



Miss Sara Hallowell Unique in the Art World

What She Has Done for American Artists Abroad in her Singular Capacity as a Paris Jury of One.



MISS SARA HALLOWELL, Paris agent for the Art Institute of Chicago, is in New York after an absence of seven years. Her second visit to the United States since she took up her permanent residence in Paris at the close of the world's fair of 1893.

No woman, perhaps, is better or more happily known to the world's foremost artists than Sara Hallowell. Certainly no woman at home or abroad occupies so unique, responsible, and altogether delightful position as this clever American, whose personality, no less than mentality, is so thoroughly representative of our finest type of progressive, self-supporting womanhood.

Miss Hallowell constitutes today what she has been for the past dozen years a jury of one, through which much of the best work produced by American artists in Paris finds its way annually to the well-known exhibitions of the Art Institute of Chicago. Born and bred in Philadelphia, here has been the life of artistic atmosphere. More than twenty years ago she began going abroad in the interest of Chicago's industrial exhibitions, out of which grew the art section of the world's fair of 1893 and subsequently the permanent Art Institute which confronts so majestically Lake Michigan. The duties and responsibilities of her position are unique. She personally interviews the American painters in Paris, passes judgment on their work, selects the canvases she would have sent to America, then supervises their packing and transportation to this country.

"It has always been my study," said Miss Hallowell, in speaking of the responsibility of the position, "to send

only the best work of the best painters. As soon as an American attracts substantial attention in Paris I endeavor to have his work exhibited at home. Yes, I may say it requires not only judgment and discrimination, but considerable tact and diplomacy. There is always the probability of some one being offended or disgruntled by my choice of a man or his work. Not only are the artists who exhibit to be satisfied, but the officers of the institute, their friends and the public.

"Artists whose pictures are well worth sending over have to be sought," she continued. "Those who seek exhibition are rarely worth considering, since they are liable to do no better work, if they do as good, than their fellow-workers at home. If I were not successful in securing the best that is to be had there would be neither wisdom nor profit in the institute keeping me abroad at such large expense."

The Chicago Art Institute is the pioneer in encouraging American artists in Paris to exhibit at home. It provides most liberally, not only defraying expense of packing and transportation to and from Paris to Chicago, but providing marine and fire insurance as well. For sales under its auspices 10 per cent commission is the annual exhibition there is a \$500 prize.

"In the past dozen years," said Miss Hallowell, "no art has made such rapid and distinctive progress as American art. The French recognize it as a distinctive school. I can pick it out anywhere without catalogue or looking for signature. It is not technique, for as technique is understood and practiced in the old world, Amer-

icans have little or none; it is not subject, for our artists abroad are given to foreign or abstract subjects. It is a subtle, indefinable something that preclaims it American. Rodin calls it 'Breez' Raee!'

"France's recognition of the American school is the splendid sale in the Luxembourg gallery labeled 'American Art.' There are some fifty paintings, including Sargent's 'Carmenita' and Whistler's portrait of his mother—almost enough to give us world-wide recognition.

"There also hangs in the Luxembourg a painting by H. O. Tanner, the first Afro-American, perhaps, to win distinction in art. Prejudice against the colored race as it obtains in the United States is unknown abroad. Tanner is the son of a Methodist clergyman of Philadelphia. The Wanamakers were among the first to encourage his art studies. Tanner paints almost exclusively Biblical subjects. He is widely traveled and has spent much time in the Holy Land.

"Paris, where he excels, is riotous, almost barbaric in its splendor. Tanner is a member of Paris' most exclusive American art club and one of the Paris jury of the Pennsylvania Academy of Fine Arts. He is married to a white woman—a Swede—and they have a little girl, who, while light-complexioned, has the features of the negro race. Tanner came back to America some time ago with an intention to remain, but he found social conditions so unfavorable that he returned to Paris, where his worth as a man and gifts as a painter are appreciated, giving him assured position.

"Another delightful picture in the



MRS. POTTER PALMER. When the Great Rodin is Making a Marble Bust.

Luxembourg," continued Miss Hallowell, "is Richard Miller's two old maids over a cup of tea. Miller has done finer work since, and is rapidly coming to the fore. He is a buckeye, and I am surprised to find his work so little known on this side. He seems destined for great things, and will assuredly some day be widely known."

To Miss Hallowell was reserved the distinction of bringing Whistler's "Mother" to America.

"I did everything I could," said Miss Hallowell, who knew Whistler intimately the greater part of his art life, "to persuade the Art Institute, under whose auspices the picture was exhibited, to purchase it. Strenuous effort was also made in New York by artists who had seen it in Chicago by the Metropolitan Museum buy it, but it was the lover's labor lost. Now the famous picture is the property of France and practically priceless."

While Miss Hallowell's energies abroad are devoted mainly to furthering our painters, she has introduced not a few of the first artists of France to America. It is to her Rodin, the greatest sculptor of France, if not of the age, is indebted for his introduction. Upon that occasion, it will be recalled, the world's fair jury consigned his masterly 'Francesca and Paolo' and 'Psyche and Venus' to an obscure room, where they were guarded under lock and key, lest the public morals be shocked!

Rodin is now at work on a white marble bust of Mrs. Potter Palmer.

"Fond as Rodin is of piquant faces," said Miss Hallowell, "I fear Mrs. Palmer might not appeal to him, but to my surprise he is much interested. He declares Mrs. Palmer's head a fine Roman type, and he has grown quite enthusiastic over it. She gave him several sittings last fall in Paris, and there will be others when she returns to Paris in the spring. I have seen the bust in clay, and it is something wonderful. Flowers are in the hair, as Rodin always has them on his female heads, but in lieu of garlands encircling the bust, as is his wont, he has introduced a splendid opera wrap

out of whose Elizabethan fluffiness rise the beautifully modeled neck and shoulders."

To the jury: "Who is the most distinguished American woman painter in Paris?" Miss Hallowell turned a non-committal smile.

"The art world at large," she said at length, "recognizes no sex in Miss Mary Cassatt's virile brush. Her work is so great that it may be said to be sexless. Aside from her standing as an artist, Miss Cassatt is the only painter on record anywhere who refuses money awards, medals or diplomas. Years ago, when she became identified with that band of impressionists, she ceased to submit her work to juries, maintaining that they are detrimental to the true development of art. Last year the Art Institute awarded to her painting the \$500 prize, which the previous year John S. Sargent captured and pocketed, as had his predecessors, Walter Moreau and Gertrude Melcher. Robert Henri of New York won it this year." (Miss Hallowell sent from Paris the first work of Henri exhibited on this side.)

"The institute," at Miss Cassatt's suggestion, she continued, "turned the rejected prize money over to one of its talented young men now studying in Paris."

"Miss Cassatt likewise refused the \$500 prize recently awarded to her painting by the Philadelphia Academy. What disposition has been made of the money I do not know."

Miss Cassatt is her own severest critic. After several salon exhibits, and long before her present supremacy was achieved, she was astounded to have what she considered her finest picture rejected by the Paris salon jury. Indignant, she wrote Gerome: "I sent

my picture to be shown to the public and not to be judged by a jury. What do you mean by sending it back to me without exhibition?"

Gerome and his colleagues were furious. The audacity of the protesting young American was past belief, and it made no end of a stir in Paris.

When pinned down to the jury's reasons for rejecting Miss Cassatt's picture, Gerome blandly confessed that where so many hundreds of canvases were to be examined, eyes became wearied, senses dulled, and it was impossible for a jury to be always capable of giving a just estimate of the merits of each picture submitted.

The injustice to which hundreds of capable, struggling artists were thus subjected convinced Miss Cassatt of the perniciousness of the jury system. Never since has she sent a picture to the Paris salon or any other exhibition that requires the passing of a jury. It was her American dealer who sent the painting that won last year's Philadelphia prize.

A woman of decided convictions and independent fortune, Miss Cassatt happily can live up to her art ideals. An artist, she believes, should be primarily for the love of it, and not for the opinion or awards of a jury, and sell his work, if he desires, always to the best possible advantage, the highest bidder. The picture—the head of a girl—which Gerome rejected, and about which columns were written at the time, is still in the Cassatt family. It was exhibited in Paris, London, and America, but so prized is it by Miss Cassatt's family that no money can purchase it, and it has the place of honor in their Paris home.—New York Times.

A Collection of Stories Pertaining to Women's Interests

To Drape Windows.

IN WINTER the homemaker's fancy turns not lightly, but earnestly, to the subject of window hangings. Nothing makes for winter coziness and comfort like appropriate hangings. Especially are they important in this day of flats, apartments and closely built suburban houses.

How to admit light to the room and yet screen one's self from the curious gaze of neighbors is always a problem to the housewife.

The bonne femme, or straight hanging curtain, directly next to the shades and stopping at the window ledge, is decidedly the best solution. This single width, broad curtain, which reaches from a rod parallel with the shades roller to the window ledge only, is always hung inside the window frame.

Altho it has long been considered the house furnishing prerogative of the rich woman, it is a curtain which any housewife can make for herself.

Quite generally this curtain is finished at the bottom in three or four scallops, and the center of the lower half is generally inset with a medallion of lace or strips of insertion arranged to simulate a medallion. The ready-to-buy home femme comes in tulle, hobnibt and the higher-priced laces like Renaissance, Arabian and broderie Anglaise, on finest linen inset with filet lace.

A woman deft with her needle can imitate these by buying either scrim or hobnibt by the yard, making a medallion of tulle or antique lace in insertion and trimming the scallops with the material set on in little ruffles, or with ruffles of lace to match the insertion used. With such a curtain the shade may be run up to the top of the window, and plenty of light admitted to the room.

The housewife who cannot afford to buy good lace curtains will welcome the incoming fad for applique scrim effects. This is an inexpensive material and lends itself artistically to the mission furnished living-rooms. A distance from the window gives almost the effect of a flower-stamped chiffon, but at close range it proves to be a mesh not unlike cheesecloth with the floral patterns woven in.

A favorite combination shows terracotta or pinkish roses with soft green foliage. There are also some very pretty conventional designs, including a leaf and glass effect, which is excellent for libraries, dining-rooms and living-rooms. In a room finished with dark wood a peacock pattern of scrim would be exceptionally harmonious. This shows a white ground absolutely covered with a gorgeous peacock feather design in the natural hues, set off by a touch of brown.

These curtains require no trimming in the way of fringe, ruffles, etc., and are generally draped on either side of the window in enormous rosettes. A very effective living-room curtain shows hobnibt of a deep ecru shade applique with arabesques in natural colored linen outlined by a very fine cotton braid. The braid used may be green, brown, red or dull blue, according to the color of the room, and a woman who is quick with her needle can make these by buying the hobnibt by the yard and getting the linen or batiste, or even a natural colored lawn, and appliqueing it in patterns which she can copy from conventionalized designs, such as flowers, crescents, stars, arabesques or cornucopias. The cotton braid can be bought by the bolt very cheaply, and the result will be a very good imitation of an expensive ready-to-hang curtain. The applique can be done by machine, and will stand the wear and tear of cleaning better than if done by hand.

Dinner for Six.

AN INEXPENSIVE dinner cannot of course consist of meat from the best cuts, but a good mutton stew is not to be despised, even among epicures. I am not referring now to a cheap stew where you may come face to face with the slimy, knot, but I am dealing with a stew that is above suspicion, one that you may have picked out and seen weighed in market; what is called in some localities a "sure enough stew."

For this, buy meat from the neck for which you pay 10 cents a pound. For a family of six it will require five pounds—then come the vegetables. It would require intricate calculation to figure out the cost of three potatoes, but we can safely say one penny. Add to this three small or one large turnip, two carrots and ten small onions. If these latter are large, one will be plenty, one soup bunch and two bay leaves. Put these down at 10 cents.

First trim off all the fat sinew, gristle and skin. If you have no mutton or beef gravy in the larder, make some from the scraps cut off of the mutton and whatever bones happen to be in the house. After this is provided for cut the mutton into slices, cover and stew in a pan with a large spoonful of butter. When cooked and nicely browned peel and boil the onions in cold water for twenty minutes, set them aside and pour the water in which they were boiled into the stew pan with the meat. Set on the fire to stew slowly for half an hour, skimming carefully.

When tender, pour off all the gravy thru a sieve and skim off every particle of fat. Have ready boiled the turnips, potatoes and carrots, pour off the water from them and cut them into pieces,

In the Sewing Room.

An artistic bit that has been going like wild fire around the studios was the clever idea of a girl artisan. It is the imbedding of any printed reproduction of a drawing in a plaster of paris cast, and has the effect of the lines being drawn and the color inked into the cast. The first part of the process is to cut the picture out, wet carefully around the edges, and then choose a tray with perfectly smooth surface, of size and shape to form a good backing. You can get plaster at the drug store or the paint shop; the latter place giving enough to make half a dozen casts of one of the former. Mix the powder up with cold water until it is thin enough to pour. Lay your picture face down upon the jappaned tin tray, first dipping it in cold water and smoothing it down. Pour the plaster in all over it to a little less than half an inch of thickness and leave it to harden. Before it is hard imbed in the back a couple of little passepartout hangers. Also loosen it a little at the edges with a knife while it is still the least bit pliable. It will slip out easily when done, and leave a smooth surface, with the appearance of the whole thing having been drawn on the cast. Any of the magazine cover girls reproduce beautifully, and all pictures that are done with bold, sketchy lines take well. It is a good idea to cut out the signature and attach that to the tray in proper position. Small round trays may be hung from one corner. If the tray has been filled carefully along the sides there will be a smooth edge to the cast, but in case of any roughness it should be smoothed off.

Quaint effects are seen in evening dresses, the short waisted and puffed sleeve gown of the first empire being a favorite model for evening and dinner gowns. With this comes in a fashion which is delicately becoming to every face—that of the wired lace bertha. In the paintings of the first empire beauties this lace, upstanding around the open neck, cut wide in front and sloping down to a point in the middle, is seen, and now it is exactly copied by some of the best makers. The opening is cut higher in the back and it is an arrangement which shows off old lace perfectly. If the pattern is one

Care of Silver.

SILVER in winter requires special attention. Gas from coal fires as well as burners tarnishes and discolors it. The sulphur from India rubber is also inimical to silver, so that after the neck of a fruit jar will in a few hours turn a spoon black. Silver not in everyday use should be kept in cases made of cotton flannel or of chamois skin. The latter because more impervious to moisture is best.

The case may be long or narrow, with a strip of silk or ribbon down the center and loops into which spoons and knives are to be slipped.

The open case can be covered with any sort of suitable material. It is to be folded when the articles are in it and kept in a drawer or separate case, together with a piece of camphor gum, which helps to keep silver from tarnishing.

Large pieces of silver require separate

Hints to Help the Busy Girl.

WHEN you buy an umbrella be sensible enough to get a good-sized one that won't permit drippings on your shoulders and skirts.

When you buy a pair of rubbers get girls and get well to do and protect them rather than the strap sandal, which is only of use to women who can pick their steps as they go along.

When you are fixing your skirts over make one of suitable length for a rainy day so that your ankles will not get wet.

Eat suitable food for your luncheon rather than unpalatable things. Choose bread and meat rather than sweets.

Make your room, even if it is but a hall room, pleasant and sweet and have your girl friends in to see you often to enjoy it.

Try not only to say, but to think, what is kindest and most pleasant about people.

Rid your brain of the silly ideas that some special favors are shown to some girls and that there is a clique against you. Watch the other workers and you will be very apt to discover that special favors show result from their being good workers and from their employers recognizing that the one who merits it deserves consideration and praise.

The "Princess" Figure.

TWO years ago, when fashion's vociferous began to whisper of the coming of the "princess" styles, fashionable women shook their heads. The modern figure, they said, would never stand the test of the classic "princess" outlines. But the "princess" gown made its way.

All this time, however, the modistes were only paving the way for the pure and unadorned "princess" gown, and now all the best-dressed women in society are garbed "a la princess," soft, clinging folds of chiffon, velvet, trimmed with sable or chinchilla for outdoor, and pearl white satin, or even silver tissue for the evening.

"We make the figure as well as the gown," was the matter-of-fact explanation put forward by a Bond street dressmaker yesterday. And the statement is literally true.

Princess, neat and padded and quilted, is the secret of the perfect figure under the fashionable "princess" gown. A breastplate of horsehair makes up for the thin bust. The shoulders and hips are thickly padded with the same material. Even the sleeves are moulded into beautifully rounded curves over a couple of thicknesses of wadding.—London Mail.

To Renew Old Carpets.

WORN and faded Brussels and velvet carpets may be made to look like new by redyeing. After the carpet has been cleaned and laid, wipe it off with vinegar water and allow to dry. Prepare a good dye, selecting the predominant color in the carpet, and apply with a wide paint brush. All colors and shades will not absorb the dye alike, so that a design will remain and all worn places will be covered.

Woman "Runner" For Confederacy

DOWN at Port Tobacco, southern Maryland, where colonial custom still prevails and the telephone and the telegraph are still almost unknown, there was buried last week Miss Olivia Floyd, famous thruout the south as one of the "runners" of the "underground railroad."

She became one of the runners in the underground railroad between Washington and Richmond, and altho her place was surrounded and searched several times, so sharp was her lookout and so careful her conduct and so many her resources that the federal troops were never able to catch either her dispatches or convoys of merchandise. She conveyed clothes, money and letters thru the lines from prisoners.

One fugitive entrusted \$50,000 in bank notes to Miss Floyd, she hid the money in the stuffing of a hassock. Federal soldiers frequently searched the house, and even sat upon the hassock ignorant that it contained a fortune. The full amount of this deposit subsequently was returned to the owner.

She assisted many escaped prisoners to pass the line, hiding them in the woods and feeding them until an opportunity for escape occurred, and then passed them across the Potomac. In one of her dreadful experiences her hair turned gray in a single night, and her relatives wondered at this marvelous change.

When colored troops were being enlisted in 1863, some one came to Miss Floyd's home for the purpose of enticing her negroes to the county seat, enlisted them and got the bounty.

Dyeing at Home---How You May Do it Successfully.

DYEING is an art, and like every thing else—like washing, baking and cooking—requires a certain amount of skill and experience.

Many ladies have a strong desire to be able to dye their dress materials at home to any shade they like, and this is a very natural wish when we consider the difficulty that many experience in getting things dyed promptly, and to the exact shade of color they want.

There is also a certain amount of pleasure and satisfaction in doing it at home if it comes out a success, but alas, too often the results are anything but successful. Many women, after a few trials, when the materials have not come out exactly to their mind, have given up the thought of ever being able to dye things nicely at home.

Many people are unsuccessful in obtaining good results for the first time only for the want of a few short, practical hints on how to go about it in a practical manner.

In the first place, no one but an experienced dyer should attempt dyeing. They are very difficult to dye and require specially prepared dyestuffs. The animal fibers, like wool or silk, are readily dyed, as they have a certain liking

for what chemists term "affinity," for color stuffs.

Indeed, they absorb the dye so readily that the fabrics generally come out spotted, or uneven, when not carefully dyed. The materials have absorbed the dye quicker in one place than another, hence the unevenness.

Before dresses can be dyed they should be carefully examined to see if there is any grease, oil or fatty marks. All greasy stains must be removed, either with a few drops of benzene rubbed in or with soap and hot water and a little ammonia. After all such stains have been carefully removed the goods are ready for the dyeing.

The dyestuffs can be obtained from the chemist and are sold in small packets suitable for dyeing small lots of material. Where stitches and sewing can be readily let out it is always better to do so, but by attending carefully to the directions here given this can be dispensed with.

One great mistake in dyeing at home commences at this first stage. Generally beginners just drop in the dye powder to the hot water, give it a stir and

then throw in the materials to be dyed. This method of procedure is sure to end in failure. The correct way to go about it is as follows:

Take a dress, for instance, after all greasy stains have been removed, put it into a large pan or basin in which there is plenty of hot water, sufficient to completely immerse the stuff to be dyed. After it is thoroughly wetted it is lifted out, wrung and laid aside until the dyestuff is put into the bath. Then instead of simply dropping the dye powder into the hot water, it is best to put it into a small bowl and pour on it plenty of hot water. Stir the dye solution thoroughly until every particle is dissolved, when there should be no appearance of spots or specks on the spoon or stick employed for stirring.

When all is dissolved it can be poured into the pan or basin containing the hot water and thoroughly mixed with a stick. When this is done the wet goods are then put in and gradually moved about in this hot dye solution until the proper depth of shade is obtained.

It is well to remember that fast-dyed goods always take a long time to dye. Woolen and silken materials cannot be

wet dyed unless they have been in the dye bath for at least half an hour. Impatience is very often the only cause of failure in dyeing at home. Reporters wish the stuff dyed as quickly as possible, and accordingly put in far too much dye powder, and let the material remain too short a time in the dye bath. It will be found that the addition of a little vinegar to the dye-bath greatly assists the fixing of the colors on the material and helps to dye level.

The common method of procedure by people inexperienced in dyeing is simply to put the dry goods straight into the dye bath. This is certain to make a mess of the thing, but if the hints of wetting the fabrics previously, and carefully dissolving the dyestuff be attended to, then any one should be able to do a little dyeing at home for themselves.

In the water until the latter is lukewarm. Squeeze the gloves hard, and throw them away. Dip lace in the liquid and leave it in for one hour. Shake and gently pull out. Hang up to dry, fold and lay under a heavy weight for a week. The kid, as well as dyeing, adds stiffness to the lace.

To dye feathers green take one ounce of verdigris, one pint of gum water; mix them well and dip the feathers into the mixture, shaking them well about in it.

To dye straw hats black boil them for three or four hours in a strong liquor of logwood, adding a little green copperas occasionally. Let the hats remain in the liquor over night, then hang out in the air to dry. If the black is not satisfactory, dye again after drying. Rub inside and outside with a sponge moistened in fine oil.

To dye a woolen shawl scarlet use half an ounce of cochineal, half an ounce of cream of tartar, and two and a half ounces of muriate of tin. Boil the dye, and put in the shawl. Work briskly for about a quarter of an hour, then boil for an hour and a half, stirring slowly while boiling. Wash in clean water and dry.