women in the Drawing of Caricatures.*

IN answer to a questioner asking about illustrating as a means of livelihood for women, I can only repeat what I have said to the hundreds of girls who have come to me yearly for advice.

Your drawing-masters, no doubt, say that you have real talent, that you have an original way of representing things and persons, and you yourself add that you have a genius for hard work. This last is an absolute necessity. Originality promises success. For in illustration the cry of the newspapers and of the younger magazines is: "Give us something new!"

The lawyer or physician rarely wishes his own son to enter the same profession, because he himself knows of the giants in the way. So, I suppose, every woman looks upon another profession than her own as yielding more of rose and less of thorn. Possibly by gentle guidance the former may be increased and the latter become less evident. There is no thornless way to success in any line.

In the first place, if you would be a good illustrator in

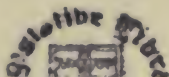
black and white you must conquer two instruments—the pen and the brush—and two media—ink and water colour. If you present yourself at the door of one publisher with your hands full of pen-and-ink drawings, he will probably inform you kindly that they are using “wash drawings” at present. The very next art director you approach will undoubtedly—if you come armed only with “washes”—say that pen-and-ink, dashing, cleanly-cut work is what he is looking for. It will not do to let any opportunity slip. There are not too many of them.

I well remember my own trepidation when asked to illustrate at once three books in “wash.” I had long painted in colour, had taught water colour in a college of fine arts, but had done all of my work in aquarelle—i. e., without mixing with white—and these people wished the work done in body colour! Such an order was not to be lost. I set at work with all my might, took my drawings to a severe critic, paid him \$5 an hour for criticism, and came off conqueror.

But it is better to be prepared. Learn facility with the pen. Make the line, the blot, the absence of either expressive. Learn to put in. Learn to leave out. Use water colour, opaque and transparent, with readiness and certainty. Thus you will be saved the tears that were my own portion in this struggle.

I believe there is a field for a higher class of caricature—that which makes jollity without vulgarity. It seems to me that the delicate wit of woman is peculiarly fitted to this field. But, to enter it, one needs a good knowledge of anatomy and of the costumes and customs of the present and past.

She must have no anachronism in the dress of her characters. It must be correct to the buckle of a shoe or the hilt of a sword; to the band upon a hat or the size



and place of a button. These will all cry aloud her knowledge or her ignorance. The settings must be in harmony. Men like Abbey travel hundred of miles and live in remote places for months, in order to make sure of proper appointments for their figures. But, although work is endless, the study is charming, and the great libraries afford fine facilities.

An illustrator must have an eye quick to note individuality or eccentricity in the character to be represented, and must make these felt. She must note characteristic poses, motions and expressions of people and animals—for everything in the heaven above and in the earth beneath, to say nothing of that which is in the water under the earth, is expected from her hand.

So, the more knowledge you have, dear Helen, and the broader and more decided and quick you are, the better for your success in this line of work.

You must be able to draw from the life, rapidly and with certainty, and your perspective must not be at fault. It does not matter where or how you learn all this, whether in your own town, in a college of fine arts, by yourself, or in a New York school of art. One of the most successful illustrators of to-day studied—and he studied; there was no shirking—in one of the New York schools of art for three years. Then he started out to face the world alone. That was three years ago. To-day he has \$5,500 worth of orders awaiting him.

Having learned the art, you will want work. You must seek it; it will not come to you. You can send samples by mail or you can present yourself to the numerous art directors and await their decision and order. They will think \$5 a good price at first for a small drawing. Charles Dana Gibson received \$2 for his earliest productions. I shall not soon forget the pleasure with which I

received \$15 for three single-figure drawings—my first money earned in this line of work.

Later you will receive \$5 each for the figures in a single drawing, or you will be paid according to space. From \$15 to \$50 will be offered for a drawing of size and consequence. One hundred dollars a page is paid by a few magazines, and the double page in some of the weeklies brings from \$150 to \$200.

Some women sign the last name, thus giving the idea that the work is done by masculine hands; others are frank and acknowledge their femininity with the whole name. It is a matter of taste. The work tells its own story.

I have gone with drawings to a new door, and have found tall, robust men sitting in line, each with his unmistakable parcel of drawings to be submitted. Such a sight tends to make the heart feel the force of gravity very strongly, for a man's work will be taken every time if it is as good as yours and costs no more.

Too many work for nothing at first, and are so glad to see their drawings in print that they willingly give them, in the hope that their appearance will help toward fame. This is a poor beginning. Art directors know each other's policies. It will not help you.

Men cry out that women crowd their partially educated entities into the various fields of work. For this reason I do not show you a short and royal road to success. Prepare yourself thoroughly, work hard and with intelligent earnestness, and men as well as women will welcome you to a place beside them.

IZORA C. CHANDLER.



## TALENT FOR SCULPTURE.

*It Is Possessed by Many Women.—Practice of the Art Calls for Some Athletic Ability, as Well as a Distinct Taste for Design.*

THERE is only one reason why women with a talent for sculpture should not reach the same pre-eminence in this art as in others, and that is they do not all have the muscular strength and physical endurance which sculpture in its largest form calls for.

As for the success of feminine sculptors, many women have all the requisite qualifications. There are too many well-known examples to leave the matter any longer in doubt.

Few understand the mechanical process of making a statue. "Chisel in hand stood the sculptor boy" is less a fact than a poeticism. The sculptor handles the chisel only for the last touches, after the marble has left the hands of the expert workman, been "pointed up," to use the studio phrase. The first step after the design has been studied on paper is the building of a suitable skeleton, over which wet clay is packed in rude semblance to the figure to be modelled. If it is a portrait bust or a small figure, the clay model is made the actual size, but if it is a design for a monument, fountain, or anything else of heroic proportions, it is executed first in miniature.

In the clay, or wax, the sculptor creates; the bronze or marble is simply a mechanical reproduction of this clay model. The sculptor uses a few simple tools of wood and wire, but the fingers are the best and most sympathetic tools, and are used more than all the others.

The clay model, beautiful but perishable, is next cast in

plaster of paris, or burned in terra cotta. This is done by workmen usually under the artist's supervision. The old Greek sculptors undoubtedly did all, or nearly all, of the marble work themselves.

The training of a sculptor includes drawing from the antique and from life, and modelling in clay from casts and the nude model. The nude, always the nude! No matter what branch of art one expects to pursue, a thorough knowledge of drawing is absolutely necessary.

I cannot too strongly urge American girls to make their first three years' study in their own country. It is worse than folly to go to France unprepared to work from life. No account is taken in the ateliers of any except advanced students.

Six years' work in the schools ought sufficiently to prepare the young sculptor to take a studio of her own, where she may work on original models, getting criticisms from masters as she needs them. Her development is then a matter of time, ability and opportunity.

Sculpture, as a profession, is somewhat expensive to pursue, and not always immediately remunerative. There are as many chances to make "pot-boilers," as in other forms of art.

Every sculptor must understand the making of casts, as he not infrequently, in making portrait busts and statues, casts the sitter's ear, nose or hand. Sometimes he makes a complete life mask.

The cost of a model for a fountain or any large piece is very great, but the sculptor is not required to bear it himself. He submits the design, and if it is accepted money is furnished him to complete his part of the work.

Lately the art of portrait statuettes has been revived, and is rapidly gaining popularity. The lines of the modern figure and the conventionalities of modern dress

are often charming in a statuette, when they would be far from agreeable in a statue.

Besides making portraits the sculptor designs fountains, trophy cups, to be executed in silver or bronze; doors, mantels, lamps, and, of course, original figures and groups, pure conceptions of beauty expressed in form alone. This is the highest pinnacle of his art, the goal of the sculptor's ambition.

“Have little care that life is brief, and less that Art is long.

“Success is in the silences, though Fame is in the Song.”

ENID YANDELL.

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To the foregoing the following facts are added by the Editor :

A portrait bust costs the purchaser from \$500 upward, executed in marble. In bronze the cost is perhaps a third less.

The marble costs from \$125 to \$300, according to the amount of work to be done.

A portrait statuette is worth \$100, more or less.

For large statues the compensation of the sculptor is large, and is made the subject of special negotiations.

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### ROCKWOOD EMPLOYS WOMEN.

*They Are Better Than Men in Modern Photography.—Printing and Retouching Confided to Feminine Fingers.—  
Only One Trouble, They Marry Too Soon.*

IN my long career as a photographer I think I have proved my faith by my works in employing women in every department of my business in which they are avail-

able—everywhere except in the handling of large cameras in outdoor work.

In the first place, women are peculiarly fitted to occupations in which there is much detail. This is in strong evidence in the sphere of the household, where good housekeeping is another name for the careful doing of many little things.

Photography is a mass of detail to which few men are fitted, and, at the best, are never equal to women. I might say that men who are good at small things never accomplish great ones.

Secondly, women are more conscientious in the performance of all little things, even where men are capable of it, than men are. Now that the "silvering" of photographic paper is no longer done to any great extent, and the sensitized sheets come to us in gross packages ready for the printer, it is no longer "dirty work." But even under the old auspices I employed a woman as head printer for nineteen years, and have never had her superior in neatness, quickness and reliability. In fact, her pupil is now my head printer, and has been for these twenty years.

In photography there is room for almost every grade of ability, from the simplest work of "pasting" the photographs, through to the elaborate finishing in water colours, India ink, etc.

The one trouble we have had is the lack of the idea of permanency in the work. Almost every young girl goes into photography as she does into another trade or business, as a stepping-stone to matrimony. This is a handicap to their proper education or fitting to the higher branches of the art.

If a man marries, it does not necessarily change his occupation, but it is ordinarily an incentive to advancement in his art or work. Women when married rightly



expect that they are to be no longer breadwinners, and rarely pursue their occupations with the earnestness and intensity that they would if the idea of marriage were not constantly before them.

This, I say, is the reason why there are not more really skilled women in the higher branches of the art—the artistic work. If they looked forward to their occupation as a life work they would acquire a skill in all departments of photography to which men could not attain. I say this in shame for my own sex, and in thorough appreciation of our heaven-blest gift, women. I am not a celibate and am not advocating the celibacy of women, but only explaining the reasons why I think women are not almost solely used in photography.

Speaking to a distinguished coadjutor one day, I asked why he didn't employ women. His answer was, "The good ones are always getting married."

The departments of photography where intelligent girls can find occupation are principally in the mounting, spotting and finishing of photographs. Here they quickly learn the ordinary routine of the work at salaries beginning at, say, \$5 a week, and rising to two or three times that figure, depending upon their intelligence, industry and memory, for the latter element is a desirable one in keeping track of orders without reference to the books. All the work in this department is light, varied and interesting. The hours in my establishment are from 9 A. M. to 5 P. M., with sufficient time for luncheon.

Another department is the retouching of negatives. This requires some technical skill, which is soon acquired by one with an intelligent brain and artistic temperament. Some of the best retouchers I have ever had have been women; but here the first-named peculiarity, non-permanency, is frequently an obstacle. At the school of the

Young Women's Christian Association, and also at some of the art schools, Cooper Institute, etc., excellent instruction has been given in the retouching of negatives. After a sufficient course of study, from six weeks to three months, a term in the practical working of a photographic establishment brings the student to a possible living. Most photographers will loan rejected negatives for practice, if the negatives are safely and promptly returned.

The criticisms of the photographer should be a sure guide. Much artistic taste and judgment can be exercised in the work on a negative, and, strange to say, he or she who can modify the lines of a negative without obliterating them, and who can do a little with intelligence and judgment, more completely fills the requirements of a photographer than the one who expends too much and almost always unprofitable time on the negative in making it too smooth and, as we express it, "too puddeny."

Nearly all retouchers now work by the piece and receive from 20 cents to \$1, depending on the quality and size of the negative. When employed by the week, one should receive from \$8 to \$20.

Then, in the office or gallery women find a sphere where they are unapproachable. In all business transactions where the amounts involved are not of great importance I have found that women are the best sellers. Generally they give the impression of absolute honesty of purpose and a sympathetic desire to forward the interest of their client or customer; and, say what you will, there has always been on the part of the great mass of people—men more than women—a certain undefinable hesitation—shall I call it timidity?—concerning the facing of a camera; and, on general terms, women in the gallery succeed in overcoming this peculiarity and securing confidence, especially of children.

Now, as to the pursuit of photography as a business or profession. Sex has nothing to do with it, although it seems to me to be a pursuit that is particularly adapted to women, but must be prosecuted with the same enthusiasm, fidelity, earnestness of purpose and study as any other line of work.

It is not learned in a day, and photographers are not born, any more than are artists or professional men. To attain a high excellence is the work of years, embracing the study of many things. There is no royal road to success. After a quarter of a century I every day learn something new, and each day seek greater excellence.

Photography is not strictly mechanical. It calls for the best and most varied powers of the best endowed.

I was once asked what my ideal of the photographer was, when I replied : "The best photographer is one who is most a Chesterfield in his manners, a Bacon in his range of information, a Rembrandt in his art, and a small edition of Shakespeare in his knowledge of human nature, all blended with the genial humour of Dickens." As sure as the chameleon reflects the hue of its surroundings, so is the sitter to reflect in some measure the mood and warmth of the photographer who sits him.

Now, while there is all this in favour of women seeking occupation in photography, there is one thought which may not occur to some, and that is the limited opportunities afforded. One photographic gallery supplies a large community, and but few employees are required in the ordinary establishments ; that is, the proportion of photographic galleries is small compared with any other business. I employ in the various departments at the present time from twelve to fifteen women, some of whom have been with me for twenty years.

GEO. G. ROCKWOOD.

## AT THE WORLD'S FAIR IN CHICAGO.

PRIOR to the World's Fair sculpture as a branch of artistic labour had not appealed strongly to women artists, but now clay-modelling and working in marble are increasing in popularity among women.

Seven women laboured on the colossal statues of the World's Fair buildings and grounds. At the head of these stood Miss Julia Bracken, who was in practical charge of the women sculptors and who herself modelled several famous statues. The large figure of "Illinois Welcoming the Nations" was the work of her hands, as were also the flying figures which adorned the corners of the Woman's Building and the "Victory" of the Manufactures Building. Since the Fair Miss Bracken has devoted her time chiefly to bust work, the most successful being the bust of Sir Moses Montefiore, the Hebrew philanthropist. This talented sculptor occupies a studio in Chicago.

Mrs. Low W. Moore, another of the "working seven," had her bust of John R. Bensley accepted by the National Sculpture Society of New York. It was such a strong piece of work that the judges refused to believe it had been fashioned by the dainty hand of a woman.



# PHYSICAL TRAINING.

## GYMNASTICS FOR WOMEN.

*One Successful Woman in This Profession.—The Royal Beauty of a Statue Reveals to Her an Excellent Field of Work.—A Charming Paper  
By Genevieve Stebbins.*

YEARS ago, when a very young girl, I received my first deep impression from a statue. The royal beauty, health and strength, the deep, indwelling vitality which rayed forth from the marble form, spoke to my very soul, and seemed a message from Olympus. A message may be a mandate calling one to her life's work.

The frozen lips seemed to whisper: "Body and soul are one in reality, for body becomes the soul's revelation and expression. The human soul is continually creative under law. It takes the formless and shapes it to express thought, will, love. Go forth into the world, learn the great laws under which the soul must work, and carry to others the lessons you shall learn."

I obeyed; and now I am asked to write down for those who have heard a similar message the best way to go to work—that is, the way I now would take, profiting by my past errors and avoiding useless or dangerous paths.

First, then, a good, clear idea of anatomy must be obtained. The skeleton must be a familiar friend, so that the X ray of one's imagination can be turned on at any

moment, and photograph to one's inner eye every important bone in the body.

Next, you must know how the skeleton is moved and held in place, so that knowledge of the muscles becomes necessary.

Lastly, every important organ must be clear to your mind—the way in which it works and where it should be held.

A knowledge of medical gymnastics, of Swedish educational gymnastics, æsthetic gymnastics, fencing and dancing is of primary importance if you would meet a varied demand, while a thorough understanding of apparatus work and gymnastic games is often exacted.

But in these days of specialists you can, if you choose, select only one form, and, by being thorough in that, succeed as well as if you had many strings to your bow. For myself, I have selected medical gymnastics, Swedish educational gymnastics and æsthetic gymnastics, the latter of which I have arranged after many years of study of statues, friezes and beautiful national dances. Anatomy and physiology must be the foundation of all forms.

My own experience has proved to me that the co-ordination of muscular motion and slow movement is more vital and life-giving than rapid exercise. Deep breathing is of primary importance, and no exercise which interferes with that or changes the heart beat too violently is wise. Besides practising the profession of physical culture, I am a lecturer and reader. I have always had to consider the body as a whole ; and I could not afford to acquire a great knot of muscle in some one part to the over-balancing of my vitality and strength. Many schools require a combination of elocution and physical culture, and I would advise any young woman with a predisposition to elocution to combine the two. That they are not

incompatible I have proved in my own case, for I use the two about equally. Of course, if you choose the two, you need not undertake so many forms of physical training per se. It has been a necessity to my nature to find artistic expression in voice as well as in body, and I write this paragraph for those of like temperament.

Women should not practise heavy gymnastics. Their feminine structure is not fitted for it, and they gain nothing to compensate for the risks they run. It is my experience that a woman should not lift her weight from the floor. The Swedish floor walk, the æsthetic fencing, dancing, gymnastic games, bicycle riding, moving and swimming surely furnish enough without making it desirable that one should hang by her heels, leap bars, climb posts, turn summersaults, etc. Dumbbells, clubs, etc., are rather too local in their application, but, if varied with the right kind of leg work, are not injurious, although not necessary. We do not use them at all in Swedish and æsthetic work.

And now comes the great question of where to learn your profession.

The anatomy and physiology can be studied wherever you are. You will have to go to some city, no doubt, to acquire gymnastic proficiency. New York, Boston and New Haven have the only schools with which I am personally familiar, although no doubt good ones can be found in any large city.

In Boston the Hemingway Gymnasium, Dr. Sargent, for varied forms and the Boston Manual Training School for Swedish work are well known.

In New Haven Dr. Anderson, of Yale, has also a gymnasium for women.

In New York Dr. Savage has a gymnasium for varied forms of applied gymnastics, while the New York School

of Expression, No. 318 West Fifty-seventh St., teaches medical gymnastics, Swedish educational gymnastics and all forms of æsthetic gymnastics, fencing and dancing included.

A good teacher can earn about \$100 a month. But unless she obtains a place in some college or seminary she will have to be a specialist in a number of schools and take private classes and single pupils to make up that amount.

She needs some lessons in voice culture, for she must be able to give her commands in a good, clear tone, and often she must lecture to small audiences so as to present her work and form classes. Some lessons in primary elocution are therefore valuable to her.

The personal equation counts in this profession strongly. A vivid, magnetic presence wins work where a retiring and timid one would fail. This need not, however, discourage the timid, for generally the work itself, being very healthy, creates the habit of deep breathing and independence. A bold, aggressive nature people always avoid.

When you make up your mind write to some good school for its catalogue. Generally lists of boarding-places and prices are also furnished on request. Get a letter from your minister and write to the Young Women's Christian Association to investigate the school you choose. Then take a long breath, square your shoulders and set sail for the voyage of life, having for your motto, "A sound mind in a sound body." Yours in comradeship,

GENEVIEVE STEBBINS.



## A QUAIN T OCCUPATION.

*One Woman's Clever Notion.—She Finds Patrons Among the Disciples of Art and Delsarte.*

ONE of the best-known characters in studio and bohemian circles of New York is Mrs. Wright.

Fifteen years ago chance threw in this clever woman's way a costly shawl, which circumstances forced her to turn into cash. It was a day when a Paisley or an India shawl was indispensable to the well-bred woman. A dealer promptly paid her a handsome price for her treasure, and assured her that he would buy all of that quality that she could bring.

A widow with a growing family, sorely pressed for funds, Mrs. Wright wisely utilized the hint, and gradually found herself engaged in a unique and paying business, which she yet pursues with enthusiasm, despite her threescore and ten years.

With the passing of the shawl as a toilet requisite the quaint old vender turned to the artists for purchasers. Artists were not slow to recognise the beauty and utility of shawls for studio drapery, wall and divan decoration and model "properties," and more than one painting exhibited at home and abroad has had a Mrs. Wright shawl in back or fore ground. The walls of a famous studio of Gotham are hung with twenty-one shawls bought of this itinerant merchant.

Safe to assert no pawn or curio shop in New York escapes the vigilance of her foxlike eyes. There is scarcely a family of consequence which has not at some time stored in attic or warehouse one or two Paisley or India shawls. The vender has the scent of the grey-

hound, and never ceases pursuit until any given shawl is in her possession.

Next to painters, she finds her steadiest patrons among Delsarte disciples, "bachelor maids," and now the society women, who are going in for the richly coloured shawls for house gowns. A double shawl is sufficient to make an entire gown for a large woman. The design in the centre of most shawls answers for the bodice. When a single shawl is not sufficiently large, sleeves are made of cashmere. The effect is wonderfully rich and becoming.

"I have been buying shawls of Mrs. Wright for many years," said a celebrated public reader. "I paid her for one shawl \$150, a duplicate of which I saw in a European collection valued at \$400. How she can sell so cheaply and make a living is a mystery."

Perhaps no society or stage beauty has been more persistently and vainly importuned by artists for a sitting than this quaint woman.

"Thank you. I appreciate your kindness," she always says; "but it's impossible. In General Jackson's time——" And with an old-time courtesy—she is the quintessence of politeness—the tall, angular form of Mrs. Wright, with her black gown that smacks of Old Hickory's day, her flaring black bonnet and bundle of shawls, disappears before the artist can grasp a pencil.

# THE INDUSTRIAL ARTS.

## ART DESIGNING A TRADE.

*Hints to the Ambitious.—The Manufacturer Cannot Use Designs Unless Adapted to His Processes.*

HUNDREDS of young women art students have self-maintenance in view. The majority, however, soon recognise the fact that liberal self-support by means of art is possible only to exceptionally placed or exceptionally gifted women. The others naturally turn to designing.

It is not an unwise choice, because in this day successful manufacturers depend to a certain degree upon art for the success of their manufactures. Whether the demand will continue to be greater than the supply depends upon the careful adaptation of art knowledge and effort to the requirements of the manufacturer.

There are two classes of professional designers—the general designer and the special one. The career of the general designer is the one most eagerly coveted by the woman art student, because it is much more varied and interesting; but it is at the same time the one requiring a greater amount of technical knowledge than the average student can acquire in a short course of from two to three years' study.

The general designer, to be thoroughly accomplished and capable, must have mastered the whole history of decorative and applied art in all different periods and

styles. She must be able to compose decorative designs correctly and successfully, whether for a carved-wood wainscot, a marble frieze, a picture frame or a book cover.

If she chooses to confine her efforts to one of these things she becomes a specialist, and must accept the duties of the special designer.

As a rule a woman's art education is not broad enough to fit her to be a competent general designer; and, in fact, there are not so many successful women specialists as there should be. They have not yet learned to choose a certain line of effort and pursue exhaustive practical as well as historical study in that particular direction.

Perhaps the most pervasive idea of design among students is that of combining drawings of plants and flowers into repeating groups, for printing upon textiles and wall papers. The inclination to pursue this line of work is natural, because students are constantly surrounded by wall papers and cloths, and have not yet learned to note ornament in other manufactured things. Then, also, designs printed upon wall paper, silk and chintzes are more literal, more like pictures or coloured drawings than are other kinds of ornament. They appeal to the inexperienced student as illustrations appeal to a child.

A great deal of artistic ability can be expressed in designs for wall coverings, but the field is hardly broad enough to admit every student who wishes to become a designer. There are countless girl students, and not by any means an equal number of silk, printed cotton or paper mills.

It is true every mill must employ a designer, a specialist, whose business is not so much to compose designs as to adapt them. His skill in this makes him indispensable to the business, and commands a salary of from \$10 to \$20 a week. He is often woefully lacking in the sense of com-



position—that is, in the appreciation of the grace and beauty possible to composition—but he is able to secure regular employment and that most desirable thing—a fixed salary.

This is the point I wish to make: That even without really artistic expression a designer who has thoroughly mastered the technical difficulties of his particular line of manufacture—and there are many special lines—can secure regular employment. Technical ability alone is worth a salary, and if united with artistic ability it is proportionately valuable. I often ask myself why the work of a special designer for textiles should be so frequently lacking in grace and artistic quality, and why the girls who draw and compose so charmingly should not at the same time be capable of suiting their work to the printing machine. Either more art knowledge and feeling are required of the specialist or more technical knowledge on the part of the student before the best artistic results come to the public or pecuniary reward to the designer.

So far, while there has been a great advance in the qualities of our so-called art manufactures, it seems to have profited the manufacturer rather than the designer; probably for the reason I have indicated—that the clever occasional designer has not acquired routine knowledge; has not fitted the work to the machine.

If a student wishes to secure salaried employment she must take a leaf out of the specialist's book; she must be able not only to fit her own designs to machinery, but those of others as well. She must know the capacity and variety of printing machines; she must learn what they cannot as well as what they can do, and understand the economic advantages of certain processes over others.

All this is certainly within the capacity of woman to

acquire, and yet I know of no instance where a clever and original woman designer is in regular employment in a silk or cotton mill producing good designs and at the same time performing what may be called the drudgery of the profession. Unfortunately, the drudgery is at present indispensable to the manufacturer.

It must be remembered that the application of art to new methods of manufacture is comparatively recent. Manufacture itself has been forced to meet increased demands of commerce and has rushed forward, constantly inventing new facilities, leaving behind its old-time companionship with art. But when even trade and commerce began to be aware of a loss of value in manufactures by this divorce the lagging partner was hustled forward and confronted with new problems and conditions. The mind and hand could no longer work leisurely and conjointly, the thought must be expressed by the more speedy machine. It is this double demand for quantity and cheapness as well as for good applied art which has encouraged a sort of amateur design, possessing many beautiful qualities which as yet—because the application of them is not yet fully mastered—cannot command adequate compensation.

It is this condition which must be met by the woman proposing to make a profession of designing for textile manufacture.

In other lines of design technical knowledge is not so imperative. That is to say, a thorough familiarity with style, based upon a sensible understanding of methods of application of ornament to material, will go further than much technical knowledge without style.

For instance, the designer of silverware or metal of any kind must know how the best effect can be produced upon the material, but his designs themselves are not so gov-

erned or hampered by the laws of repetition and space as when applied to textiles or wall paper.

Beautiful and graceful lines of ornament can be applied to many things simply as lines of ornament without special study as to methods of application, and a facility in this kind of composition may be widely and variously useful.

I must still, however, reiterate that continuous employment and salaried ease depend upon special training.

CANDACE WHEELER.

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The designer who is employed by a manufacturer is at present usually a man, although women are now invading the profession. He is also a very busy person. The works must be kept going, and new patterns are constantly in demand. If the manufacturer is to maintain himself against the competition to which he is exposed, if the works are to run full time and both the operatives and the proprietor are to make money, the patterns of the goods produced must strike the popular taste; and orders must pour into the office of the concern for fresh supplies.

As a rule, the best that a manufacturer can do, after bringing out a new design, is to gather the cream of the business during the first rush of orders for goods of that pattern. Rivals are certain to watch him with the greatest interest and to follow him in every successful idea. He must, therefore, when he has once hit the popular fancy, obtain the largest immediate sale, and then, while not neglecting future orders for the last successful pattern, press on toward bringing out a new one.

Designers, men or women, often receive especially high salaries, but as a rule they are paid from \$15 to \$25 a week when regularly employed. There is no trades union among designers, and they do not therefore always obtain

as good a price for their labour as engravers in print-goods factories. The latter are paid from \$24 to \$30 and \$35 a week. But a really good designer, whose ingenuity actually brings business to the factory, is certain to receive special consideration in the matter of salary.

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### INDUSTRIAL DESIGN.

*A School for Women.—Women May Readily Learn Practical Designing, and They Have the Hope of Good Salaries.*

ONE of the most pleasant and at the same time remunerative branches of woman's work is designing practically for wall papers, oilcloths, carpets, book covers, silks and all fabrics which contain a pattern printed on or woven into the surface.

Twenty years ago there was no woman who designed practically for any manufacturing purpose, or any school in which was taught the making of actual working designs. In one or two schools there were taught the theory and principles of design—mechanical drawing, theory of colour, historical ornament, conventionalization, balance, symmetry and so on ; but none taught its pupils to apply these principles to the making of workable patterns which could be carried to the printing drum, the Jacquard loom or dobbie machine and printed or woven from, just as they were, without being redrawn or recoloured by a practical man.

Even to-day there is only one practical school—Mrs. Cory's Original School of Industrial Art for Women, No. 159 West Twenty-third St., New York City—where the making of actual designs, such as are made at the factories



themselves, correct in every technical detail, can be learned and the training of professional designers accomplished. In a number of schools the simpler designs for printed goods, such as wall papers, drapery, silk and cotton prints, are taught ; and one or two in Philadelphia and Boston teach designing for a few grades of carpets. In Mrs. Cory's school, however, it is possible to learn practical designing for carpets of all grades, rugs, raw silk furniture coverings, table linen, Marseilles quilts, brocades, ribbons, swivel silks, blankets, bath robes, fancy borders and all goods having a pattern woven into their surface as well as printed upon it.

Twenty years ago Mrs. Cory, having decided to become a practical designer for carpets, discovered by her own experience the impossibility of securing the needed instruction in any school existing at that time, in even the best of them of that day, Cooper Union. She then determined to establish for other women a thoroughly practical school of industrial design, to be maintained exclusively as such, and she acted on this resolution.

The school has grown and prospered, and is now the best-known institution of practical design for women in the world. Pressure has been brought to bear upon the founder, many times, to extend the curriculum into lines set by other schools. Applications have been made for cast drawing, architecture, flower painting, life work and kindred branches of art ; but Mrs. Cory has said : "No ; these branches can be studied in hundreds of schools ; in my school there shall be taught nothing except design, pure and simple, and it shall be taught fully, technically, practically to the minutest detail, and better than anywhere else in the world." To this determination she has adhered until to-day this school stands foremost as the best and only one in which women can learn

to design practically for all kinds of woven and printed fabrics.

We wish it to be understood that this institution is exclusively a school of practical applied design. There are no side issues, no extras. Those wishing to study drawing from casts, architecture, painting in water colours or oils, painting from life, can be well taught in all these branches in hundreds of good schools throughout the United States. Those, however, wishing to study designing practically in all its branches—for the most intricate and beautiful fabrics as well as for simpler goods—should come here, where the profession is taught as in no other school in the world.

We do not keep our pupils two years on historical ornament, for that is not necessary; neither do we teach cast drawing, for that also is not necessary for a designer of fabrics, wall papers, book covers and the like, but we do teach, thoroughly and well, the practicalities and technicalities of design for all woven goods.

We have been established for nineteen years, and are known to the manufacturing world, designing for manufacturers abroad as well as for those at home. We have the confidence of these men, who when in need of designs or designers come to us, feeling sure we can supply them with thoroughly workable practical designs for any and all purposes, and competent workers in all branches.

All good training in drawing is a help, certainly, and for one who has plenty of money and time at her disposal a long course of several years' duration will do no harm, and is a pleasant thing to have; but the pupils who come to us, as a rule, feel the necessity of becoming self-supporting at the earliest possible moment, and this we help them to do, not feeling that we have the right to keep them dragging on, at a more or less heavy expense, for

years, when they can learn to design well and to do good work, to obtain positions, and sell their designs in a comparatively short space of time.

We feel that with our nineteen years' experience, and by putting our best energies and strength into this one exclusive profession, we have perfected it to the highest degree, and can offer the best possible instruction to be obtained in practical design.

The pupils of this school graduate with practical knowledge, and readily obtain positions in the design-rooms of factories at good salaries, or sell to manufacturers designs made at home, receiving full payment for the same, for this is one branch of woman's work in which she receives the same payment as is given man for the same grade of work. Graduates from this institution now occupy positions in a variety of factories in all parts of the United States and Canada. Some young women are employed in the carpet factories making beautiful patterns for ingrain, Wilton, body brussels, tapestry, velvet and moquette carpets. Others are in manufactories designing for Wilton and Smyrna rugs. Many have positions in Paterson, N. J., in silk mills, where they are producing designs for elegant brocades, fancy sash ribbons, labels, silk hangings and dress silks. Others again are working on silk ginghams and swivel silks, one young woman having invented two new weaves during her first year in the design-room. One graduate is designing for pyrography and carrying out her ideas in leather. Any number are working in the pattern departments of shops where printed goods, wall papers, challies, lawns, ginghams, oilcloths and prints are made, while others have been most successful in the creation of book covers, Christmas and Easter cards and other dainty novelties for publishers.

Pupils who work at home and sell their work to the manufacturers have figured in all the branches of industrial design mentioned above ; and very many more have worked in stained glass, handkerchief borders, piano panels, window-shade borders, endolithic marbles and other fields in which designs are used.

Not only have they designed for American manufacturers, but for those of Europe as well. Carpets for Leeds and York, England ; table linen and towel borders for Dundee, Scotland ; china for Carlsbad, Austria, and embroideries and mattings for Japan—these have all been made upon designs conceived and sold by the pupils of this school.

A large number of graduates have become teachers of drawing and design in other schools, or have established institutions of their own. The lowest salary ever paid to one of these young women is \$8 a week for a beginner, which sum was soon raised to \$12 and then to \$15 a week. The highest salary paid is \$35 a week ; but some of the women and girls who work at home make even more than this. A fair average salary is \$25 a week. The hours are not long, from 8:30 A. M. to 5 P. M., with an hour of respite at noon and a half holiday on Saturday, as a rule, although in some design-rooms work does not begin until 9 A. M. ; and, during the winter, it stops as soon as the light has grown too faint to see well, and this on some days is at 4 P. M.

The work itself is delightful. To see growing under one's hands all the beautiful ideas conceived by a fertile brain, to see one of them come into being and grow into a perfect thing, and to know that when finished it will be of practical use and, because practical, will bring its fair value, is indeed a happiness.

FLORENCE ELIZABETH CORY.



## ART WORK TO MAKE MONEY.

*The Commercial View Essential.—A Woman Must Be Willing to Illustrate Dealers' Catalogues or Anything Else.*

It is difficult to put into words lessons learned from experience, especially difficult when they are intended to help those who are about to tread the way you have stumbled along. I have an inherent belief that every woman has a right to do the work she feels herself capable of doing best, provided she works earnestly and never forgets her duty to herself.

Business tact is nothing more than practical knowledge of the commercial side of one's work. It is knowledge only to be acquired by contact with business men and by striving to supply their wants at the market value. Woman must work shoulder to shoulder with man. She has no right to expect work unless she can prove her capability to do it as well as any man.

After three years' delightful study in New York in engraving and drawing, I found myself as helpless as a child so far as practical knowledge of my art was concerned. I stood no possible chance in competition with men who had engraved for twenty years. Once convinced of this fact, I began to question how they learned the art. I found they had all been taught in the school of practical experience. They had served apprenticeships in engraving-rooms, mastered the commercial and grown into the artistic work that leads the world to-day in fine engraving.

Following the advice of an accomplished artist in charge of the engraving department of a leading publication, I set about to learn the commercial side of engraving as a man would. He loaned me some commercial tools, and encouraged me to master the practical part of my profes-

sion, without which, he assured me, I could never hope to succeed. Subsequently, I set out for Providence, R. I., where I worked for two years in a large engraving and illustrating house. I received \$9 a week the first year, and \$10 the second year. Instead of being employed as I had dreamed of being, to engrave from paintings of the masters, I began two years of work, eight hours a day, making cuts of watch chains and cuff buttons.

It was in these months of discouraging, monotonous, wearing work that I gained the discipline that has since been to me of such inestimable value. I had never known before the meaning of serious work. I was entirely alone in a strange city, the only woman at the workshop, daily forced to compare my work with that of men grown gray in the profession. It was constant chagrin to find that my academic training was of no practical value whatsoever. Those two years at Providence were worth more to me than five years of study without practical application. It was there I learned the cash value of work, the necessity of mastering all details that make work marketable. There I acquired the strength that confidence imparts, the training in endurance that is absolutely necessary to success, and the realisation that anything is artistic if you make a picture of it.

At the end of two years' apprenticeship I returned to New York. As much of my work at Providence had been on jewelry catalogues, I naturally sought jewelry firms for employment. One day I entered a jewelry store in Union Square and asked the proprietor to let me illustrate his catalogue. After looking at proofs of my work, and asking my prices, he said he would consider the matter for a few days.

In the interval I spent the most anxious moments of my life. A week later I began work on his catalogue,

which kept me busy a whole summer. I always recall that catalogue with mingled pride and amusement, my anxiety over the work and the fearful sense of responsibility. Since then my experience has broadened widely. Through that jeweller I met others of the trade for whom I have handled in a season ten times the amount of work covered by that first summer. I have come to feel strongly the courtesy with which I have always been treated, and am grateful for the help and sympathy I have received from men, all of which has tended to lighten labour.

But this is what I want to say, and to say strongly : The great majority of men and women who are really successful learn their first lessons in the practical part, then grow. Training in the artistic comes later, comes after they have stood the test of the routine and the monotony of the practical. Go to work among workers, not among dreamers.

If you feel you have talent for drawing or engraving or designing, go where that work is done, and offer a year of your time without compensation. Then, if you stand the test of that year of strain on your enthusiasm and strength, you will be worth something to your employer. You can then begin to study along higher lines, having the advantage of practical knowledge to build upon.

Go bravely to your eight hours a day ; don't stay away for a headache. It is discipline that will strengthen you for all time.

There is an unlimited field in New York for women in all artistic lines, particularly in engraving. Nearly every firm of note issues a catalogue. Business men have learned that a picture of anything they have for sale, that enhances its attractiveness, pays them ; consequently they are willing to pay the artist who makes it.

Not long since, the manager of one of the largest corset firms in the city told me that it is impossible to get really good artistic sketches of corsets. This is a field practically unoccupied. It pays well, and certainly is more satisfactory, if not more self-respecting, than to harass suffering publishers with impossible illustrations for books.

Another unworked field is the retouching of photographs. I know of no line of work at present that requires more skill or pays better. These are but two of many openings that I have encountered in my business life that demand skilled talent and pay well for the same.

Business life is not without its trials, but pleasant phases are not wanting. No self-respecting woman need fear or dread it. Men are almost invariably courteous and respectful, kind and helpful. The occasional exception only increases appreciation of the rule.

LOIS KNIGHT.

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### TASTE IN TRIMMING HATS.

*If You Lack That You Cannot Learn to be a Milliner.—But  
if a Woman Has a Good Eye for Colour Effects,  
She Has a Good Chance of Making a Living.*

To all those who think of taking up millinery let me say, first of all, you must have taste for combining colour and materials.

Every woman cannot become a trimmer, but nearly all can be good milliners. "Trimmers are born, not made," is a phrase we constantly hear, but it is possible with practice to become a trimmer, though the style may not be as chic as that of a French artiste.

The work is at all times fascinating, though during the height of the season it is often labourious, as the hours of



work cannot well be regulated, and in a crowded work-room it is extremely uncomfortable.

Many girls have a natural taste and talent for the art, having for years made all their own hats and bonnets ; for those a course or two at a school is a great benefit, as they will learn the simpler ways of working and save much time. There are various other reasons for women taking up millinery : For their own use, thus having more at less cost, and we all know the cost of materials is but a small part of the price of our head-gear ; as a fad, because others do, and, again, having to earn their living, girls imagine there is more money made and less time spent than at other trades. For the few there is much money ; for the many, less. The seasons are short, and the greater number are employed only seven or eight months during the year.

When a girl decides that she will take up millinery as a trade or a pastime, the first thing to do is to decide where she will study, in a workroom or a school. The former is the old-fashioned way, and many still cling to it as being the better. As to schools, there are schools and schools, and each student must decide for herself which she prefers. Some schools charge a certain amount, furnish materials, do not limit the time, teach what a girl asks to be taught, and advertise to guarantee places. The latter clause is the most attractive, as every woman likes to find a place ready when wanted.

Then there are schools teaching a system—in nearly every case the Pratt Institute system, though changed somewhat to meet the requirements of the different schools and to suit the ideas of each individual teacher. The instructors give a certain number of lessons, teach a system during that time which thoroughly covers the foundation of the work, and charge a regular price for the

instruction. The system generally comprises seventy-two lessons of two hours each, and the length of time taken depends on the number of lessons given during a week, some schools giving only two, some four, some five. The prices of tuition also vary, some schools charging as high as \$30 for the entire course, others as low as \$18.

Each pupil furnishes her own materials, which consist of canton flannel, cheesecloth, percaline or satine, and tissue paper for practice work. By selecting her colouring carefully, she is able to make a hat or bonnet decidedly up to date. For the work on good materials she purchases what she prefers, after suggestions from the teacher, and what her purse will allow. The expense of the practice materials is \$3 or \$4, and usually three good hats need to be furnished in addition to the mourning work. The course embraces wiring ; folds, bindings and facings of all kinds ; bows and rosettes ; trimming ; covering plain hats ; making bonnets and small hats ; black silk and crêpe work, and making of wire and buckram frames.

After a girl decides where she is to study she must go into the work with all her might—give her entire time to it if necessary, read what she may see in the papers, visit the different millinery showrooms in the city, using her eyes well ; practise out of class hours (as in no other way can she become sure of herself), make frequent notes and ask questions whenever in doubt. By the time she finishes the first course she, as well as her teacher, can tell whether it will pay to continue, and it is always well to have a chat with the teacher on the question of continuing or not.

When a girl has completed the course, her first thought is to procure a place, and her school will always help whenever possible. Much depends on a girl's personal

appearance. She should be neatly and plainly dressed, with scrupulously clean hands and finger-nails, a pleasant face and greeting, with some self-confidence. It is perfectly natural to shrink when facing something untried, but it must not be too apparent when applying for a place.

I have known many good workers who would have been perfect treasures to an employer had the latter only known it, but the applicants were so diffident and distrustful of their abilities that they were passed over, and those taken had less ability but more confidence.

In nearly every case, after taking an entire course, the pupil is worth \$6 a week, and many are worth \$8. Some are fortunate in getting what they ask for, and others have to be content with less. Whether her wages are raised as time passes depends a great deal on herself. It will often pay a girl to work a month for nothing, as during that time she can gain a good knowledge of workroom life, and confidence in her own ability at the same time.

It is not always necessary to enter a workroom, as there are other ways of using her trade. If she is not wholly dependent on what she can earn and has time to build up a home trade, it is very desirable, especially to one living out of, but near, a city. From one or two friends, who will recommend her to others, and so on, a trade will grow. It is more business-like to have cards printed and hat tips stamped, and the extra outlay of money will pay in increased patronage.

If possible, the milliner should do the shopping for customers, for she will soon learn to know what they like and can afford, and can broaden her own ideas, besides saving them time. She can register at all of the stores where she intends to shop, and they will give her a discount, sometimes 6, sometimes 10 per cent. If she has a

large shopping list she may go to a wholesale house, where she can purchase in small quantities everything in the millinery line, and in this way make something more than a discount.

Another way is to go out by the day, working from 9 o'clock to 5. Many families can make use of materials that are good, though having been used before, by hiring a milliner to do the work in their homes, thus having a greater number of hats at less cost, and trimmed to suit each person's fancy. The price for a day's work will vary from \$2 to \$4, according to her ability and quickness.

Another wishes to teach, but on this let me say, first, she should not think of money at all. If she feels that she can impart to others in a plain, simple way what she understands herself, will love the work for its own sake, and not for the money it brings, then go into it; otherwise, never take up that branch of the work.

In a teacher the chief requisites are patience, pleasantness of manner and kindness to all. Never have favourites. She must gain the pupils' respect during the first lessons, and then she can depend on them to do their work to please her.

A good way of beginning this part of the work is in the mission schools, which pay \$1.50 a lesson. Private classes are also practicable, if one has a room suitable for the purpose. The charge for a lesson is usually from 50 cents in a class to \$1 for a private lesson.

No one must think that after spending only a few months in studying she is finished, and will make a success in the first venture. Every season brings something to learn. One must not allow herself to get discouraged, but work on steadily, and success will surely come to her.

BESSIE ANNIE LOSEY.

*See also "Society Women in Business."*



## WAGES OF MILLINERS.

THREE dollars a week appears to be the lowest price paid anywhere in a millinery establishment or in the millinery branch of the department stores. This is almost invariably for the very young girls of the "office-boy" and "cash-girl" type, and is probably as much as girls of the same age earn elsewhere.

To those who are actually milliners of different degrees of experience, the weekly pay varies from \$5 and \$6 a week to about \$10 and \$12. Most of the girls will probably never rise above the latter amount of compensation, because they merely want to earn a living while waiting for the almost inevitable marriage, and having no especial talent for colour and design.

Really good milliners, who enter with all their heart into the enjoyment of creating new ideas in hats and who have sterling common-sense, energy of management and the knack of the artist, may reasonably hope in time to be placed in charge of a department in the store, or, under the direction of the proprietor, to superintend the while operation of the work in a regular establishment. Such women can earn excellent salaries. Beginning with from \$12 to \$15 a week, they may hope to rise to \$20, \$25 and even to \$30 a week, as forewomen.

When a forewoman becomes worth \$25 or \$30 a week the proprietor is dangerously near the point of losing her. It all depends on the forewoman herself. She may become a proprietor herself, if she has saved enough money to begin operations on her own account and has the courage to undertake them.

## DRESSMAKING.

*Two Ways of Learning the Trade.—Homespun, Old-Time Methods Replaced To-day by Thoroughly Scientific Training.—Much Required From a Dressmaker.*

SEWING is a universal feminine accomplishment. Any woman may learn to sew and to fashion simple garments. Most of them do.

Among the poor, thousands turn to common sewing as the easiest thing for a living, not realising the important business fact that those who attempt the easiest things always meet the most competition and have to submit to the lowest wages. Many, being without ambition, or too tired at the end of each day's work to improve themselves in their calling, never fit themselves to execute the higher classes of work, which pay better.

Almost any woman may be taught the trade of dressmaking, but to become a really good dressmaker is not so simple a matter. Ambition to advance, a natural taste, the instinct for decoration, a correct eye for colour and some artistic ability must be inherent. Intelligent and thorough cultivation of all these qualities is as necessary to a training as a special knowledge of cutting, fitting and putting together materials.

There are two ways of learning the trade of dressmaking, which is the higher branch of the art of the seamstress. A girl may go into a shop and be gradually promoted from the lowest to the highest grade. This is a slow process, at the end of which she may know as much as the particular dressmaker under whom she has been educated, but no more. Or she may take a regular course of study at a reputable school. There are charity classes for seamstresses who cannot afford to pay for learning to sew,

but these rarely take the student beyond the most simple forms of garment-making.

Before entering a school of dressmaking, it is necessary to know enough about sewing to be able to cut from a pattern and make an unlined dress. To one able to devote her whole time to class work, the course may be completed in one school year of nine months. The student is fully instructed in the underlying principles of the trade, and is required to make her own dresses, in order to apply the principles she has learned. As soon as she is proficient enough she is set at work on dresses ordered from outside of the school. A course in freehand drawing and water colour, while not absolutely necessary, is highly beneficial to any one who aspires to make a name in the art ; in some schools it is obligatory. The advantage of being able to express ideas with pencil and brush is easy to understand.

All schools follow about the same line of instruction, and the course at Pratt Institute, in Brooklyn, N. Y., may be taken as a good example of the whole. There the course<sup>1</sup> is as follows :

#### FIRST GRADE.

Draughting and making walking skirt.  
Cutting, fitting and making lined skirt from pattern.  
Study of colour, form, line and texture.

#### SECOND GRADE.

Draughting and making lined waists.  
Matching stripes and plaids.  
Study of artistic and hygienic principles.

#### THIRD GRADE.

Draughting and making a princess and an evening dress.

Study of contours and poise of the body, as essential to artistic dress.

Colour and texture for house and evening dress.

#### FOURTH GRADE.

Draughting, cutting and making jacket.

Draughting child's dress and coat.

Study of woollen textiles.

#### COSTUME DESIGN.

Practice in the use of pencil and water colour.

Appearance of objects, bows, gowns and drapery.

Outline and proportion of the human form.

Study of historic costumes, designing of gowns.

The cost of tuition at Pratt Institute is \$75 for the nine months. The student works from 9 A. M. to 1 P. M. and from 2 to 5 o'clock in the afternoon every day except Saturday and Sunday. Her expenses, besides tuition, are for board and a certain amount of money to cover cost of the materials in which she works. Part of this expense may be defrayed by making garments for others.

After a girl leaves the school she usually endeavours to find a position in a first-class dressmaking establishment, and these are quite numerous in large centres of population. It is not always possible to obtain prompt employment in such a place; but if it is effected the young dressmaker has the advantage of being able to work in fine materials and acquire experience in designing handsome and fashionable gowns. Many girls go into the department stores, others find employment in the making and alteration of dresses in private families.

The salaries paid in shops are not large, as a rule.



A good skirt woman gets from \$6 to \$12 a week. A waist-trimmer receives from \$9 upward. Waists call for all the originality and ingenuity of which a dressmaker is capable, and an expert in this branch is always sure of a position.

If a dressmaker has business ability she may venture to open an establishment of her own. As to the possible earnings of an employing dressmaker, little can be definitely said. In a small town the prices asked for the making of a gown, however skilfully the work be done, must always be lower than in a large place. At the same time, the expenses for rent, board and help will also be less. Again, success in any line is largely a matter of personal qualities. A woman might be a second Worth or Redfern, and yet not possess the ability to attract and retain customers. Dressmaking may be made a profitable occupation if industry, ability and honest endeavour to please and do justice to each individual patron are taken for granted.

The woman whose good points are emphasized and whose defects are hidden by her clothes owes a debt to the dressmaker which she is quick to perceive and which she ought to be willing to reward liberally. Regular customers are not won at once, and the first year or two of the dressmaker's career may not yield a large profit. After that she may hope to make a fair living. A well-trained, tactful, industrious woman may expect to make from \$1,000 a year upward, depending on the community in which she lives, and the number of patrons to whom she gives decided satisfaction. A number of women in Boston, New York, Chicago and other large cities have made what must be regarded as fortunes.

*See also "Society Women in Business."*

## WAGES OF SEAMSTRESSES.

WITH seamstresses and dressmakers, as with milliners, wages vary with the abilities of the worker.

In the far West, where for half a century women were far fewer than men, and where they are yet numerically less than the hardier sex, they earn slightly better pay than in the more crowded East.

In the East, the lowest rate of weekly pay is from \$4 to \$6. Experience and excellence of workmanship bring rapid promotion. Probably \$12 to \$15 is as much as any worker can expect who has not yet risen distinctly above the mass of her fellow-workwomen.

Forewomen in stores and dressmaking establishments may expect all the way from \$10 to \$15, \$20 and \$30 a week. There are cases where forewomen earn \$40 a week. But what should prevent a woman who is worth \$40 a week from setting up her own establishment is a mystery, unless it be her delightful freedom from the cares and ups and downs of business enterprise.

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COMPETENT PROOFREADERS.

IN regard to the business of proofreading, allow me to put in my protest against the assumption that proofreading is a trade that can be acquired in a few weeks or months by any one who has a fair education. It is a mistake to assume that the principal duty of a reader is the correction of errors of spelling and punctuation. There are scores of graduates of colleges—men of learning and ability—who have unsuccessfully tried to read proof in book-houses, who will certify to the correctness of my assertion that much of the knowledge required of a good

proofreader is not taught in the schools. Neither is it laid down in books, and it can be acquired only by practical work when the student is young and willing to do the drudgery of literature.

I make, however, no objection to the employment of women as proofreaders. Our house has women readers and is well pleased with their work. They have also the approval and often the commendation of exacting authors. They are successful because they have been trained as typesetters, and have qualified themselves by continued reading and study after work hours.

THEO. L. DE VINNE.

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### OUTLOOK FOR CERAMISTS.

*Success Assured to Earnest Workers.—Pottery the Most Permanent Medium of Expression.*

THE most important and impressive characteristic presented by ceramics is its absolute permanence of colour, and truly if an artist has anything worth recording it seems of great importance that that record should be made in as permanent a way as possible. Mineral colour, fired and incorporated with the glaze, on a clay body, is the one unchanging expression of colour. Neither moisture nor heat nor cold nor the sunlight of a thousand years will serve to change or vary in the minutest degree that which fire has fixed.

Artists generally are inclined to feel that they would be handicapped in their expression through this medium. Perhaps it is felt that clay forms—merely having a form, be that form vase, tile or plaque—are something of a barrier to spontaneous development. But on the other hand

these forms in and of themselves frequently suggest and invite an expression or treatment. Then again some of our co-workers have hesitated in giving their sympathy because this branch has been looked upon as capable of receiving only conventional treatment. On the contrary, the porcelain surface is most elastic in its generous invitation, both to artist and artisan, to the face worker and to the conventionally trained hand.

One may give expression to the freest and broadest thought, perfectly untrammelled, or, on the other hand, may demonstrate to a nicety of perfection his skill in technical work, purely mechanical work, or, indeed, these classes may be combined with great satisfaction in one production.

Surely no other surface offers more alluring diversions than this. As a matter of fact, porcelain is most responsive to sympathetic treatment.

In viewing this art, not from a decorative but from an artistic point of view, from that broader field which encourages all spontaneous expression, it presents great possibilities. To the artisan it presents a field full of scientific and mechanical problems which are ever open to solution. He may have his fullest sway, if he cares to take advantage of the numerous opportunities in the fusing of metals, or in the etching of forms and designs with acids. As yet these conventional suggestions smack of the factory, a word despised by the American decorator.

It is to be hoped that this American decorator's individual growth will be assured before factories take possession of the clays of our country. This factory influence is what we are trying to shake off, what we are trying to outgrow.

What we need is good workers, students well trained in our best art schools. The china painter is fast learning



that his position is measured and settled by his actual knowledge of art principles. This is as it should be. Among those who frequent the ceramic studios of New York there are no more welcome students than those who come from the league and from the schools of applied arts, to gain a technical knowledge which they wish to apply in their own way. Yearly we note that the workers who are gaining ground are those who are properly equipped, those who are trained to see broadly, to have the largest idea of the unfolding of the power intrusted to them. We need students of strong personality, of boldness of expression, of spontaneous enthusiasm. These will leave an impression and gain the respect of the whole world for our art.

To be sure, we have a few of such workers—too few as yet, so that they stand out pre-eminently in ceramic circles—who prove to us the absolute importance, not only of general art education and general attainment, but added to these a happy enthusiasm born of love for the work.

We almost make a plea to the overcrowded ranks of other professional lines, perhaps to those who ordinarily enter illustrative and designing fields, and show our hand by dropping a bait in the shape of commercial opportunity.

The women who have been most successful in ceramics from a financial point of view have been those who were primarily teachers. The college-bred girl, with the all-round knowledge such advantage should have given her, supplemented by a course in art, should be a better teacher and produce better things than would be possible to her without this training. The girl who wishes thoroughly to equip herself for ceramic painting, seeing in it a field for earning money, should first choose the style of work she wishes to take up, then fit herself for it. Should painting

prove more attractive than purely decorative work, the same knowledge of perspective, drawing and composition will be required that is necessary to an artist who uses oil or water colour as a means of expression. This is best supplied by a regular course in an art institute. If decorative painting be the choice, a course in designing will be admirable, requiring from one to three years, during which time old porcelains may be made a special outside course of reading.

Intervals during the regular school course may be used in either case to gain a knowledge of the variety and quality of porcelains, the use of mineral colours, and the art of fixing these colours with fire.

For a girl thus equipped and possessing the enthusiasm for her chosen profession that every successful teacher must have, I bespeak success. If you are not possessed of means to take such a course, you will need to make your start in a private studio, along the lines of advice given later on to the teacher who must in a short time be a breadwinner.

Even under these conditions it is possible to be successful. You will be happy in choosing this art, that appeals so generally to the naturally refined taste of the American woman. Her wishes are to be mainly considered, for it is she who will be almost exclusively your buyer and your student.

Do not lose sight of the fact that you have chosen a profession to succeed from a financial point of view. Therefore do not try to be a great reformer, but rather try to be helpful to all who come to you, meeting each individual wish and putting yourself in sympathy with your patron and your student.

The American woman as a student will come to you for knowledge of an art that will be to her possibly a

pleasant pastime, possibly a means of satisfying a craving to create something beautiful, but oftener to use the knowledge as a means of earning money.

The first-named class of students are, as a rule, delightful. Possessing tact, you will assist these to do happily what they wish to do, making the doing of it a delight. Failing to make the hours employed pleasant ones, and the productions satisfying to the student, you have not grasped the situation. The second class are willing to be more or less earnest students, and to them theories of art and its mission, as well as exact technical knowledge, may be freely and satisfactorily given. These students are willing to study art for art's sake, and should be given as much thorough training as the time at individual disposal will permit.

The third class, those who are endeavouring in as short a time as possible to enter the list of wage-earners, require special consideration. As a rule, the utmost you can do for one of these is to help her to paint a considerable number of pieces representing a variety of styles. She will probably wish to copy these from your finished productions in order to get, in the briefest time, the necessary pieces of china for the opening or the freshening of her studio. This is not, most likely, what you would prefer to do, and perhaps your student is capable of much better, capable of doing good, original work ; yet in helping her to do what she needs you find your opportunity to encourage her to go to nature for her inspiration and to suggest to her how to study composition and designing. Give her the best you can of what she needs for immediate use, and plant seeds for a better growth. For a time the most this teacher can do for her pupils is to have copies made of what she has painted with you. Later she can give them an idea of the seeds you have planted

for her, and so make not only your studies and designs helpful, but your teaching far-reaching and productive of much good.

Ceramic art has a right to live, and will live, will keep records of thoughts and impressions, records historically. If a great thought is to live at all, it is meet that it should be carried out in a permanent form. We have no more permanent expression, either in the world of art or of letters. Why not, then, encourage it, develop it, progress with it, for as Goethe has said, "Whatever is good as God's will is permanent."

F. VANCE PHILLIPS.

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### BOOKBINDING AS A CRAFT.

*The Woman Who Wants to Learn May Here Find What to Do.—No Success Without Patience, Exactness and an Eye for Design.*

It has been asked whether bookbinding has proved an occupation suitable for women, and whether it pays. The best answer to these questions is an explanation of the conditions of the work.

Bookbinding is not to be learned in less than six months, and this means regular work, six days a week, five hours a day. Even after six months' steady application no teacher would be willing to say that he could turn out a finished and competent workwoman ready to take her place in the competition of the trade. At the end of six months, the teacher has simply done his part; the rest lies with the pupil alone.

After preliminary training, the chief need on the part of the pupil is perfection of technique, which in such a craft



is to be attained only by constant and uninterrupted repetition of processes. This alone disposes of a large class of women, who either will not or cannot give steady work or time—women who do not care for any work which exacts steady application at the sacrifice of amusements or other interests.

Bookbinding is wholly unsuited to women seeking a light accomplishment to be picked up or dropped at will. The outfit for such work as a woman would do in a small shop where no steam or patent machines are used and all processes are done by hand, in short, what the trade calls a "garret-binder," costs \$150. The outfit is a much less serious matter in New York than the cost of rent. A good-sized room, with plenty of light (not overhead studio light), and a floor which may be treated with utmost disrespect, are necessary for a workshop. If a woman asked my advice I would suggest making a combination, if possible, with some other binder, and thus reduce the cost of rent, which is the great bugbear of any working woman in a city like New York. For this reason such work seems to be especially suited to a woman who already has a home provided for her; who has a father who is, perhaps, able to help support her while she is preparing herself for her future work.

Bookbinding is not promising to poor women, or to women who have an income but who expect to reap some return as soon as they begin to work.

The running expenses of leather, paper, thread, glue, the books to be bound and other items are not small. Compared with the working material of the writer it is large, while compared with that of the painter it is moderate. The cost of the requisite six months' tuition in this country is about \$450; in England it can be learned for possibly half that sum, but with the extra expense of

going abroad it amounts to about the same thing. The experience of living in such a place as London, however, is so stimulating to all one's working powers, the atmosphere is so suggestive, so serious, that when it is possible I strongly advise study abroad. I believe the art cannot be learned there in less than a year.

Granting that a woman begins with a real vocation, a love for the work and a determination to learn, the main quality needed is patience; the patience which comes with the temperament that loves "pottering"; the patience which loves fine and delicate work, that causes absolute exactness; the patience that is willing to go over and over one operation until the necessary exactness is secured. Exactitude of mind is not a common feminine attribute. Exactness is usually the last thing she masters by training, and its possession is absolutely imperative to the good bookbinder. It is a quality acquired by habituating one's self from the start to observe the difference between an eighth and a quarter of an inch, and to regard the same as a matter of vital importance. Once this is grasped, it seems to me, it is no more difficult for a woman to succeed than for a man. There are certain men and women to whom exactness is an impossibility. To the woman so constituted bookbinding is unsuited.

With correctness of eye, exactness of habit, patience and a certain amount of feeling for colour, harmony and design, and a real love for the work, I should say, without hesitation, that a woman can go far in this line and make a decided success.

To sum up, bookbinding is suited either as an accomplishment or a money-making occupation to only a small class of women. To the minority it is eminently suited. To the woman tired of "gadding," and whose circumstances allow her to give a certain number of hours daily

to some serious occupation, and who has enough money to spend without needing any return, and who loves books ; to such a woman I would say : " Bind books, and you will find the utmost delight in clothing, to suit yourself, your favourite authors."

To the woman who wishes to earn a good living and who can afford the training and wait for success, let me add : " Go ahead, and success will come."

EVELYN HUNTER NORDHOFF.

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### THE MAKING OF BOOK COVERS.

SINCE the foregoing was written Miss Nordhoff's death has been announced. The work so well begun by her has, in accordance with her last wishes, been continued by two of her pupils, Miss M. Pratt and Miss Florence Foote. The designing of book covers for the trade, which is a branch of the bookmaking art, offers a field of work for which women seem well adapted, but for which, as yet, the proper training is difficult to obtain. While schools of design offer courses of general study, none devote attention especially to book covers, and, according to the publishers and bookbinders, the present courses are not satisfactory.

Four women, at least, have made marked successes in this field, however. Mrs. Whitman, of Boston ; Miss Margaret Armstrong, Miss E. Redington Lee and Miss Amy Richards, of New York, have designed many of the best book covers used by such houses as Houghton & Mifflin, Harper's, Scribner's and Dodd & Mead. These young women attribute their success mainly to their thorough training in drawing and their practical knowledge of the requirements of bookbinding. The latter is

by no means easy to ascertain. The school established by Miss Nordhoff is the only one in the country wherein a woman can learn anything more of bookbinding than the simple stitching together of leaves. The Bookbinders' Union excludes women from the higher branches of the trade.

The prices paid for book-cover designs average \$15. The demand is hardly large enough yet to encourage many women to look to it exclusively for a means of livelihood, but, supplemented by designing of posters, advertisements, magazine covers and borders, a very fair amount might be realised annually.

*For other information in the field of Design see "Pictures and Statues."*

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## SMALL MANUFACTURES.

*Need, Accident and Ingenuity Lead Some Women into the Founding of Small Industries.*

FEW women have as yet built up manufacturing enterprises of their own. Quite a number have fallen heir to established industries and conducted them with success; but the women who start factories of their own are not numerous. There are a few, however, who have done so, having stumbled into the occupation by accident, or having been led into it by need or their own ingenious inventions.

Some of the small industries scarcely rise above the level of drudgery pure and simple. Softsoap-making was once quite universal. The commodity was in extended use, and many a farmer's wife added to her pin-money by selling a barrel of softsoap in some neighbouring city



every year, in the "good old times." In modern days a few women have undertaken to make fine soaps for fastidious families. The process is not difficult, and affords a fair remuneration.

Basket-weaving is now left generally to rural workers ; but there are a number of factories in which women can earn about \$5 a week, and some of them are conducted by women.

Glove dyeing is a good business and is followed by many women. One case is known of a poor widow, who was forced by necessity to dye her dress black after her husband's death, and who did it so well that she soon found herself profitably employed in dying dresses for others. She supported herself for years from this industry, employing such assistants as were required.

The desire of many families to buy only the purest of candies, and the fact that home-made confectionery is usually more agreeable to the palate, has opened the way to women in almost every city to add to their earnings by supplying caramels, chocolates and other wholesome dainties. In these instances little is required to convert the business into a regular industry. The sale is usually best during the holiday season.

Mme. Demorest made a fortune in the manufacture of patterns. It is true that she had a newspaper also, but that publication was merely an adjunct to her pattern industry, which was built up to enormous proportions.

The Patent Office at Washington is full of applications for patents by women. Games, notions, baby carriages, sewing implements, tools and a thousand and one small things are patented by women. In many cases the manufacture is carried on by them on a small scale. A smart idea can be sold at all times to those who already manufacture kindred commodities ; and more than one woman

has assured her bread and butter for life by such a sale. But there is sometimes more money to be made by manufacturing for one's self. This must always be a matter of judgment, however. Capital, a shop, and perhaps a partner, are necessary, if a woman intends to manufacture on her own account.

Umbrella-making was at one time a suitable field for women. In these latter days women appear in the industry mainly as employees, and earn from about \$6 to \$14 a week.

Many women earn a living by making knick-knacks for holiday presents, illustrated blotting pads, etc.

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### FACTORY GIRLS.

*They Comprise Fully One-Fourth of the Women Employed.—  
The Wages They Can Earn.—Physical Strength Re-  
quired in Most Industries.*

ELSEWHERE in this publication, under the title of "Growing Fields of Work," attention has been called to the increasing percentage of women employed in business and clerical pursuits, and the relative decrease of the percentage of those engaged in the more labourious occupations.

It remains true, however, that, so far as the actual number of women at work is concerned, manufactures and agriculture are the support of the majority of them. Of the more than 4,000,000 of women who have taken their places in the ranks of labour, about 650,000 belong to the proprietor and professional classes; about 250,000 to the clerical classes (round numbers are used for convenience), something over 1,200,000 are employed in the manufactures, and close to 2,000,000 in domestic service and agriculture.

The factories of the United States performed an immense public service during their early years in giving employment to a vast number of girls from the farms of the Eastern States, whose labour until that time had been of no particular money value to themselves.

Down to the present day, in spite of the continual influx of foreign labour, the factories perform the same useful service in giving employment to vast numbers of native girls and women of all ages, from children of ten to women of mature years. The factory has become, in fact, an important competitor now, in all the States where industries thrive, with other forms of gainful occupation for women. The hours of labour, long as they are, are not so protracted as in domestic service, and the evenings are free. The factories are available for any woman who must engage in work and who does not enjoy the education and influence which would enable her to take up other occupations. Sometimes it is the only employment in the vicinity.

Hours and wages in factories are fixed largely by conferences between the trades unions and the employers. Ultimately, the rate of wages is fixed by the condition of the markets for the various goods. Simple forms of work, as in many of the operations of cotton and woollen factories, receive a smaller compensation than more delicate and elaborate processes. It is intended that all who enter the factories shall at least make a living, if they are able to perform the work; but much depends on the capacity of the worker herself. As a rule, a good degree of physical strength is required from the factory worker.

It would be impracticable and scarcely useful in the limits of this paper to give a complete idea of the possibilities of the factories for wage-earning in every detail. Exact and complete information can only be obtained in

Government reports. But some idea of the matter can be given, and this will be sufficient for all practical purposes. In a general way it may be said that women earn less in the factories than men, partly due to the difference in physical strength of the two sexes, but also in part due to the regulations of the trades unions. A woman who wishes to improve herself in her calling may, however, advance steadily until her abilities result in promotion to the more important forms of the work, and in these she will receive better pay. If she rises to be a forewoman her pay will be distinctly better. In a few of the leading industries in which women are employed to a certain extent the pay is about as follows :

Awnings, tents and flags—Cutters, from \$4 a week to \$7.50. Forewomen, \$11 or \$12.

Bagmaking, cotton—The range of wages is from about \$4 a week to \$6.50. Forewomen get about \$10.

Boots and shoes—This trade has numerous subdivisions, the work in a shoe factory being specialized to the last degree. Children get from \$2 to \$4.50 a week. The stitching of uppers requires good workmanship, and pays from \$4.50 to \$12, and even as high as \$15 and \$16 a week. Eyeletters range from \$9 to \$14 a week, as a rule. Forewomen get from \$15 to \$24 a week. The wages vary with age, experience and the character of the work. The compensation varies somewhat accordingly as the worker is paid by days of labour or by the piece.

Boxes, paper—This is a calling for women especially, and the compensation ranges from about \$5 to \$13 weekly.

Cotton goods—This is another industry in which the work is highly specialized. Spinners, women, receive from \$3 to \$6 a week. Weavers earn anywhere from \$3.75 a week to \$8, and often as high as \$12. The manufacture of some classes of goods pays the worker better than



others, depending on the simplicity of the operations and the state of the markets. Women carders earn from \$4.50 to \$11 a week.

Compositors—The printing trades give employment to many women, especially in the smaller cities. Few earn less than \$6 a week, and many as high as \$12 and \$14. Women who have learned to operate a typesetting apparatus, especially a Mergenthaler lineotype machine, often receive as high as \$15, \$17.50 and \$19 a week. Forewomen are specially paid.

Silk industry—Weavers earn a great variety of wages, ranging all the way from \$3.20 a week to \$10, \$12.50 and \$15. Much depends on the ability of the worker and the kind of goods manufactured. The average range of earnings is from \$4 to \$7.50.

Woollen manufacturing—Women carders get from \$3 to \$5.75 a week. Spinners, \$3.60 to \$6.50. Weavers are paid from \$3.25 to \$8, and sometimes as high as \$11 a week. Finishers, from \$4 to \$9.

The foregoing are all great staple lines of industry. In the large cities many special forms of industry, such as the manufacture of feathers, confectionery, fancy leather goods, jewelry, blank books, etc., are carried on, in which the woman worker finds better compensation than in the greater factories of staples.

The majority of women employed in American factories are single. Not more than 11 per cent. of them are married. As a general rule, girls leave the factory after marriage.

Counting all the branches of work in different industries as separate occupations, women are now employed in about two thousand of them. For many occupations they are better fitted than men, and in a few they receive better pay.

## FAIRY CREATIONS IN LACE.

*Exquisite Work Done by the Women of Colonial Times.—Stitches That “Could Not Be Seen.”—Effect of Overstraining the Eyes in Doing Needlework.*

IN a quaint homestead at Port Washington belonging to one of the old and prominent families of Long Island—the Mitchell family—is a large and varied collection of household and personal belongings, dating back to Colonial times.

The exquisite fine sewing, embroidery and lacework of our grandmothers and the strained sight in making these fairy creations of the needle, by the dim tallow dip or “Betty lamp,” may be the unrecognised cause of the glasses worn by the children and young people of the present day. Even our mothers taught us to sew by hand and make stitches that “could not be seen.” The fact that “they could not be seen” seemed to prove conclusively their correctness, and brought forth this remark from a little one who did not like to sew and preferred to see what she had so labouriously completed :

“Why, mother, what is the use of making stitches if they cannot be seen?”

Our great-grandmothers, grandmothers and mothers have bequeathed to these days of sewing-machine stitching and machine-made lace embroidery work that it will be well for this generation not to attempt to rival. An elaborate style of embroidery was fashionable after the lives of Colonial women had been somewhat eased and softened by more comfortable living in the later Colonial days.

The first embroideries, done on homespun web, with home-made linen or wool thread, were superseded by exquisite work on imported mulls and linen cambrics of weblike fineness ; also cotton muslin of a good quality

was covered with heavy embroidery. This fashion of mull and linen embroidery was derived from France and Holland, the earlier homespun forms being of Puritan or English pattern.

Mull and muslin skirts were deeply and richly embroidered, with petticoats to match ; also long capes of white mull, beautifully wrought, matched the gowns, and long linen gloves, reaching far up the arm, home-made and homespun, were finely embroidered by the Colonial dames' busy needles. Many beautiful and intricate stitches abounded. Satin stitch, feather stitch, lace stitch and numberless drawn stitches, or what is now termed drawn work, was familiar to our grandmothers ; also " cording," or laying innumerable fine cords as headings to the embroidery ; and " tape stitching," or making beautiful designs of flower and leaf with finest linen tape and thread. " Stuffed embroidery " was also fashionable, especially for bureau and toilet covers.

The fine muslin was outlined with an elaborate pattern, grapes and leaves lending themselves well for this style of work, each grape and leaf being " stuffed," or filled, with fine cotton and stitched with embroidery. Not only were the articles of personal adornment embroidered and feather stitched and " drawn," but the household linen came in for its share of the exquisite work, and the ruffled shirts of the men were an important part of the charming industry.

Mull and linen of exquisite fineness were used for this purpose, and even when only simply hemmed the work was so fine and beautiful that there was no possibility of any one ever catching sight of the tiny stitches made with Nos. 200 and 300 cotton.

The lace collars, baby caps and " modesty pieces," to be worn with low-necked gowns then in vogue, were the finest work and of the most intricate design. R. T.

# SOCIETY WOMEN IN BUSINESS.

## INTRODUCTION.

NOT the least interesting of the tendencies of the times is the avidity with which gentlewomen whose families have become impoverished are learning to put a premium on honest labour.

To establish a business and become known as a successful woman of affairs is not now, however, solely the ambition of those whose necessities drive them to it. The movement threatens to become eccentric in some respects, and almost as much of a fad among society maids and matrons as the winning of a college degree among daughters of wealth. Just as certain feminine students, in the pursuit of good form, are being coached for college, where perhaps they may actually lower the scholastic standard, or at any rate do nothing to raise it, very much in the same way as do masculine drones who resort to an institution of learning for an "education," so society women in our large cities, without the incentive of absolute need, are entering trade, with the hope of killing ennui or providing luxuries which their present comfortable income fails to supply.

"It is so dull——," recently wrote a society woman from her country seat. "All the old timers are becoming absorbed in money-making schemes. It really seems as if nothing were left for me to do except to go into trade. All our set are coming to it."



On the other hand, there is a distinctive and growing colony of women who have been bred to ease, if not to luxury, and suddenly thrown upon their own resources, and who, having been obliged to put their shoulders to the wheel, are meeting with a financial success which is not always accorded to men who have embarked in business without previous training or discipline. These women bring to their business dealings the presence and manner inseparable from the cultured woman of the drawing-room and an intelligence brightened by contact with keen wits and active natures of their former associates in a busy social life. In their new field of trade they are winning new laurels.

A notable feature of the presence of the "society woman in business" is the spirit of helpfulness and bon camaraderie which prevails among them. Mutual sympathy and interest have insensibly developed a tacit code of reciprocity. For instance, in cases where lines of business do not conflict, these women are wont in emergencies to exchange apprentices. When the millinery trade is dull and economy requires that the payroll be lessened, the milliner often sends her employees to a maker of lamp shades or cotillon favours, whose busy months follow those of the bonnetmakers. In this and other ways they manage jointly to give work to skilled employees all the year round. The Editor has collected a number of instances of the success of women belonging to the class now under consideration, for the information and encouragement of others who may be thrown without previous preparation upon their own efforts for a livelihood.

## A QUAIN AND DARING IDEA.

*Millinery in the Former Loft of a Stable.—Miss Harman Brown Establishes One of the Most Unique Shops in the City.—The Descendant of a Great Banker in Trade.*

AMONG successful business women is Miss Harman Brown, a young woman of varied resource and wide social acquaintance. Having a natural taste for millinery and hearing accidentally of a millinery school, Miss Brown investigated it and paid \$25 for a course of lessons, which she followed at the school for several months.

"Thinking at the end of that time," said Miss Brown, recalling her apprenticeship, "that I knew it all, I sent out cards to friends stating that I was prepared to trim their hats, which I did very amateurishly, no doubt, but with a financial success which encouraged me to take in the following fall a shop at No. 11 West Thirty-ninth St., where I made a formal entry into trade."

Experience soon taught Miss Brown that only the best work would do for the best people. She wisely engaged the most experienced milliners and designers to be had. How she might have used that \$25 misspent at the school remains a subject for fruitful speculation.

After a year of varied success in Thirty-ninth St., Miss Brown moved to her present quarters, No. 4 West Thirty-eighth St., now one of the most unique marts of trade in New York. Only a few doors west of Fifth Ave., in the heart of wealth and fashion, the place was, until Miss Brown revolutionized it, the hayloft of a livery stable from which many a Gotham belle of earlier days was accustomed to order her carriage. A lace-curtained door, guarded by a liliputian in livery, and softly carpeted stairs have replaced the steep ladder which once made access

possible to the storehouse of equine bedding. The walls are now hung with green, and rose-shaded electric lights lend soft radiance to the dainty dressing-tables where my lady sits at ease while the latest conceit in bonnet or hat is adjusted to her pretty head.

A woman with the courage of her convictions is Miss Brown and a firm believer in individuality. She sees no reason why Americans should not exert the same influence in dress as do the Parisians if they will study harmony in colour and take nature's combinations for their models.

It is her purpose to have her work-rooms filled with nature's models to guide the trimmer. Where does colour blend more boldly or harmoniously than in the wing of the bird or butterfly, or the splendid blooms of an old-fashioned garden?

Miss Brown has the inherent business qualities of her grandfather, Stewart Brown, founder of the banking-house of Brown Brothers. Her fertile brain is ever devising surprises, in which commercial value is never lost sight of. It was her happy thought to serve tea at her spring opening, to the delight of both out-of-town patrons and city fashion. Brewed in Chinese fashion was the tea, and served by Chinese boys in native silken toggery borrowed for the occasion from the Chinese Mission. A forerunner of the opera season is Miss Brown's display, interspersed with tea, of evening headdress.

To her is given the distinction of practically discouraging the use of aigrettes as head garniture. For this purpose she incloses in every bonnet-box sent to a customer a leaflet of the Audubon Society setting forth the cruelty inflicted on the white heron in behalf of my lady's caprice.

Miss Brown makes frequent business trips to Washington and various centres of fashion, where her exhibits of

hats and bonnets are a social feature. These trips rarely fail to increase her coffers handsomely. The novelty, the boldness of her enterprises and the far-seeing sagacity with which she puts them into force are the marvel of her companions in trade, among whom she exerts a salutary and decisive influence. They recognise in her success the result of honest, well-directed industry.

“Women often say to me now, when they see me in my attractive and comparatively easy surroundings,” said Miss Brown to an aspirant, “‘How lovely it must be to work with all these beautiful fabrics.’ I wish women could realise what it means to achieve even a moderate success. To a woman who comes to me asking advice how to succeed in millinery or any other trade I always say, ‘Learn your trade by working with the people who have to earn their daily bread by it. On no account go into any trade unless you have to.’ Trade has already become too much of a fad. There are fashionable women in it whose husbands are well able to support them. Such women should be discouraged. They do not understand business through actual experience; consequently they make poor employers. They are crowding out of an overstocked market those who really need the work. Fortunately such employers, not working for work’s sake, do not long survive. It looked so easy to take orders and smile pleasantly all day long. Alas! only the real worker knows the cost of the trade smile.”

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## TWO WESTERN BANKERS.

IN the social life of American cities bankers occupy an excellent position. It frequently happens in the smaller towns that the masculine founders of the local banks



leave the business at their death to the wives and daughters; and there are a number of cases now in which women bred to ease and comfort are devoting themselves with success to the management of these institutions.

One such case is reported from Burlington, Wis., where Mrs. Hall, widow of the founder, has long carried on the affairs of the bank, and to the satisfaction of the depositors, it would seem, as the bank is yet in operation under her charge. Mrs. Hall is a comparatively young woman, and besides her banking business she leases cottages to persons who spend the summer at Brown's Lake, a nearby and popular resort.

Another financial institution in the same community is the Meinhardt Bank, of which Mrs. Eliza Meinhardt is president and Miss Edith Meinhardt is cashier. It has ceased to be a private institution, and is now a full-fledged State bank, having a capital of \$75,000. There is one man connected with this woman's bank, but that is because he belongs to the family. Miss Meinhardt feels that she is as capable of shooting a bandit as of shaving a note, for she says, "That's in the business!"

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#### FROM BALLROOM TO SHOP.

*One Society Girl's Solution of the Problem of Support.—Miss Schroeder's Dressmaking Establishment on Murray Hill, the Fashionable Quarter of New York City.*

FROM the ballroom to the workshop is, in brief, the story of Miss Selina Richards Schroeder, the youngest society girl in New York City to embark in business.

Years ago her father, Mr. Gilliat Schroeder, came from Mobile, Ala., to New York, where a large fortune and a

thriving business in cotton gave him prominence among the wealthy. Allied to the old Knickerbocker régime was her mother, known in her girlhood as Miss Louisa Rickettes-Lawrence. The Schroeder house was noted for its true Southern grace and hospitality. Scarcely had Miss Schroeder passed her teens when an unfortunate speculation impoverished the family, cut short her brief career in the ballroom, and forced her to confront the problem of self-support.

Many avenues to occupation presented themselves, not excluding teaching, but the latter was promptly dismissed from consideration when the young aspirant discovered how poorly paid are the services of her who "trains the young idea how to shoot." More original and congenial occupations required capital.

Being clever with the needle, Miss Schroeder, to the surprise of her "set," finally decided to open a dressmaking establishment. The spring of the first year of her venture she made summer clothes for her friends. Encouraged by their approval, she took one room in a good locality in Thirtieth St. the following fall, and sent out three hundred cards to her friends, announcing that she had established herself in trade and awaited their patronage. Her sole assistant was a woman who had mastered the modiste's art in the workshop of Doucet. Before two months had passed a second room was rented in the same house, and her employees had increased to six women.

So steadily has patronage since grown that recently she has been obliged to make a third movement in pursuit of larger quarters. Opposite to the Thirty-fifth St. entrance to the Hotel Waldorf-Astoria, No. 10 West Thirty-fifth St., she is now modestly but substantially located, while twenty-five women in the workroom are scarcely sufficient

to keep pace with the orders from fashionable women, who continue to come to the first "lady" dressmaker, because, to quote a client, "Miss Schroeder has excellent and original taste, and has kept her prices reasonable."

Aside from taste and skill, Miss Schroeder is gifted with exceptional business common-sense. Without these qualities, taste and skill are of little avail in these congested, competitive times. The patronage that came in the tentative days of her venture, attracted largely by sympathy or curiosity, could never have been retained had she failed to satisfy taste and purses. Hers was the intuitive knowledge of human nature which supplements the preliminary training which, for instance, a young man gets in the workshop or counting-room before he embarks in business for himself.

It is difficult to identify so young, dainty and sprightly a little woman as Miss Schroeder with so substantially established a business—established solely through her brave determination to earn her own living by the exercise of the most practical, commercial gift within her keeping. Every detail of the Schroeder dressmaking establishment has the personal supervision of its mistress. To each client who comes there is accorded the gracious reception of the hostess to the guest. Miss Schroeder is warmly interested in all other women who are struggling for maintenance, and is in touch with the social movements and vagaries of the times.

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### EXPERT IN FASHIONS.

"CONSULTING fashion expert" is a title explaining an entirely new occupation for a well-informed woman. The Countess de Montaigne fills this position in one of St.

Louis's large dry-goods establishments. There are many women engaged in this occupation in London and Paris, but the idea is new in the United States. The duties pertaining to the office are numerous and well-defined. All mail orders receive the attention of the Countess. When a woman wants a new gown she sends with the order a statement of her height, size, weight, complexion, colour of hair and eyes, age and purpose for which the gown is desired. It is the duty of the fashion expert to send the purchaser an entirely suitable costume. Is there not room for experts in fashions in other cities?

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### AN ARTISTIC SHOPPER.

*One Plucky and Cultured Woman's Success.—Mrs. Frederick E. Parsons Creates a Business in the Decoration and Furnishing of Houses and the Purchase of Wardrobes.*

A MILKMAN on his way to town stopped one morning, as was his wont, to water his milk. His pail scooped up from the brook two frogs, which he unwittingly threw into the can.

"I'll drown," cried one frog.

"I won't," said the other; "I'll kick."

When the milkman reached the city he lifted the lid, to find one frog at the bottom dead, while the other floated serenely on a little pat of butter he had kicked for himself.

When suddenly bereft of husband and income, and awakened to a realisation that the support and education of three young sons were dependent upon her, Mrs. Frederick E. Parsons, daughter of a clergyman, wasted



no time in idle regrets or appeals to rich relatives. Hers was the heritage of pluck, industry and healthy optimism. Recalling the fable of her schooldays, she determined to kick out of misfortune a little pat of butter for herself and fledglings. To this end she turned to many things in hope of earning a competency. In her girlhood she had been an accomplished pianist. That accomplishment and proficiency are not identical factors in the struggle for bread she soon learned, as had many a woman before her. With natural feeling for colour and deftness of touch, she had always been successful in the beautifying of her own home. Why could she not be of service to home-makers who were denied that gift? To the furnishing and decorating of quaint and artistic houses she turned at length her fertile brain and willing hands, and the success which she is meeting would seem to justify the wisdom of her choice.

Her efforts are directed particularly to the needs of people of taste and limited means who live remote from metropolitan markets. Last spring Mrs. Parsons made her *début* as a business woman by the issue of dainty cards announcing that she was prepared to execute commissions of any description or to shop for clients. Her sponsors as a commission shopper are Mrs. J. Pierpont Morgan, No. 219 Madison Ave; Mrs. James J. Goodwin, No. 17 West Fifty-fourth St., and Dr. John S. White, Berkeley School, No. 20 West One Hundred and Forty-fourth St.

Mrs. Parsons purchases for her clients without charge. No advance is made upon the regular purchasing price, because she depends upon the commissions allowed her by the stores for her profit. She gives estimates, and will send samples on receipt of necessary postage. If a person at a distance sends to Mrs. Parsons a drawing of a room to be furnished, marking the number of doors and win-

dows, the direction from which the light comes in and the amount of money to be expended, a design will be returned with the whole scheme of colour arranged with artistic ability—wall paper, pictures, photographs, proper furniture, samples of carpet, curtains and draperies. The design will cost the client nothing but the postage.

The story of the bread-earning efforts of this brave little commission merchant, as told in *The Daily Tribune*, has brought her many commissions. Not the least interesting is that of a woman in Florida, who built a handsome residence some time ago. Two rooms were left unfurnished because she was unable to come East or to get through the mail material satisfactory in design, colour and price. She sent to Mrs. Parsons the outline of her rooms and the colour she wished to predominate in their decoration. So satisfactorily was the commission executed that the woman wrote profuse thanks, and stated that her rooms were the envy of her friends, who hoped also to avail themselves of the "lady commissioner's" skill.

Mrs. Parsons also deals in rare old furniture, while everything which pertains to the wardrobe of man, woman, child or infant finds place in her order-book. From morning to night she is flitting from shop to shop, her sunny smile and gracious manner evoking the interest and goodwill of clerk and merchant, although the latter views with no royal favour the woman shopping commissioner, since her purchases conflict with his mailing department and necessitate the forfeiture of a percentage that would otherwise be his.

Mrs. Parsons's office is in her home, a restful, artistic apartment, at No. 66 East Seventy-seventh St. There she receives her mail and thence she sends out samples and has filled orders to all parts of the country, so exten-

sively has her business grown. To educate the three boys is an incentive which keeps her to the work, however discouraging and monotonous it may become at times.

Like the majority of well-bred women who have been thrown without warning or preparation on their own resources, Mrs. Parsons finds nothing except kindness and encouragement from her companions of more prosperous days. "The stars shine all around us," maintains the furnisher and decorator of quaint and artistic houses, "even when hidden from our sight."

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### LESSEE OF A MUSIC HALL.

It is reported from Chicago that that city possesses the only woman in the country who conducts an agency for supplying people who entertain and societies which wish to give benefit performances with the artists for a successful evening's amusement.

Mrs. George B. Carpenter is the widow of a man of business, who left her a handsome competence. Shortly after her husband's death Mrs. Carpenter leased the Central Music Hall, in Chicago, once the most popular place in that city for concerts and musical entertainments. She managed the enterprise with much discretion and energy, and added to her means a sum which ought to have proved sufficient to maintain her in comfort the rest of her life. She then decided to spend some time in travel and enjoyment, and, going abroad with her son and daughter, she provided the latter with such instruction, under good masters, upon the violin that Miss Carpenter became an expert violinist.

But the foreign tour proved disastrous financially,

because, in her absence, her savings were completely swept away, and she came home to begin life anew. Through the advantage of possessing a wide circle of friends, she soon found herself at the head of a successful business in an entirely new line, which was kindred, however, to her former venture in the management of a music hall. During the prosecution of the former enterprise she had made the acquaintance of a large number of leading singers and musicians, and she turned this acquaintance to good account by opening an agency to supply singers and musicians to those desiring their services. The business now extends to other cities in the West, and hundreds of concerts and performances have taken place through her activities, and scores of artists have found remunerative employment through her agency.

Mrs. Carpenter's success is another proof of the advantage of social life and wide culture when a woman must enter upon the stormy sea of business life. Those who are entirely unknown at the outset of their business careers are sadly handicapped. Years of endeavour may be necessary before they are known or have gathered around them a circle of helpful friends.

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### DAINTY NEGLIGÉES.

*Miss Julia W. C. Carroll's Venture.—A Shop Rich in Original and Attractive Novelties Which Appeal to Women of Refined Tastes.*

ONE of the most attractive young women in fashionable trade in Gotham is Miss Julia Wingate Castleman Carroll, a relative of the late Charles Carroll of Carrollton, and daughter of a former Louisville belle, who is yet noted for her beauty. Miss Carroll was educated at Mrs. Sylvanus



Reed's school, and during the period of her tuition she made valuable acquaintances in New York whom she finds to-day her staunch patrons.

It was after a trip around the world that Miss Carroll, whose handsome head is full of original ideas, decided to embark in trade. To the fashioning of negligées, breakfast jackets, fancy petticoats—all dainty essentials to the well-being of the woman of means and leisure—she turned her attention scarcely a year ago. By dint of perseverance she is now building up a business of rich possibilities at No. 4 West Thirty-eighth St. When necessity forced this courageous girl to think of a livelihood, she seriously considered several other needle crafts, but investigation revealed the fact that their profitableness had been over-estimated.

A wide and intimate contact with the tastes and vagaries of women of means, coupled with close observation in other lands, enables Miss Carroll not only to produce original work, but frequently to anticipate the most exclusive Paris shops. Not infrequently patrons are heard to remark that "we find in Miss Carroll's shop dainties not to be seen elsewhere." Things which are original and practical are recognised by Miss Carroll as having a good chance of success. The conventional tea-gown or negligée is often suggestive of carelessness, and this at once detracts from dainty feminine attractiveness. Miss Carroll makes a specialty of the unboned waist and skirt of simple or elaborate garniture. This combination enables a woman to wear a home gown with becoming comfort. At first her customers hesitated to order an unboned waist, especially those of them inclined to embonpoint, but when the ease and freedom of this attire were made apparent they readily yielded.

Miss Carroll excels in original negligées. She was the

first to utilize the soft-hued Italian blankets for conversion into lounging robes. Equally picturesque is the ingenuity with which she converts Paisley and India shawls into luxuriantly suggestive Oriental home negligées. Her aim is to have her shop rich in things not to be seen in the metropolitan stores. She seldom relies on the conventional importers for novelties. Interested friends, flitting back and forth between this country and Paris, give her the privilege of copying their choice French models. In this manner she is able to obtain a rare collection of novelties which have been selected by women of refined taste.

Wash summer dresses and shirt waists, as well as fancy bodices, are also a substantial part of Miss Carroll's stock in trade. Her business is apart from the regular dressmaker's. It is her purpose to supplement, not to rival, the dressmaker's art.

"I never go into the street to get ideas," said Miss Carroll, "to weave into my business. Nobody predicted success for me, but I am gaining and am determined to succeed. I had little idea of business when I started. Had I known all the difficulties I would never have had the courage to venture, in all probability."

It is only by having exclusive designs and stuffs that the amateur woman in business can hope to succeed in supplying or supplementing the great demands of the metropolis. She must give the woman of fashion the indefinable something which appeals to individual taste. Her practised eye must be satisfied, at a glance, that duplicates are not to be had in the shopping district. Only a woman who recognises this truism and is sufficiently fertile in inventiveness to create and supply a demand for novelties can hope for independent business success in New York.

How large a factor personality is in the life of the successful shopkeeper is strikingly exemplified in Miss Carroll's venture. To a wholesome and refreshing personality add the soft Southern speech and the gracious ease and warmth of manner inseparable from the daughters of Dixieland, and the riddle is solved why so many people make more than one visit to No. 4 West Thirty-eighth St.

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### A REAL ESTATE OWNER IN SAN JOSE.

MRS. C. J. MARTIN is one of the busiest women in San José, the "Garden City of California." She has many social duties to perform, but finds time to transact much practical business. Mrs. Martin owns several of the best business blocks in San José, and personally superintends such improvements as they may need, as well as the other matters connected with their management.

She is also one of the most active workers for the Red Cross in her State. A short time ago Mrs. Martin made arrangements with all the street-car lines of her city by which they were to donate all the fares for one day to the Red Cross. When the different companies assented, each car was placed in the care of one of the usual officers and two women selected by the promoter of the scheme, and the traffic was certainly most flourishing throughout that day.

Mrs. Martin drew the plans for her summer house at Monterey and superintended its construction. In one corner of the drawing-room she had erected a window overlooking the whole of Monterey Bay, the old capital and the Del Monte gardens.

## SPECIAL PHOTOGRAPHY.

*Miss Floride Green's Striking Success.—An Alabama Girl's Ingenious Development of a Branch of Photography Which Calls not Only for Artistic Taste but for Some Other Qualities as Well.*

How readily a novelty is accepted by exclusive New York, when it comes in the two-fold guise of artistic and common sense, is exemplified in the career of Miss Floride Green, the first photographer to make a specialty of going into New York houses and taking the pictures of children in their natural surroundings.

Miss Green is a Southern girl, a native of Alabama. Her father, General Duff Green, of Washington, D. C., after losing everything in the war, migrated to California, where Miss Green was educated. While teaching school in San Francisco, she was one of the first to take up amateur photography. An inborn love and taste for art soon manifested itself in her camera experiments. So artistic were the results of her studies of negro life, made while on a visit to her Southern home, that they were painted on slides and exhibited in Europe. So diligently did she apply herself to the problem of light and shade, as photography presents it, that her pictures at length attracted the attention of artists as well as photographers. Two years ago, encouraged by their commendation, she came to New York, where, unknown, she has built up a unique specialty and a prosperous business through her own unaided efforts.

Miss Green's first house order in New York came through four pictures exhibited in a window, which attracted the attention of a society woman, the mother of a restless child who had evaded the skill of photographers. Patiently Miss Green worked with the trying little sub-



ject, destroying negative after negative until confident she had secured results that came up to the standard she has set for her work. To her success in winning the confidence of this timid child has been traced numerous unexpected orders. Whenever the pictures were admired the mother gave to her friends the address of the photographer. In this manner Miss Green's work has made its way. She is fond of extolling the promptness of New York society women in all matters of business, as well as their uniform appreciation and helpfulness. Her skill is not limited to child life, as her photographs of young women attest, while in her reproductions of men are preserved the power and strength of the originals. Each subject is a study, and it is ever her aim to preserve as far as possible the individual, the personal.

The success of her first house order in the metropolis has gradually spread into exclusive homes, until Miss Green's untiring patience, industry and truly artistic gifts are now generally and substantially recognised. Her business has grown until to-day her studio at No. 28 West Thirtieth St. occupies an entire top floor. On its walls may be traced the rising generation of many of New York's distinguished and wealthy families. Miss Green has no rival in her special field, photography in the home. It is her keen artistic appreciation and understanding of light which have enabled her to master this most difficult feat. Families with children to photograph at every stage in infantile growth appreciate the advantage of being able to summon to their homes a photographer who is in sympathetic touch with child life. What a relief to have the children dressed and posed in familiar surroundings! So interested does the household become in the novelty of having the children's pictures taken under their own roof-tree that mother, father and grand-

parents are liable to yield to the fascination of the experiment and the importunity of the children, and end in having their own pictures taken, multiplying in this genial way the clientele of the clever photographer.

It has become a fad for brides to summon Miss Green to their boudoirs, in order that they may be photographed before leaving for the church or descending to the parlour for the marriage vow.

Women naturally feel more at ease and appreciate the advantage of the presence of a delicately refined and well-bred woman like Miss Green, when it comes to robing and disrobing in the search for varied photographic effects.

Throughout the summer months Miss Green's beautiful studio is open, and on short notice she is prepared to take her paraphernalia to country house or seaside resort, where many women have more leisure to give to the photographing of themselves and their children than during the fashionable season in town.

Miss Green believes that women are peculiarly adapted to succeed as photographers, and that the bread-winning possibilities of the art are encouraging, provided that the aspirant is willing to give tireless application to the mastery of every detail, which is inseparable from the best work.

"New York," she asserts, "is no field for a woman to experiment with photography. She must come equipped, and come with some distinctive individuality or speciality, if she hopes for recognition and livelihood."

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#### DIRECTOR OF WEDDINGS.

AN ingenious and well-bred woman, whose experience in social life is now being put to practical use, has opened

a new field of occupation for her sisters. It is that of "director of weddings." This woman, realising how much of an undertaking a wedding is, and how much care and trouble fall upon the bride-elect, and into what a demoralized state a wedding throws the whole household, has taken upon herself the burden of responsibility of it all.

She helps in the selection of the trousseau. After buying the material for the gowns and superintending their making, she advises as to the gowns of the mother and sisters, and dictates those of the bridesmaids. She installs herself in the home of the bride, sometimes before the wedding, and makes arrangements for the decorations, and even arranges with the caterer.

Of course, she has many original ideas, and is constantly in search of new ones, so that there may be, perhaps, some special novel feature to each wedding. She is exceedingly clever in carrying out ideas suggested by others.

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### A STUDIO FOR COLOUR STUDY.

*A Novel Enterprise.—Colour-Blindness More Common Than Supposed.—The Business and the Pleasure of Life Greatly Helped and Enhanced by the Study of Colour.*

It remains for "What Women Can Earn" to make the first announcement of the opening, at No. 37 West Twenty-second Street, in New York City, of a studio devoted exclusively to the study of colour. The originator and promoter of this unique enterprise, which promises to be far-reaching in commercial effect,

is a woman of position, born and brought up in New York City, who has given years of study to colour artistically and scientifically considered. Mrs. E. N. Vanderpoel is a member of the New York Water Colour Club, and a pupil of R. Swain Gifford, William Sartain and other leading masters. Her reasons for opening a colour studio are founded on irrefutable facts revealed by the scientist and acknowledged by the artist.

Among men in the civilised world one in every twenty-five, or 4 per cent., is colour-blind. Many men grow to mature age before they find out that they have that defect.

Among women only one in four thousand is colour-blind. An expert who has examined many men of defective eyesight has never yet seen a colour-blind woman. He offers no explanation of the cause. The preponderance of colour-blindness among men may be somewhat attributed to their excessive use of tobacco and alcoholic stimulants, which are known to produce the disease.

Not long ago a man was surprised to find he saw no red, only gray, in the middle figure of a five spot of diamonds, and on consulting an oculist he learned that he was threatened with the loss of his colour sense. By reducing the strength and quantity of tobacco used he began to recover his normal colour vision.

This is the first reason Mrs. Vanderpoel assigns for the study of colour, as "the study necessarily begins with an examination of the eyes, such as applicants for places on boats and railroads are now obliged to pass. The propriety of such an examination in their case is recognised because the safety of passengers depends upon the ability of the engineer to know a red from a green light. Why should it not be equally valuable for a colour-blind person to learn of his or her defect before deciding upon taking



up some trade or profession where colour-blindness would be a continual handicap ? ”

Some time ago in a weekly paper this question was asked : “ Being a salesman in a carpet store, I have great difficulty in distinguishing the different shades of brown. How can I learn about colours ? ” In all probability this salesman was colour-blind without knowing it.

Florists have spoken of the growing need of colour knowledge in their business, expressing the desire for a school for colour study, adding that florists had no time for the study of art, the only present means of studying colour, save for the good but rudimentary lessons now given in the kindergartens and some primary schools.

At the colour studio practical lessons are given in colour. “ If one will stop to think,” Mrs. Vanderpoel maintains, “ how largely colour enters into the trades, aside from the designs ; how many people spend their lives in working on coloured materials, in weaving and printing coloured silks, wools and cottons ; in selling ribbons, carpets, dress and upholstery goods ; in making wall paper and furniture, fashioning clothing and head-gear ; in house painting and decorating, in arranging homes, flower gardens and shop windows, the advantages of thorough knowledge of the qualities and quantities of contrast and harmony of colours will be seen and appreciated.”

The healthfulness of good colour is another reason for its study. We are barely upon the threshold of what we may hope to know in that line. An admirable article in one of our monthlies, entitled “ Colour in Cities,” speaks with great force of the “ colour anarchy ” in our streets, which injures, as it were, our colour sense. It prevents appreciation of good and bad colour and their effects.

Individuals are more or less sensitive to colours, but an

extreme case may be cited, in which a certain shade of purple was an irritating cause. "Let me show you what the colour of your dress does to me," said a girl; and, on baring her arm, it was seen to be covered with what is commonly called "goose flesh." It is said that one of the most severe ordeals among the Brahmins is called the "purple test," and that it sometimes drives the neophyte mad.

There is surely a large field for investigation in this direction. May not invalids be benefited by surrounding them with helpful and cheering colour? In European asylums experiments have even been made on insane patients.

The æsthetic enjoyment to be derived from the study of colour is unquestioned. It may be asked why there is need of study, if one has a "good eye for colour" by nature. Is it not an analogous case to that of a person with a good ear for music? Does that prevent his studying to improve and refine it? Despite a good eye for form, does not an artist spend years in drawing, to cultivate his natural ability?

Music seems to have had the advantage over colour in far more extensive study and development during the last two or three centuries, and more general knowledge of the main principles that govern colour harmonies would surely add to the ease with which many people do their work, and increase their pleasure in it, while the discomfort many unconsciously derive from discordant colouring would be modified if not eradicated. A visit to this colour studio is a revelation that will scarcely fail to invite the study of the thoughtful.

## THE REALM OF AGRICULTURE.

### WHY NOT RAISE COWS ?

*Dairy Management Is Distinctively a Woman's Work.—Mrs. Ione Van Gorder's Experience on a Ranch in Argentina.—Sure That the Undertaking Would Be Easier Right Here at Home.*

IN coming to the United States from South America, I am astonished to find how high is the price of butter, and the question arises in my mind, Why do not more women go in for dairying? It would be mere play for a woman in this country, with all its facilities, compared with the task I undertook and carried out successfully for four years in the Argentine Republic, and I think that a woman in the United States beginning such a business could well apply my experience.

It is a most healthful as well as interesting and possible occupation for an ambitious woman, and one she can easily manage, and manage better than a man can, for there is so much detail work about it—such things as women contend with in housekeeping—things so small, indeed, that men overlook them. In fact, speaking only a few days since with an expert who carries on this business, managing one of the largest creameries in Connecticut, I asked the question :

“Do you think a woman could make a financial success of the dairy business here in the United States?”

He replied : “Yes, I do, for I know a woman—Mrs. E.

M. Jones, of Brockville, Ontario—who has made a success of it, and many men have failed.”

I had many difficulties to overcome in South America which would not appear here. Being a city-bred American girl to begin with, such a life as I found myself enjoying was, before I took up my residence in the Argentine, as sealed knowledge to me. Seeking health a hundred miles from civilisation, out on the plains in a forgotten corner of the Province of Entre Rios, I drifted into the “cowgirl” life and dairy work almost without knowing it, and soon became so interested that all else was forgotten. Some six months ago I left it, having gained health and an experience which I would not lose.

Starting with fifty cows as a nucleus, I had the day I left over one thousand milch cows, besides many calves, and I myself superintended all the dairy work.

There was a fine big butter factory, a separator-churn and a butter-worker, run by steam—and I also learned to run the engine—and an ice plant, which we used for chilling the cream and keeping butter until shipping.

Added to this work, there was the overseeing and running of the estancia of ten thousand acres, with over four thousand head of cattle turned loose to graze over the plains, and the “peones”—workmen—for help must be housed and paid, a large estancia requires the services of a great many men and women, too. Then there are the “rodeos,” or “round-ups,” which cost a considerable sum, one way and another.

As fences are often out of repair, and gates always left open, unless watched, the different herds belonging to different estancias become mixed, and can only be separated by driving all animals together and then sorting them by the branding marks. The process of branding is also attended with a good deal of cost, and for all these



expenses connected with the estancia I made the butter pay the bills and a good deal over.

At an incredibly early hour in the morning I would hear the herders cry out over the camp, and would know that my day's work had begun. Just as soon as our great, bright morning star, Lucero—Venus, the day star—would come in sight my men were out. One would gather in the calves from their pastures, where they had been put the night before. These were driven into their pen, a corner fenced off in the great corral, constructed of the most picturesquely crooked wooden posts ever seen.

In the meantime two other men would have been to another pasture driving up the cows. When the calves were well fastened in the cows were turned into the corral, at one end of which was our milking place, fenced off from the main corral and holding some fifty cows at once. The first fifty were parted and driven in by the herders, who were on horseback, and the milkers were then ready to begin, stools tied on, and pail and stick in hand. The stick is used to hit poor, hungry little calves on the nose, for the cows were trained to give down milk only with the calf; this, of course, made the work double, for we not only had to remember each cow, but each calf, and to which cow it belonged.

Two men were stationed at a gate in the pen, and as I would name the calves required they hunted them out and shoved them through the gate to their mothers.

Boys employed for the purpose would at once tie the cow's hind legs together, and as soon as the calf had made the mother give down her milk the poor little animal was given a sounding whack over the nose and made to stand by and see himself robbed of his breakfast. The boys kept cows ready ahead for the milkers. As soon as milked the cows and calves were run through into

another corral, on the other side of the pen, and another fifty rushed in, and so the work went on until all was finished.

In the meantime the milk was being carried in a cart to the milkhouse. Each milker was paid according to the amount he or she took out, at the rate of 10 cents paper for fifteen litres. A litre is a very little over a quart, and 10 cents paper is equal to about three cents in United States money, so that for three, or at most four, cents the milkers turned in eighteen quarts of milk. Of course, it was to the milker's interest to take out as much milk as possible and to care for it, otherwise the milk would have been left for the calf, or a cow hard to milk would have been dried up for lack of thorough milking. Then, also, milk would have been spilled; but in this way every drop meant money for the milker.

Small as this pay seems, good milkers made good wages on a large ranch, and had the rest of the day to themselves. We did not care for them to do other work, as it unfitted the hands for milking, but when they did any extra work they were paid extra for it. They are a lazy race, however, and were usually content to "sit out" the rest of the day.

Milking done, the calves were then separated from the mothers by the men on horseback and taken to their pastures, where, with the exception of the newly born ones, they stayed until the next morning, for we could milk but once a day when handling so many cows. As soon as the milk arrived at the factory it was at once run through the separator and the cream taken out, and all the skim-milk was fed to the hogs.

The usual afternoon work, after doctoring the sick cattle, tending to some broken leg or skinning the dead, was breaking wild cows; for, in connection with all the

rest, we were constantly taming wild animals, and this made the work much harder, as a cow that was being tamed would give a great deal of trouble and little milk the first year. We kept men for that work, but, of course, the cows turned over to the milkers and pronounced tame were by no means as docile as the others, and it was hard for the milkers to handle them.

I personally attended to the training of over five hundred cows—cows that had never felt the weight of a strap, much less of a man's hand. Then every few days round-ups had to be put on, and all newly born calves and their mothers were parted and sent to the corral. These, for the first few days, gave extra trouble, as they were apt to forget what was wanted of them, or were cross over new calves, or in bad condition, so that each day brought forth much extra work.

Now, if this business, under such circumstances, could be made profitable in South America, how much more could it be made to pay here, where one handles only tame cattle and has every convenience to work with? There our shelter was the great vault above us, in rain or shine, heat or cold. On frosty mornings the milker's cold, stiff fingers were warmed at the cow's warm udder. Animals also shielded the milkers from the sun or rain, as the case might be; shelter for the animals there was not.

I have been asked what step it is necessary for a woman to take in establishing a dairy that is to be carried on in a thoroughly business-like way and to a financial success. I can only give my opinion, as based on my experience in this work that I carried on in South America. I should advise a woman to go into it in a small way, say, with ten good cows, which would cost on an average \$30 each. A cow should average ten quarts of milk a day, or one pound of butter a day. About twenty acres of good land

should be ample, although one cannot say exactly, for years differ. If a woman wishes to take an active part, one good man at \$35 a month should be help enough. He could attend to milking and the heavy part of butter-making. The skim-milk would feed the small calves, which it would be advisable to raise, and in that way slowly increase the business. A ready market can always be found for first-class creamery butter. With the exception of three months in the year butter ought to bring 35 cents a pound.

Steam-power would not really be needed, though if the business is carried out on a moderately large scale it pays to have every convenience. Separators, butter-workers and churns can be run by hand, and even in places where some sixty cows are kept the "deep-setting system" is used in place of a separator.

In winter the work would grow heavy, and probably more help would be needed, for the cows must be fed. With so few cows, even up to one hundred and more, milking would take place twice daily. In case of ten cows, it would be possible to churn twice a week. Two women could run such a business well, and do some chicken business in with it—they would go well together.

A good, clean housekeeper and manager ought to be particularly adapted to this work, for there is really nothing hard about it.

A large barn is required, with places for milking and feeding, also room for plenty of winter food of all kinds. A big, airy room for milk is also necessary, and if the "deep-set system" is used, a springhouse would be required. One good-sized churn and butter-worker, and a separator and a table for forming butter into required shape, complete the equipment. There are many well-



written books on this subject, where one can find all points discussed and gain many helpful ideas.

A woman could by dairy work earn a fair living and make it pay in a small way, and, taking into consideration the interesting and healthful work, it ought to attract more women. To a person fond of animals this work would be of endless enjoyment, for, though the cow is generally considered a rather stupid creature, I found that she makes a most interesting study, and is as intelligent as the horse and quicker to learn what is required of her.

Woman's instinct is of the greatest use in dealing with a cow, for kind treatment tells more in the profits than all else. A cow cannot be forced to give milk, nor, under bad treatment, will she have the milk to give. Woman is supposed to possess endless patience, and in this business patience will be required more than anything else, and if continued the results will be satisfactory.

Granting a woman has a bit of land, the capital required to open a dairy is not so great; \$1,000 should cover all necessaries and start her well. It is a business in which it pays to look after little things, and these a woman would notice sooner than a man would. It is also a business that pays at once, and after the first outlay requires little more money. Unlike other work, which takes a woman from her home, it can make home life possible in every way, because it is carried on under her own "vine and fig tree."

IONE A. VAN GORDER.

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### A PROSPEROUS SHEEP-RAISER.

A VIRGINIA woman who owns a small piece of land has become interested in the business of raising sheep. She started on a capital of \$25, and with this sum she pur-

chased sheep at \$3 a head. She raised as many as she could care for on the land, disposing of the rest as soon as they were old enough. She devoted about an hour each day to their care, and paid a boy a small sum a week to keep the sheds in order. She is now able after five years to clear over \$450 annually.

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### WOMEN FARMERS.

*Some Are Born to Agriculture.—Others Have Agriculture Thrust Upon Them, and Many Now Seek It as a Promising and Attractive Livelihood.*

MRS. VAN GORDER has told of dairy work in South America in the preceding paper, narrated her own interesting experiences, and expressed the opinion that women should do well in this occupation in America. Whether this opinion proceeds entirely from her own success or from actual knowledge of what has been accomplished in America, it is, nevertheless, entirely correct.

The number of women who are carrying on general farming with good sense and equally good results in this country is remarkable. No doubt, many of these are the widows of practical farmers, and they remain on the old homestead and, with the aid of their sons or farm labourers, go on with an enterprise in which they shared largely before they were left alone, and with whose previous success they had much to do. I am told that the subscription lists of that widely circulated newspaper *The New York Weekly Tribune* show how numerous are these women in American agriculture. They are found in every State in the Union. Government statistics might make the actual number a little more apparent, but the general fact is well

known that women farmers exist in America by the thousand.

One farm manager who has shown herself competent is Mrs. Richard King, of Texas, widow of the cattle king, who died in 1885 in the city of Galveston. Captain Richard King was a pioneer of Texas, a scourge of outlaws, a steamboat man, owner of the Santa Gertrudes ranch, and an excellent manager of business affairs. He left at his death a property of over 1,300,000 acres of land in the extreme southern end of Texas, southwest of Corpus Christi, and at one time, it is said, no less than 500,000 cattle ranged over this estate. His widow has succeeded to the vast interests which her husband founded, and she manages them with the skill and shrewdness of a born business woman. It does not fall to the lot of any other woman in America to preside over such an agricultural establishment as this, but she does not bring to its management a greater degree of sound ability than thousands of other American women possess. It is not, however, of such great enterprises that this paper is intended to speak. The woman farmers of the country have, as a rule, a property of not more than from 75 to 200 acres each, and there are few cases in which their management is not successful.

Besides those who have grown up in a farming community, there are many other women who have undertaken farm and dairy work without any previous acquaintance with the business, solely as a means of support, the venture being made necessary by some incident in their family affairs. They have taken to farming because they love the fields, the fresh air of the country, the freedom and the feeling of proprietorship which the possession of a farm imparts.

Among the thousand instances which might be cited,

one will answer as indicative of the rest. Miss Anna M. Letchworth, formerly of Buffalo, N. Y., a member of one of the oldest and best-known families in the State, of good position, decided after her father's death to take a farm in her native county of Cayuga, N. Y., and convert it into a model dairy. Three years ago she began. She continued to make butter for only a few months. The low price of butter and the distance of the farm from a large city rendered butter-making unprofitable. Next, the experiment was tried of sending cream from the farm to the city of Auburn, about twenty miles away, but Auburn people failed to appreciate the rich, heavy Jersey cream enough to pay an extra price for it. A milk route in Auburn was then established, the milk being bottled and sent to Auburn twice a day and delivered in her own wagons, a really superior article. This plan might have succeeded if honest and competent men could have been found to serve the routes. This adventure was given up, and now the farm sells its milk directly to the Philadelphia Supply Company. The farm has now become a remunerative property—at any rate, sufficiently so for the purposes of support and comfort. The farm comprises two hundred acres, about equally divided between rich meadow lands in the valley of the Owasco Inlet and wooded hillside. The yearly overflow of the inlet gives especial fertility to the bottom lands and the cows always have fine pasturage. During the heat of July and August, the cows, about sixty in number, are kept in darkened stables, free from flies, where each has a basin of fresh water by its manger and a small box of salt to taste at will, and is fed ensilage, grain and hay in a balanced ration. The cows are the pets of the family, and much time is spent in the stables by all who are members of the household.

Modern methods are employed in the dairy. As soon



as drawn, the milk is taken to the milk-room, weighed, so that a record of each cow's milk may be kept, and strained into a Star aëerator, or cooler, immediately. The animal heat is thus quickly removed, the temperature being reduced to about 40 degrees. This arrests the rapid increase of harmful bacilli and keeps the milk sweet. During the intense heat of the summer of 1898 no complaint was made of the sweetness of the milk from this dairy, and, in fact, the president of the Philadelphia Milk Supply Company wrote that Miss Letchworth had been able to refute the theory that Jersey milk would not bear transportation.

At the proper season a large crop of hay has to be cut and cared for, and later the farmhands cut the corn and fill the silo, the latter being an event of great interest and requiring careful management. Hay and corn are the principal crops, and little else is attempted.

During the three years of Miss Letchworth's management it has been necessary to enlarge and repair the barns and replace expensive machinery and implements, which had been neglected by paid foremen, and to do a great deal else to correct the errors of the workmen. When once the farm is in comparative order Miss Letchworth expects that the enterprise will be financially successful. For the present, her activity certainly provides a comfortable home for herself and others, with wood, milk and vegetables in abundance. Three workmen, with families, live upon the place in comfortable cottages, who have their house rent, fuel, milk and garden plots free, in addition to their monthly wages.

A little capital is necessarily required for engaging in dairy work, and this must be obtained either from previous earnings or in some other way. With such capital, with good management, careful study of methods and

proper industry and economy, there seems to be no reason why women should not succeed in dairy work in America.

VIRGINIA H. HALL.

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### MARKET GARDENS PROFITABLE.

MARKET gardening is said to be a suitable occupation for women. A man of experience in that line, however, says that it should not be attempted with a capital of less than \$300 per acre to expend.

The work is heavy, but the woman who understands the business need do little more than act as overseer. Men can be hired to do the heavy work and the woman may manage matters. So many women are successful in the raising of flowers—in fact, with some of them all green things seem to grow like magic under their touch—that to women of this kind market gardening should be a great pleasure, besides a source of income.

A ride out through the market gardens of Long Island would give one who is fond of plants a desire to try her hand at this sort of work, so inviting does it look.

The raiser of so-called garden truck is usually not a man of high intelligence—perhaps a simple labourer who works from a few traditions. Such men can be hired to do the severe work, and will do it well, and a woman of brains and energy may supply the motive power, putting in new ideas, thereby producing greater results.

Let no woman think, however, that anything can be accomplished in this line without first becoming fully informed as to all the details and necessities of the undertaking. Soil is to be studied, and drainage also should be considered. Fertilizing is an important factor. Glass

houses are needed as a protection to young plants that are raised from the seed, which must be well under way by the early spring.

RUTH TITUS.

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### CASH IN COWS, PIGS, HENS.

*One Woman's Experience.—Janet E. R. Rees Gives a Humorous Story of Her Real Success In Practical Agriculture.*

IT so happened that I unexpectedly came into control of a large household living in the country. The house was pleasantly situated, the locality was delightful, the scenery inspiring; but no sooner did I turn into the consideration of the rear portions of the place than my soul was seized with dismay. In all directions neglect was only too obvious. Over two acres of land presented the wildest, most overgrown appearance; rank grass, weeds, briars and vines of every kind flourished at their own sweet will, while a barn and deserted chicken-yard formed the background of wild blackberry and raspberry bushes, vying with each other in rampant growth, and a henhouse was the resort of all the pigeons in the neighbourhood.

"How much," I asked the housekeeper, "does your milk cost you a month?"

I was almost stunned when she named the sum.

"Why," I said, "with two or three acres of land going to waste, do you pay such prices as that for wholesale consumption?"

I set about making inquiries, and found that farmers all around were prepared to furnish milk at 4 1-2 cents a quart, making a reasonable profit. Instantly I realised that two or three cows would soon pay far more than

their cost where the market was sure. I investigated the barn, which was small, but had capabilities of expansion. Soon I had estimated upon stalls, an enlarged cow-yard, etc., and, finding the old henhouse still convertible into something respectable, I started my carpenter on the work and soon had the satisfaction of resting my eyes upon converted outbuildings.

This seemed very much as if I had begun my operations at the wrong end, but such was not the case. The purchase of the first cow was a great event, and the arrival of the animal threw the household into a state of excitement. The utility man knew something of farming, and my carpenter was an erratic little German, who knew "everything about everything." I talked with them both, and drove all over the country getting "points." I got a practical gardener to look at the estate, and after much preliminary conversation he taught me a good deal. One portion of the grounds, south by north, he told me, would make an excellent vegetable and flower garden.

A vision of peas and roses at once arose, and I decided upon straight walks lined with rose trees, and squares of cabbages, asparagus and beets. I revealed my ideas to my prosaic adviser, who put the brakes upon my imagination by the calm words, "Plough and harrow." This brought me back to the consideration of expense. "Plough! Harrow!" How was it possible?

"Well, you may have one team of me, ma'am, and my man can come for a day and turn up this 'ere soil, if you have the weeds and briers cut down first."

The said briers were as tall as I am.

"Have 'em rooted out and burned," continued my adviser. "Then we'll plough up, and you turn a good load of manure over this land, and let it be till spring. That's the whole of it."



To be brief, at the cost of about \$5, and an additional \$3 for manure, this was done, and done before the frosts of late November set in, but, urged on by the zeal of the amateur, and not content with the sensible, slow-going counsel of experience, I decided to have the sowing done at once. Of course, it was a failure, but, having satisfied my zeal by sprinkling spinach seeds in furrows, I left the question of the garden to the spring and turned my attention to the cows. The size of the household demanding nearly thirty quarts of milk daily, a second milch cow was necessary. Here came in some delightfully funny results of inexperience. I travelled many miles and interviewed many farmers, and still more farmers' wives, and made acquaintance with the oddest samples of human nature, and at last became the happy possessor of a real Jersey, which, from that day to this, has been a joy, and whose calves have been a solid source of satisfaction and revenue.

The barn thus auspiciously occupied, the milk question being so far settled, my mind naturally turned to the other live-stock. At once I concentrated it upon pigs and chickens. A long life is required to do justice to pigs and chickens. I read several volumes about pigs. I consulted every farmer for miles around, and worried all my friends. One of the latter, a very long-suffering person, finally told me how to acquire possession of the right thing in pigs, by writing to a man in Vermont. The correspondence was lively, and resulted in my securing four ideal pigs, about two months old, which travelled, doubtless with much confusion of ideas, safely to my door.

They were beautiful little pigs. I have nothing against them, except that they finally grew up and became very much larger than was consistent with poetic

ideas in regard to them. However, as porkers they were satisfactory and turned finally into succulent hams and tender ribs, supported by sage and onions from the garden.

As for chickens, nothing less than pure white Leghorns would content me. My reading with regard to chickens was appalling. I was ignorant enough to suppose they always did it. I found from farm journals that some did and some did not, but that white Leghorns were those that always did. Indeed, one enthusiast declared that they always laid three eggs in two days. A rapid calculation proved that the possession of white Leghorns must lead to a fortune. It was difficult to secure them in my part of the country, but, after much harrowing experience, I heard of some twenty-five at an average cost of \$1 each, which I immediately became crazy to secure.

Many a time later I wished that my \$25 had gone in another direction, and yet, after the lapse of time, I am by no means so sure I did badly, not because I kept pure white Leghorns, but because they became profitable after I ceased to keep them apart. Mixed with the other breeds, their eggs became multitudinous, and as table providers they were excellent in the second generation. I say this with due respect for all chicken specialists the land over, and say it modestly, merely as a record of experience. One fashion my white Leghorns had was of dying without preliminary effort. They would be running about, clucking and pecking, like reasonable hens, one moment and the next would drop over dead. At first, this agitated me profoundly, but later on I took it calmly, and then they left off doing it. Why I have never discovered—perhaps because they became acclimated. I will just put it on record that for the amateur farmer I consider common mixed barnyard fowls the

best investment. Chickens are like children—they are robust in proportion as they belong to common stock. If they are too carefully reared and separated they develop nervous troubles of their own.

In the first six months of my experiment the hen-yard was a constant source of expense, and no profit, but after I left off caring about them, the hens plucked up courage and began to lay, and have continued in the path of virtue ever since. But I no longer have pure white Leg-horns. A most unfashionable set of feathered bipeds supplies the needs of the household. My farm was fairly started with three cows, six pigs and some fifty chickens, but, ambitious still, I was drawn to further investment in the shape of an incubator, which, it is almost needless to say, did not incubate.

An entire book might be written upon the subject of this experience. It still brings remorse to my heart to recall the many half-dead chickens that were the net result of my rashly undertaking to supplant the good old hen in her domain. It requires scientific knowledge to do that properly, and I finally gave it up and contented myself with setting any hen who showed conscientious family ambitions.

I have never had any reason to regret my somewhat sudden undertaking. The household accounts show a large margin in my favour. Even the sickness and death of a favourite cow did not tip the scales against me, and the vegetable garden yielded me seventy-five bushels of potatoes at a time when the market price was \$1.14 a bushel, and two hundred and fifty head of celery between Thanksgiving and Christmas, to say nothing of such common things as cauliflowers, beets, cabbages and brussels sprouts. It is well enough for small families to assert that in home gardening every tomato costs a

dollar, but that is because there is so much waste. Let the household only be large enough to provide a ready market for everything, and a vegetable garden and a home farm are the most profitable of all enterprises, besides being essentially healthful and amusing

JANET E. RUNTZ REES.

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### STOCK BREEDING.

ENGLISH women have become successful in branches of industry not yet extensively taken up by their American sisters.

In one of the leading societies for breeding pedigree cattle the prizes won by women were out of all proportion to their numbers. Although they constituted only 13 per cent. of the members, they secured 30 per cent. of the prizes. The women owners manage their own herds.

In fancy dog breeding women are no less successful, and this branch pays better than cattle raising. At the show of the Ladies' Kennel Association in London recently nearly every breed of dogs was exhibited. Two of the best modern breeds of beagles and bulldogs were raised by women. Teams of bloodhounds and the finest St. Bernards in the world are credited to women who have made a study and business of the industry. One of these women never exhibits a dog worth less than \$5,000.

Horses are not bred to any extent by women, although there are some well-known pony breeders, but cats are a remunerative branch of business, even if the prices are not so good as those obtained for dogs.

In America the raising and training of fast horses by women is coming rapidly into vogue. Mrs. W. E. D.



Stokes, of New York, has entered into the business on her own account. A few years ago she bought a farm near Lexington, and as part of her first stock paid \$10,000 for one noted horse. Since that time she has increased her stock to such an extent that the farm promises to be one of the best known in the country.

For the last two seasons a number of New England women have devoted themselves to the training of their own horses, and have also driven them in the circuit races.

Mrs. Sarah E. Crosby, of East Brewster, Mass., has an extensive establishment at Cape Cod, where she has a number of both driving and trotting horses. Mrs. Woodcock, of Ripley, Me., has always a number of horses in training at her farm in that place.

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#### AN AUTHORITY ON FRUIT-DRYING.

MRS. SARAH MOULTRIE, living near San José, Cal., is an authority on the drying and curing of apricots and prunes. Each season she oversees the preparing for market of many tons of these varieties of fruit. She has passed through all the principal changes of California, and has done much of the work both of heart and hand that falls to a woman in a new country. Mrs. Moultrie, whose parents were slaveholders of Kentucky, was accustomed to affluence, and the long trip across the plains was for her a hard one. This long and perilous trip filled her with a desire to own a home, and she still possesses the many acres bought in those early days for almost nothing, and which, now bordering upon San José, have become extremely valuable.

## HORTICULTURAL FIELDS.

It has been prophesied that the next decade will find among the leading florists and fruit-growers the names of many women, while women also will largely compose the rank and file of the workers in horticultural industries. In this field, as yet, they are practically untried, for the individual success, here and there, of a few cannot be taken as a positive result to be obtained by the many. Two sisters in California have bought a fine tract of land, and will put it to the use of growing rose-bushes. An Ohio woman tells of her success in strawberry-growing. Another woman owns and manages a "floral colony," while another woman in South Carolina has built up a profitable and extensive trade in bulbs among Northern florists.

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GOLDFISH "FARMING."

THE "fish ladies" is the title frequently and admiringly bestowed upon two young girls who move constantly in the best society circles of Auburn Park. The rearing of goldfish is the unusual mode of breadwinning hit upon by these young women, and they find that the occupation proves more and more satisfactory and remunerative as time goes on. At first the goldfish were taken from the little parlour aquarium and put in a tub, more and more being added gradually, until now there are a number of large tubs in a little glass house out in the back yard and over one thousand fish undergoing propagation. The work of rearing the fish is pleasant and lucrative.

## TRADE AND BUSINESS OCCUPATIONS

### INSURE YOUR LIFE ; WHY NOT ?

*Women Can Reach Women Better Than Men.—An Almost Unworked Field in Life Assurance.*

OF the many avenues of work now open to women I know of none which to a woman of tact and perseverance affords so broad a field for enterprise as that of life insurance. It is one also as yet comparatively unworked. Men confine their soliciting almost exclusively to men. Possibly they may think the incentive greater for a man to insure his life, but it is more probable that the difficulty of securing an audience with a woman is the chief reason why men do not seek feminine clients.

Men can be approached in their places of business or in their clubs, but a woman in the majority of cases must be approached in the exclusiveness of her own home.

When one thinks of the magnitude of life insurance companies, of their combined wealth—one company, the Equitable Life Assurance Society, alone has in force more than \$150,000,000 in business—and that the bulk of this vast business is carried on on the lives of men, and has been written by men, it is easy to understand how much there is left for women to accomplish in writing life insurance on the lives of women.

When women have been the beneficiaries of millions of dollars in life insurance, should they not be interested in that which has given them such strong proofs of its real value? Can a widow left with a family, and having been,

through her husband's forethought, provided for by his life insurance, do better than follow the example set by her husband, the example by which she has profited, and reinvest a small portion of this money in an insurance on her own life for her children?

In so doing she is making provision for them should they be deprived of her care before they are old enough to look out for themselves; and she is also making for herself a safe investment, which will be returned to her should she live. She realises the power of money, and is just as anxious for her children's welfare as was the husband and father. And why, then, is she not approached on this subject? Because men feel a delicacy in calling on women, and the few women in the business can reach a comparatively small number. The field, however, is not limited to the women who have been the beneficiaries of life insurance, by any means.

There are many women who command good salaries as teachers, trained nurses, buyers for department stores, etc., to say nothing of the many who are in the business for themselves; and how many of these have others depending on them, for whom a life insurance ought to be secured? Others having no one dependent on them might be interested in the endowment forms of life insurance, through which, by investing a small amount annually, during a limited number of their productive years, they save up a certain sum of money which cannot be dissipated, but from which they themselves derive the benefit. And there are women of wealth who wish at their death to leave an endowment to a church or an institution, and who would be glad to know of the various propositions insurance companies offer, and of the immediate settlement, unlike the rest of the estate, settled without red tape and out of court. So, with the many incentives women have to



prompt their insuring, many women ought to find lucrative employment as solicitors.

It is a business, however, which requires some ability, plenty of tact, and a lot of perseverance. One must go about it systematically. Map out your line of work; think of those to whom insurance ought to appeal; decide which of the various plans you have would interest most the women on whom you think of calling. The fact of being a woman need in no way interfere with one's success or in getting a contract with a company, for I believe insurance companies give as liberal contracts to women as to men.

No capital is required; one's time is one's own, and she who has the necessary qualifications and will devote from six to seven hours a day to the business should reap a handsome income. In this, as in any other calling, one must remember that old saying, "Success depends on knowing how long it takes to succeed."

To illustrate the interest which has been awakened among women and the success which has attended the efforts of some of those who have already launched out in this new business, I might say by way of encouragement that I have already succeeded in insuring a few of my own sex for \$100,000, and there are some women carrying life insurance policies who spend every year as much as \$15,000 in life insurance premiums.

When the many incentives for women to insure are noted, and it is seen that comparatively few of them in this country of vast wealth and resources have ever been approached on the subject, it will be recognised at a glance how much employment this unworked field in life insurance ought to give to those who are enterprising in the pursuit of business careers.

MINNIE TUMBLESON BROWN.

Equitable Life Assurance Society, New York.

## THE WEST END EXCHANGE.

*An Admirable Enterprise.—It Creates a Capital Market for The Handiwork of Gentlewomen.—An Institution Worthy of Hearty Support.*

To instruct, encourage and aid women to self-support is the object of the West End Exchange and Industrial Union, No. 380 Amsterdam Ave., corner of Seventy-eighth St., New York City. It was organized in March, 1896, and incorporated under the laws of the State of New York. The constitution and by-laws were adopted at the first meeting held on the 24th of the same month.

The Exchange is under the control of a Board of Managers, consisting of fifteen women, who are elected by the members of the association at the annual meeting held on the first Monday in March. In their turn the managers elect the president and other officers to serve during the ensuing year.

The work of the Exchange increased rapidly from the start, and many women have been enabled to help themselves, and those dependent upon their labours, by prompt weekly payments for articles which they have consigned to the exchange. Consignors usually find a ready sale for their handiwork.

The work is divided into several departments, each one under a committee appointed by the president. In the domestic department are always to be found fresh bread and rolls, a great variety of home-made cakes, pie, preserves, candy and delicacies for the sick, all carefully prepared and submitted to the Approval Committee before being offered for sale. In the department for fancy work may be had a good assortment of hand-painted china,

tally and menu cards, embroideries, infants' and children's clothing, and an infinite variety of useful articles.

An employment bureau is also connected with the Exchange where trustworthy servants may be promptly secured at the usual price paid to all employment agencies. This department is in charge of a competent person, who investigates the references of servants before recommending them to employers.

A free circulating library is another important adjunct to the Exchange. It has proved a decided success. The large population in the neighbourhood appreciates the advantage of obtaining a good book to read upon application to the librarian. The library is open daily from 2 until 6 o'clock. The number of applications for books increases every month. Donations of readable books are always acceptable. The travelling branch of the New York Free Circulating Library kindly loaned two hundred books to start the Exchange Library. The majority of the readers are adults.

A bureau of information is also one of the features of the Exchange for the benefit of people desiring the addresses of teachers, dressmakers, hairdressers, manicures, and those who pursue all other branches of woman's work. The addresses of these people are registered in a book kept for that purpose.

The rooms of the Exchange are located in the very heart of the West Side. They are neat and cheerful in appearance, and presided over by ladies who are kind and courteous to all visitors.

The rules for the consignors are very simple. An annual fee of \$3 is required from all depositors, except those who present a ticket from a member. Each member is allowed two tickets. A commission of 10 per cent. is charged upon all sales in every department up to \$10, and

15 per cent. upon sales exceeding that amount. Each article must be approved by the proper committee before it is received. It is then entered upon the books of the Exchange and disposed of to the best advantage, the consignor always putting the price upon the work.

The Board of Managers devote much time and thought to the work of the Exchange, which so far has been most encouraging. When established, nearly three years ago, there was a small debt resting upon the Exchange, which was soon paid off, and by the careful management of the treasurer indebtedness has never recurred. The beginning of each month shows a good balance in the bank, notwithstanding the fact that running expenses have almost doubled. Increased work has necessitated another room and a greater number of employees. The annual subscription of \$6 a year from each subscriber, the fees paid by consignors and the 10 per cent. paid on all sales are the assured income, which is increased by donations. Occasionally an entertainment is given for the benefit of the fund.

Many of the consignors make a good income, several in the domestic department averaging over \$20 a week.

The Exchange assists a class of people who are, perhaps, the most difficult to reach, and many a case of absolute want among gentlewomen has been relieved through the market opened to them by the Exchange. This truly useful and practical undertaking should commend itself to the patronage of all the residents of the West Side. It is the only one of its kind in that part of the city, and the benefits derived from it are widespread. The continued success of the West End Exchange is only a question of wider publicity.



## ONE SERVANTS' AGENCY.

THE manner in which one woman in New York manages a servants' agency is told as follows :

"My method of serving a subscriber is to have her name an hour when she will be at my rooms. I then arrange to have the person whom I have selected as being suitable for her requirements ready to meet her. If the meeting is not satisfactory, then another time is appointed and other applicants are sent for.

"In this manner my rooms are not filled with women in search of work. A servant is seen to much better advantage alone than in a room filled with others. It is also confusing to the employer to have many persons presented to her at once.

"In addition to this I know what sort of individual the employer wants, and I also know the kind of place the applicant will most satisfactorily fill, so that my plan seems to answer all purposes."

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 WOMEN AS FINANCIERS.

*They Are Excellent Money-Makers.—Some Notable Instances of American Women Who Have Engaged in Business, with Much Success, on Their Own Account.*

I UNDERSTAND that *The Tribune's* work deals mainly with the simple question of how a woman can make her own living if she is obliged to, the qualities which are needed in each vocation, and the pay. It may possibly prove an inspiration to women of decided talent for affairs, however (and there are many such), to learn of the brilliant success of some of their sisters in the broader field as employers of labour and operators in finance.

In America, where the men take a distinct pride in being the money-makers of the family and in providing for their women not only all the comforts but some of the luxuries of life, the vast majority of women can have no opportunity to show their financial ability except in aiding their husbands or male relatives to establish their independence.

John Jacob Astor the first, who made the largest fortune of his time in this country, and whose descendants unitedly are one of the three richest families here, began life in the fur business in a little store in Water St., in New York City, following the fashion of the small merchants of the day by living, with his wife, over the store. He was in the habit of saying that his wife was the best business partner he ever had. By her sound advice, her common-sense, the direct aid she gave her husband in many ways and her economies while they were yet poor, she exerted an important influence in laying the foundation of Mr. Astor's great riches.

She was not the first shrewd and sensible wife to perform such a service, and certainly she has not been the last. If a gentleman of Boston—lawyer and railroad president—were alive to-day he would cheerfully bear testimony to the help he received from his wife in the early days when he was a poor preacher struggling to obtain an education in the law, and when they kept chickens to piece out their slender income until more prosperous days should arrive, which days finally did come, thanks to the sense and energy of both husband and wife, leaving the family in a position of financial ease.

Mr. Elwood, of De Kalb, Ill., can tell a good story of the service rendered him by the cool common-sense of his excellent wife in the infancy of the barbed-wire industry. Her advice, exceedingly distasteful at first, started him in

the right direction and led to his fortune. Such stories can be told of thousands of American wives.

But many women must operate on their own account, if at all, and there are many notable cases where they have done well. While statistics are not obtainable at present, the writer is almost prepared to assert that the majority of women do better on their own account than the majority of men, in spite of the superior physical strength of the latter.

It is well known that women have operated many canal-boats on the Erie Canal for years and with success, and at the boatyards on the towpath a woman who wants to buy a new boat is rated, as a rule, a better risk than a boatman of the masculine persuasion, if she has any capacity at all. The builder is more likely to get his money. Women are more conscientious ; they are saving and thrifty, and they do not waste their earnings in saloons and taverns.

In 1852 Mrs. Deborah Powers, of Lansingburg, N. Y., went into another field of labour, that of manufacturing on her own account. Her husband had started a little oilcloth factory in the village and had made some modest investments in other local matters, but had by no means made anything like a fortune. Mr. Powers died in 1852, and Mrs. Powers took hold at once, and by her vigour of mind and body made the family enterprises a handsome success. Her two sons, young men, did much of the actual work, under their mother's direction, and became her partners. With advancing years she allowed the management to drift more and more into their hands. But until her death, in 1891, at the age of nearly 101 years, she remained the head of the oilcloth industry, the bank and other enterprises of the house of Deborah Powers & Sons, then worth \$1,000,000 or more.

Mrs. Lydia Bradley, of Peoria, Ill., lost her husband by death about thirty years ago. He had been an active and successful business man, and left his wife about \$200,000, a sum sufficient to place her beyond the reach of want for life. Many women in such circumstances would merely have kept what was left them; others would have spent it all. Mrs. Bradley was a woman of vigorous mind, and preferred to be an active factor in affairs. Managing her property herself, she went on with it, invested with judgment as occasion arose in other lines of business, saved as much as possible, and by careful attention to good business principles increased her estate, until she is now one of the most prosperous women in Illinois and considered worth a full \$1,000,000. She enjoys the warm regard of her fellow-townsmen, and is a woman of marked philanthropy.

Mrs. Susanna B. Emery, the richest woman in Utah, traces her good fortune to coolness of judgment, perseverance and genuine business ability. When her husband, A. C. Emery, died he left her some mining property, then thought to be worth very little if anything. Mrs. Emery refused to sell at the trifle the property would then have brought. She kept the claims, promoted their development, saw the yield grow to a most satisfactory figure, and is now in the enjoyment of an income which is said at times to amount to over \$40,000 a year.

There are plenty of cases like that of Mrs. Emery. Patience, the ability to wait a little while for results, seems to be a virtue of women in a marked degree. The trait tells in the long run.

The Coleman family, of Lebanon, Penn., famous for its connection with the iron-ore industry, has produced some exceedingly good business women, sensible, prudent and accumulative.



Mrs. Hetty Green, one of the richest of American women, is a quaint, energetic, driving individual of strong business qualities. At the age of thirty years she had been for several years an assistant to her father, Mr. Robinson, a shipping merchant of New Bedford, Mass., and was well trained in the economy, industry and faithful regard for the main chance which distinguish the New England character. By the death of her father, in 1865, she was left in possession of a moderate fortune. Two years later she married Mr. Green, but she has always managed her own affairs, and has increased her estate so remarkably in financiering and railroad management that the wildest tales are now afloat as to her probable riches. No doubt half of what the newspapers say about her accumulations is based on an inadequate idea of what a million of money really means and upon the imaginations of the writers, but that she is now worth several millions seems to be beyond question. She is a wide-awake but careful buyer of securities for a rise, and a good judge of a railroad property ; she loves business and lives in it ; she is untiring as a worker, and saving. Her fortune is the result mainly of business qualities of the first order, the possession of which any man might envy.

Lotta (Miss Crabtree), long a popular actress, is as good a business woman as an artist. Her stage career and hard work brought her excellent earnings, and, coupled with a saving nature, gave her the means to operate with. By sound investments, mainly in real estate in Boston and New York City, in growing sections, she has added to her capital year by year, and there is every reason to believe that Lotta may now honestly claim to be a millionaire. There are some stories afloat of profitable speculations at the great exchanges also.

Corinne, the actress, has also made herself a rich woman

by her talent in the dramatic field and by good investments. She has also inherited a little, but this accession of good fortune came to one who knew how to make use of it properly. Several other popular dramatic stars have made considerable progress in the accumulation of wealth.

These are only a few notable cases. Others could be recited. They are sufficient for the purposes of this essay, however. The other side of the story—the number of cases where women have earned and have lost, or where they inherited and spent their patrimony—could also be told if there were any good in so doing. Such instances might help to point a moral, but the stories would be too personal and the moral is obvious without. The conclusion is that there seems to be no good reason in the natural order of things why a good woman, saving, careful, clear-headed and determined to rise, cannot engage in business and retire from active labour at the time when ease becomes of more importance than the excitements of a career, with a sum sufficient to make her declining years full of comfort, and possibly even of no little luxury.

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### SALEGIRLS IN NEW YORK.

*An Occupation Which Is Already Crowded.—The Country Girl Advised to Stay Away From New York City.—If, However, She Must Come, then What She Ought and Ought Not to Do—Salaries.—The Factories.*

THE advice given by *Punch* to those about to marry is such a hackneyed one that I am almost afraid to use it. And yet I find that "Don't" just expresses what I want to say to country girls who think about coming to New York City for employment. All the great centres of popu-

lation, Boston, New York, Chicago, Philadelphia and others, are crowded with women seeking for work, and the competition is so keen that inexperienced and friendless girls are overwhelmed by it, and they are beset with trials, disappointments and snares everywhere.

In all the great stores, and, indeed, in nearly every store, a city reference, as well as a city residence, is required, and those who have both are selected first.

Girls who live in boarding and furnished-room houses are looked upon with disfavour, because the moral tone of the home is considered necessary to the welfare of young women. Furthermore, employers know well that their salesgirls cannot pay board and dress themselves on the wages they receive as beginners unless they live at home.

If the salesgirl is one of a family of wage earners she can pay a part of her salary into the general fund at home and retain part for dress, carfares and other petty expenses. But the girl without a city home has to depend solely on her small salary, and the consequent worry, to say nothing of her exposure to temptation, injures her commercial usefulness.

Cashgirls, of whom few are employed in these latter days, receive at the good stores when they begin work \$2 a week, stockgirls, \$3 to \$3.50, and salesgirls, \$6. At the latter figure some experience is expected from the clerk, which may have been in the service as cash or stock girl in the same store or as salesgirl in another one. Pay is advanced with the usefulness of the girl to \$8 and \$9.

Hours of attendance are from 8 A. M. to 6 P. M. with three-quarters of an hour for luncheon, and a half-holiday, one day each week, for two months of the year. Every good house pays its employees for overtime during the Christmas holidays, either in money, suppers, or "days off" later.

In all the principal houses the girls dress in black in the winter and wear black skirts and shirtwaists in the summer.

Exceptionally bright girls usually become the "head of stock" or are given some other place of responsibility, and have corresponding pay. Some stores employ women for buyers, and pay them from \$2,000 to \$5,000 a year, and it is significant that they have all risen from the ranks. They tell me in the stores that this must be so, and that no woman, no matter what her general education and ability may be, can hope to obtain such a place unless she has graduated from behind the counter, where she gained her practical experience. Among the best-paying stores the health of the employees is given special attention, but Wanamaker, I believe, stands alone in having a trained nurse constantly at the store to attend them. The dry-goods houses usually take care of their girls through the benefit funds started in the stores, the money for which is obtained from fines paid by the tardy workers and from the small sums they themselves pay in.

For a girl who is physically strong and intelligent there is a chance of employment in large cities in the factories. One such institution in New York City alone employs twenty-five hundred girls, and the conditions are usually good. I am not speaking of the "sweat-shops," of course. Factory girls have one advantage—they are not obliged to spend their money for dress, nor are they exposed to the temptations caused by seeing money expended for frivolous things, which, after a while, actually look to the salesgirl as though they were necessities.

The earnings of a worker in the factories depend upon her own skill. Indeed, \$10 and \$12 a week is not at all unusual pay. It is true, however, that factories do not run steadily the whole year round. The earnings of



feather curlers and artificial flower makers are better than those paid in some other industries, but I do not advise a girl to work as either, because those trades are apt to develop certain forms of disease. Most operatives are paid by the piece, so that earnings often run higher than the scale just mentioned.

Ferris's factory, in Newark, N. J., has an excellent luncheon-room for the girls, and provides overshoes and umbrellas for them, and similarly kind treatment is accorded in many of the New York City factories.

Every working girl should save some amount from her earnings every week. The Penny Provident Fund will accept the smallest sum, and some of the savings banks remain open until 7 or 7:30 P. M. for the especial convenience of working people.

A girl might well avail herself also of some of the benefit societies which are so numerous in New York and other large cities. The New York Association of Working Girls' Societies has a benefit fund, whereby a girl will receive during illness \$8 a week for six consecutive weeks in any year, by paying into the fund 40 cents a month. For 25 cents she will receive \$5 a week, and for 15 cents \$3 weekly.

By joining one of the clubs, either of this society or the Young Women's Christian Association, or of similar organizations, the working girl will have a social life, not otherwise open to her, and an opportunity for mental and spiritual improvement.

If a country girl must come to New York, let her go to the women's dressing-rooms of the railroad station when she arrives and read the addresses of Christian homes which she will find on the walls. If she writes to the Manhattan East Side Mission, No. 416 East Twenty-sixth St., a woman will meet her, but if she does not do this,

and she arrives in the city late, she would better spend the night in the waiting room, rather than go into the streets alone and ignorant of her way. In Philadelphia the Woman's Christian Temperance Union looks after young travellers, and in Boston the Travellers' Aid Society.

A girl should not enter into conversation with any stranger, whether man or woman, and she would better avoid asking for information from hackmen. The policeman on duty inside of the station will always be willing to direct her.

The matron at St. Bartholomew's Girls' Club House, No. 136 East Forty-seventh St., and the Episcopal Sisters at the Shelter for Respectable Girls, No. 241 West Fourteenth St., will be glad to welcome strangers. The Women's Lodging House at No. 6 Rivington St., is a cheap and respectable place, which may also safely be recommended.

But, of course, these are only temporary stopping places. Permanent boarding places should be found as soon as possible. The best way is to apply at the board directory of the Young Women's Christian Association, No. 7 East Fifteenth St.

Of course, our country girl must not come to town unless she has enough money to tide her over for at least two months. During that time she can improve her acquaintance with the Christian women whom she will meet at the homes and clubs, and through them, and independent of them, but with their advice, she will seek for a place in the great workrooms of the city.

GRACE H. DODGE.

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### WAGES OF SALESGIRLS.

THERE is little to add to the paper of Miss Dodge ( )

the subject of salesgirls, save the compensation which is paid in other cities.

Voluminous information on this branch of business has been collected by those interested in the welfare of labour. One of the most important factors in keeping the wages of salesgirls down to their present low standard is the fact that no special technical education is required, and the number of those who must go to work without such an education is very large. Another factor is the intense competition between the department stores, which compels them to crowd the payrolls down to the lowest possible minimum. And such stores set the fashion largely for the smaller ones.

Leaving the cashgirls and young children out of the question, the standard minimum rate of wages seems to be \$4 and \$5 a week in almost every large city. There are cases where it is less, but the rule is as stated. From the figures named the rate of weekly earnings of the girls ranges upward to \$8 and \$10 a week for those who show some business alertness and tact. Girls or women in the more important positions are given from \$12 to \$15, and even as high as \$18, \$20 and \$25 a week. The latter usually have the oversight of other girls or of a department.

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### ADVERTISEMENT WRITING.

*The Art of Catching the Public Eye.—Good, Sound Sense and a Knowledge of the Business World Are the Chief Essentials.*

“PROMISE, large promise,” said Samuel Johnson, “is the soul of an advertisement.”

So rapidly has advertising developed in the last ten

years, so generally is it now recognised as a powerful factor in the business world, that it is not strange that alert woman is turning her attention in that direction, with the query: "Am I qualified to write advertisements? What are the possibilities? Is there money in it for me?"

More than one business house in the United States employs a man to write its advertisements at a salary much larger than that which the State of New York pays its Governor. Why may not the right women command like pay for like skill?

"To write a striking advertisement," to quote an expert, "is a distinctive talent. It is not likely to lie within the province of the essayist, the critic, the story-teller or the reviewer, though an erroneous impression prevails that any one who can handle a facile pen can write an advertisement. 'Try it,' urges the man whose columns in the morning papers blockade entrance to his employer's store before the opening hour. Intuitive knowledge of human nature and intimate acquaintance with the business to be exploited are almost imperative to the writer of advertisements ambitious of permanent success."

The experience of Miss Kate E. Griswold, of Boston, Mass., is interesting. She is the editor and publisher of *Profitable Advertising*, a monthly journal for advertisers. Miss Griswold was born in West Hartford, Conn., and passed her early girlhood there. She was educated in the high school of that place, and took a finishing course at Woodside, a school for young women in Hartford. At the age of sixteen she entered the office of *The Poultry World*, at Hartford, where she handled much of the correspondence pertaining to the advertising department of that paper. Later she worked in the office of the *National Trotting Association*, where her close application resulted in nervous prostration, which compelled her to



retire from the business world for some time. When her health recovered she became business manager of *The Hartford City Mission Record*, which place she held for five years. After this she was engaged by the C. F. David Advertising Agency of Boston, to edit *Profitable Advertising*. The agency could not make a success of the publication, and finally it was turned over to Miss Griswold as a failure. She would not give up, however, and after suffering many a hard knock and crossing many rough places she brought it to the front, and all this in the face of the fact that there were several well-established journals of the same character in the field prior to the time she entered it.

Miss Griswold says: "There are many phases in the advertising business—many and varied places which can be and are being filled advantageously by both men and women. But in this, as in other lines of business, results count. In order to bring the science of advertising to bear upon a certain line of business in such a manner as to turn the pockets of the reading public inside out, ability to speak or to write the 'king's English' to perfection, sketch an attractive illustrative feature or arrange a pleasing type display are not as essential as might be supposed to the man or woman occupying the place of advertisement writer, designer, agent or solicitor. All these things are important in their way. The chief essential is good, sound business sense, a knowledge of the business to be exploited and of the condition of the market, and such a fund of general information pertaining to the business world as can only be acquired through actual experience and close contact with it. Before one can reach the point where her services are really valuable, in a commercial sense, the student must climb many rounds of the ladder and pass through a variety of experiences."

Miss Griswold advises a young woman who contemplates entering the advertising field to connect herself with the advertising department of some large manufacturing or retail establishment, or with a recognised agency, and learn the "ins and outs" of the business. If she is bright she will readily acquire a knowledge which will make her services of value.

"The men and women who are succeeding to-day in the advertising business," Miss Griswold declares, "are those who have kept 'everlastingly at it,' and have added good judgment to close application."

Miss Annie Partlan, who has attained success in New York, once made the remark that when she commenced the work she was self-conscious, then she became semi-conscious, and lastly, unconscious. While this was not literally true, it was a terse way of saying a great deal.

Miss Partlan was born in Kingston, N. Y., a little less than twenty-five years ago. She was one of a large family of children. Before she left school she developed a strong tendency toward writing, and while at home she wrote a good deal for various local papers, her subjects embracing nearly everything from news items to poetry. Her first city experience was with a Brooklyn dry-goods house, where she assisted with the office work and book-keeping. She also had a small portion of the advertising work to do. But it was fully a year before the idea of entering the advertising field occurred to her and then she felt incapable of doing so.

For four years longer she held similar places with different firms, and for some time she had entire charge of the mail-order correspondence of a large mail-order house in New York. During this time the advertising idea grew upon her. While she felt great timidity about attempting the work, she lost no opportunity of studying the various

kinds of advertising. At last, convinced that she could make a success in this line, she resigned her place with the mail-order house and began work as a special writer upon a New York Sunday newspaper.

At that time this seemed to her to be the best step toward the accomplishment of her ambition, but the work soon became difficult and exceedingly distasteful, and she gave it up, resolved at any cost to gain a foothold in advertising work. Thus she entered the field, unknown and with absolutely nothing to depend upon excepting her own energy and perseverance. For several months her path seemed rougher at every turn. Her friends told her that she was following a rainbow, and assured her that ultimately she would fail. This made her more determined and independent. She would not ask for help, though often she felt the need of it. She worked out her ideas for different advertisers, but they did not sell, and her expenses were defrayed with the proceeds of the sales of various novelties, which she was forced to peddle.

She achieved her first success in the spring of 1898, when she sold to the Siegel-Cooper Company an idea for a street-car card. Miss Partlan is now associated with the advertising firm of Gillam & Shaughnessy, and has complete charge of the advertising of Arnheim, the tailor.

Miss Partlan enjoys the distinction of being the only woman in the advertising business who does the whole work from start to finish. She writes the advertisements, plans the illustrations and buys the advertising space—in fact, to use her own words, “takes care of it all.”

Miss Edith R. Gerry is assistant writer of advertising for the Siegel-Cooper Company. She was born in Worcester, Mass., and went to New York with her parents before she had finished her education. After leaving school she studied stenography and typewriting, and entered the

office of a well-known advertising agent and writer. At that time the business was small, but it grew, and Miss Gerry grew with it. When she entered the office she had no idea of adopting advertising as a vocation, but she had firmly resolved to make a success of anything that she undertook.

For three years she remained with the advertising agency, yet it was fully a year and a half before she attempted the writing of advertising matter, and then she was placed in charge of the syndicate work. This department soon grew from eight patrons to four thousand, and Miss Gerry had advertisements to prepare for some thirty different lines of business each week. Aside from writing the advertisements themselves she suggested ideas for the illustrations, and this experience was of great value to her, for it brought her into touch with nearly every salable thing under the sun. Yet the work was confining, and several times she found herself on the verge of nervous prostration.

From this place she went to the Wanamaker store as assistant writer. After this she was advertising manager for a large medical house in Springfield, Mass., and for a short time managed the shredded-wheat advertising at Worcester, Mass. From that place she went to the one that she now holds. Miss Gerry is only twenty-three, and is considered one of the brightest young women in the field.

A woman writes the advertisements and has complete charge of that department in one of the large retail dry-goods houses in New York City. She entered the service of the firm as cashgirl, and has risen through every place to her present responsibility.

The advertising of *The Drygoods Economist* is largely the work of Miss Pomeroy, and for several years



the brightest writing of a leading advertising agency of New York was done by a woman, whose placards in the windows of a cloak house in the West, in which she was employed as saleswoman, attracted the agency, which brought her East. There is scarcely a large dealer in woman's apparel who does not now employ a woman in some department of its advertising. A well-known jewelry house is said to pay a woman \$40 a week for verses proclaiming the charm of its novelties. Most of the winners of prizes offered for advertisements are women.

"When I was greatly in need of money," said a busy woman, "it occurred to me that I might earn some by writing novel advertisements. I wrote to a florist and seedsman about the matter. The idea struck him favourably at once, and he sent me a brief outline of work to be done. There was to be some mention of his gardens as a whole, then of his annual publication, and of a number of special flowers and shrubs. For example, he desired particular reference to a plant which he called 'The Caprice.' I sent him three verses, the first of which was :

"Now, what is this floral 'Caprice,' you say?  
Why, the flowers met on a summer's day,  
And they cried, 'We are tired of blooming for aye,  
Each rosy season the same old way,  
So we'll see what we can do.'

"The poem related how each flower gave of its beauty to dower a peerless rose, of which I made a careful description. The advertisements were of great variety, in prose and verse, and comprised puns and parodies, humourous and sentimental matter. The florist purchased them all, and sent them out in circulars to his customers."

Miss Helen Hollister writes advertisements for D. McCarthy & Sons, of Syracuse, and there are one or two women writers in Buffalo.

Women can succeed in advertising, but not all women any more than all men. The salaries paid for the work range from \$15 a week up to \$1,000 a month. A few advertising places pay higher than that, but they require many qualifications not found in the average writer.

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### DRESSING STORE WINDOWS.

AT the present time the dressing or trimming of the windows of the large department stores is an important item in the business of the firm. Really good window-trimmers are not plentiful, and the demand largely exceeds the supply. Some of the large houses employ expert women trimmers, paying them a good salary. Other houses rely upon the chances of picking up a good worker in the busy season and depending upon some makeshift for the dull times.

“It is rather a surprising fact that this business of window-dressing is almost entirely in the hands of men,” said one of these women window-dressers to a *Tribune* reporter. “It would seem that this was a branch in which women might do themselves credit and reap a pecuniary profit. Nearly all of the window displays of these large establishments contain articles that appeal more directly to the feminine eye, and a woman possessing any artistic taste ought to be able to dress windows fully as well as a man can, if not better.”

This fashion of window display is not altogether confined to the large drygoods palaces. The smaller stores have caught the idea, and the windows of some of these make most creditable displays. A look at the windows of the large establishments shows the prevalence of the one-item idea, and these form a part in some houses of the advertised sales of certain lines of goods.

This field of work is a large one. The innumerable windows of the palatial stores of every large city certainly furnish a sufficient number of object-lessons for the beginner to start with, and it only needs the clever fingers and ingenious brains of some women to render the window shows even more attractive than they are.

As for salaries, it may be said that the men receive all the way from \$9 to \$30 a week compensation in Philadelphia, Boston, Chicago and New York. A genuine artist in colour and form effects is sure to receive special consideration in the matter of salary. Women so seldom receive as large a compensation for the same work as men that their salaries as window-dressers do not range higher than \$10, \$15 or \$20. But if their work serves definitely to advertise the store and bring curious crowds to the window, they may ask anything in reason and they will get it.

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### CLEVER LAW-BOOK AGENTS.

A DOZEN or more large publishing houses are kept busy working on new law books, which must be sold. Nearly all these publishing houses employ bright, quick-witted women to do the selling. Some of them are young and attractive, but the majority are middle-aged women who have had long experience and possess good knowledge of human nature. These saleswomen are familiar with law and practice; are clever in telling a good story, with just the right amount of flattery thrown in to enable them to induce a man to take a subscription for a lot of books that, perhaps, he will never use. These women learn about the classes at the various law schools, and usually know where they will be successful in their sales before they start out.

## EQUESTRIANISM.

*An Unusual Profession for a Woman.—Children Learn Quicker From a Woman Instructor.—The Labour Is Hard, but Has Its Compensations.*

PRACTICAL and instructive directions concerning the equestrian art should give such help as a girl would find useful in preparing herself to become a teacher in riding. The time and money required to fit herself for the work and the outlook when proficiency is attained should be dwelt upon. I am pleased to attempt the task of offering information on this subject. At the same time I am not convinced of the especial helpfulness of such an article to a woman or girl who might wish to take up this calling.

There are many things to be considered if one wishes to become a successful instructor in a valuable accomplishment which is also one of the most difficult to master. I am of the opinion that, like teachers, riders are born, not made, and that the faculty for understanding a horse must be to a certain degree inherited by any girl who becomes a thorough horsewoman.

Every child, whether boy or girl, should be taught to ride in early childhood, for not only does the exercise improve the bodily health and excite a proper activity of mind, with an increase of will power, but it gives an excellent training as a preparation for meeting emergencies. Formerly every one rode; for, when the only means of communication between towns was by wheel conveyances or horseback riding, timidity was rarely found to prevent a girl or woman from "mounting her pillion" behind father or husband and starting on a journey of hours or even days. In some parts of the world even the beggars still ride their own horses.



Now riding schools are so organized that the expense of taking lessons is not exceedingly great, and a much larger number may profit by the opportunity to learn.

A mistake that many teachers make is to assure the pupil that she may attain proficiency in a few lessons. Horsemanship cannot be so readily acquired. Moreover, to be a good rider is one thing and to be a good teacher is altogether different. Perfect health is one of the points to consider, good temper, patience, a love for animals and a great deal of courage are qualities absolutely necessary. In any case, there are many difficulties to contend with. As a teacher, one is obliged to come in contact with much that is rough and repulsive to a refined woman. One has to be careful not to become, under such associations, rough and "horsey," and thereby unfit to teach women and children.

Much tact is needed to get on with the many temperaments, and there must be no "bluff" about what you know in regard to a horse and his management. You must also be confident concerning your knowledge, and be able to inspire others with confidence in you.

In regard to a method, I should say the English way of riding is the best, as it makes one an all-around horse-woman, and gives the rider a hunting seat, besides fitting her to master all kinds of horses, which, as a teacher, she is obliged to ride.

I don't think any woman could become a teacher through self-training; yet it is possible that if a girl had begun to ride as early as ten years of age, under competent instruction, and if, while her general education was progressing, she gave as much time and attention to this as to any other accomplishment—music, language, fencing or gymnastics—she would find herself in ten years more a good rider. Even then she might not be able to

impart her knowledge to others, and certainly could not do so without training for it, unless she had a general adaptability for teaching.

The expense of acquiring this knowledge is no greater than is incurred in gaining any other accomplishment.

There have been in the past and there are at present a few women teachers of horsemanship. I believe the first instructor in the art of riding was Mrs. Dickel, whose sons are conductors of riding schools. There are now only four or five who follow this calling.

To make it a financial success such long hours of hard work are required that few women who undertake it are able to make more than a living. Eight hours in the saddle every working day of the year takes the romance out of riding even a good horse. To do the work at all the teacher has to have absolutely sound health, and nerves are out of the question. All social life must be given up for this exciting labour.

But this, too, has its compensations, for you become so engrossed in the progress of your pupils and in preventing accidents while they are in the rudimentary stage of learning that you find it a good deal like bringing up a large family. Then again, much of the work is done in the open air, with the noblest of dumb brutes for companions; there is a great deal of vitality gained from their strength, and herein bicycles can never take the place of horses, even for the exercise that is in some respects similar to riding.

To sum up the situation: With a perfect knowledge of horsemanship, perfect health, patience and courage, a woman can earn a living in teaching riding by hard work. The want of experience would be a drawback to a young girl's undertaking to give instruction, and she assumes a great responsibility.

In teaching children infinite pains must be taken, and the teacher should be most conscientious.

Saddles, habits and all riding paraphernalia are expensive, and should always be of the best quality that can be found.

I should like to see a woman teacher in every school, for I believe that women and children would and do learn of such a teacher with greater comfort to themselves than when the instructor is a man. The different natures met with require different treatment, and this women are patient in giving. This does not mean that there should be any relaxing of the rules which a horsewoman must go by. First, attention must be given to understanding the horse's motion and action, and then the position in the saddle must be considered. The rider must sit squarely, so that her hips are at right angles with the horse's spine, the right knee resting against the pommel and the leg hanging over, the toe pointed down. The left thigh is held close to the saddle flap, the left foot in the stirrup so that the ball presses it firmly, and the heel droops a trifle. Hands should be held close together, though their position may be altered by circumstances.

Altogether, as an exercise, accomplishment and enjoyment, nothing can take the place of horseback riding, as all concur in acknowledging who have ever become at all expert in it.

EMILY S. BEACH.

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### PROFESSIONAL SHOPPERS.

In several large cities of the United States a number of keen and alert women find profitable occupation in buying for their friends out of town a list of the articles

at the retail stores which the principal would otherwise have had to make a trip to the city to obtain.

The shopper performs all the labour of going from store to store until the desired goods are found. She causes the goods to be shipped to the actual purchaser, and receives a commission of 5 or 6 per cent. from the stores and 5 per cent. more from the principal.

The simple labour of shopping is distasteful to many women, and they are glad to leave the task to some one else, and to pay a commission for the accommodation. On the other hand, the competition between the leading retail stores is so strong that they are glad to pay something to any energetic woman who can turn business in their direction. Both parties are benefited, and the intermediary (the shopper) derives her own advantage from the transaction.

An occupation related to shopping is that of guide. The services of a professional guide are more generally employed abroad than in America. Middle-aged women with a knowledge of languages, a kindly appearance, some little worldly wisdom and thorough familiarity with the city (Berlin, Paris or whatever the capital may be) are an important aid to the stranger and the occasional traveller.

The income from shopping depends entirely on the volume of the business transacted. The commission is fixed by custom. In some cases, where the purchases are large, the principal may pay a smaller commission than 5 per cent.

*See Also "Society Women in Business."*

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## WORKERS IN GLASS.

IN the glassware industry in America there is not much opportunity for educated women. The occupations sup-



plied to such women as choose to work in the glass factories are those of buffers, packers, blowers, dusters, solderers, sorters, cleaners, grinders, etc., mainly.

The wages paid in these branches of the work which are largely suitable for girls vary between \$3 to \$6 a week. Forewomen are necessary, when many girls are employed, and \$9 to \$12 is the usual weekly salary. Decorators ordinarily get from \$4 to \$7 a week, but this refers to ordinary work. For really artistic work, in the decoration of fine wear, the pay is considerably higher, but there is not much of this work for women in America at present. Women make excellent operatives in the shops where frail glassware must be handled and packed.

Abroad, in some of the glass factories, women are often employed in large numbers, especially in Venice and Murano, cities which have been the homes of the glass-blower for ages. One of the prettiest sights in Venice is to be seen in the shops where beads, bugles, imitation pearls and other glass ornaments are made, and in which scores of girls are employed.





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What women can earn



