AN ALLOWANCE FOR GIRLS.

"There is not much in giving girls an allowance," said the wise mother, "if you wish to bring them up wisely and well. I was advised to do that a number of years ago by a member of a large family of girls whose mother had brought her children up in that way. I began immediately, and it worked like a charm.

"My girls were young then—only about twelve—but I gave them so much a week with which to dress, keep for pocket money, make any presents they wished to, in fact, for all their general expenses. Of course I advised with them at first, and I do yet; I always have my eyes open and remember things that I see that it will be advantageous for them to get. But I do not ask them to buy to please me. The clothes they buy they must wear, and they can use their own judgment. If they set their hearts upon something that I consider foolish, very well; I have nothing to say. There is no way in which they will learn as well as by experience.

"My girls have pretty clothes, they are always well dressed, and they have for an allowance—no one would ever guess how much—$1.50 a week. They have had $2, but this is a time of financial depression. The dressmaker's bills I pay when they are obliged to have a dressmaker, but I have not found, as a rule, that we can do better by buying street gowns ready made and having them altered to fit. Underclothes are also bought ready made, if it is less expensive, and the girls do not have to waste valuable time in working on them. It is possible to buy at a very reasonable price untrimmed garments to which can be added at home a little trimming.

"They look around for some time before they buy suits to get something that is pretty and stylish and reasonable in price. Frequently these are bought at the best shops. But you should see some of the hats that have come from Grand Street, and, best of all, hear how much they cost.

"Just now one of my girls is to have a pretty Summer gown made. She decided that she could get the most service from a taffeta silk. She has bought one of a rather dark shade and a subdued pattern for 59 cents a yard. That was not at one of the bargain counters. Standard patterns like this gown of hers are not to be found on bargain counters. She will have a soft little front of liberty silk that cost not much more a yard, and she will have a pretty gown. There will be a dressmaker to give it a good style, but she will be assisted in making it.

"Sometimes when there is a suit to be bought or something that needs considerable ready money the girls will borrow of me, perhaps $10, but they always pay it back, every cent. And they do not have a large allowance made up by many gifts. Occasionally there may be a little present of money, but it is always for some very good reason, as when, perhaps, a girl has been graduated from school with high honors, and then it is not a large sum.

"The girls have taken courses in sewing and they can sew beautifully. Of course, when they are in school there is no time for it.

"But the general effect I find is excellent. It gives the girls self-reliance, they understand the value of money, and they learn to take care of their clothes. If, when the servant is out, they are going to the kitchen to wash dishes they do not wear their best gowns. And it is a great relief to me. I am quite free from care.

"People say that this is not possible, but we have proved that it is. All my daughters' friends are anxious to be put on an allowance as they are, and the mothers object. They say that it would not be possible to dress on such a small sum. My girls do it and are greatly gowned. They are able to make presents to their friends, too, out of their allowances. But they do not waste their money.

"I always teach in the ears together I pay the expenses. And I pay the car fare if they go to the stores. They understand this, but they learn not to make any foolish blunders.
MRS. GERTRUDE KASBEIER, for the last four years a student in this Department, has won one of the $50 prizes offered by The Quarterly Illustrator, in its January number, for the best photograph of a draped figure in Greek costume, which should combine an artistic pose, artistic accessories, and general excellence in composition.
OUT AND ABOUT

NEW YORK'S NEW ARTIST IN PORTRAIT PHOTOGRAPHY.

Miss Southwick Tells of Mrs. Kaeber and Her Work—Photographs That Are Revelations.—Inter 8c Club—Unity Whistle—Washington-Crane Wedding—Other News.

If the mountain will not come to Mahomet, at least Mahomet has the privilege of sometimes going to the mountain. So far as the purposes of art culture are concerned, New York is nearly as remote from Worcester as Paris or Munich; but sometimes members of our local art colony take the journey to the art centre of the country, and when they do, they do not infrequently are willing to share their experiences upon their return with the stay-at-homes.

The account which follows of a brave woman and a real artist who, through sheer force of artistic initiative and insight, has made herself “the thing” in New York today, will, we are confident, be read with interest:

A few years ago, in a little town in France, the writer met among a colony of art students, Mrs. Gertrude Kaeber, a most interesting woman. For pastime, she amused herself with photography. She took artistic pictures of the people, and when they do, they do not infrequently are willing to share their experiences upon their return with the stay-at-homes.

The inference is that the average person likes an average photograph, with its pleasant-surprising expression, its smooth finish, and its eradication of character lines in the face. The little collection of photographs collected in the Pratt Institute Library, and which was mentioned in The Standard Union of Monday last, is worth more than casual mention, since it is characterized throughout by artists and individual treatment. Mrs. Gertrude Kaeber, who made the photographs, and who was an art student at Pratt’s for several years, gave some interesting points in speaking of her work. Some outdoor French views are shown, but she has been most successful with the heads and single figures, and to this line she intends to give her chief attention. She said that she used the camera in an earlier period of her art studies, but was advised by her instructors to give it up, as they thought it interfered with her work. When she was preparing to go abroad with the class of students under Mr. du Mond some years ago, she discovered, at the last moment, face in her trunk into which her camera fitted, and thus put it in her case. While abroad a little photograph which she took of her daughter secured a number of the students that she was asked to take other photographs which she took according to her own ideas. The students were in sympathy, and she was most happy in the freedom of artistic arrangement. There is an atmosphere of old portraits. It would be interesting to see what might be, rather than the photograph. In these pictures there is something in the principles of Kaffaelli which was mentioned in ‘The Standard Union’ as having been shown, but she has been most successful with the heads and single figures, and to this line she intends to give her chief attention. 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It is a large front room in an ordinary dwelling house, simply furnished, and suggesting the studio of an artist, only a few chairs, a lounge, an old mahogany desk, a small choice of pictures or prints, a screen or two, draperies of the most delicate to the deep, dark shades which suggest a Rembrandt. Her studio is most unlike that of a regular photographer. It is a large front room in an ordinary dwelling house, simply furnished, and suggesting the studio of an artist, only a few chairs, a lounge, an old mahogany desk, a small choice of pictures or prints, a screen or two, draperies of the most delicate to the deep, dark shades which suggest a Rembrandt. Her studio is most unlike that of a regular photographer. 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SOCIETY WOMEN POSE.

A Collection of Quaint Pictures on Exhibition at the Pratt Institute.

OLD MASTERS' METHODS FOLLOWED.

Mrs. Kasebier is an Exponent in a New School of Photography.

Since the opening of the Pratt Art Gallery in the new library building a year ago there have been many exhibits, all coming under the head of the picturesque. None that can compare with the pictures that the past week have adorned the gallery walls. Examples of Rembrandt, Raphael and Rembrandt fill our everywhere but that the belles of Brooklyn posed as the originals is a fact that escaped the many, it is not to be wondered at that they did, for it would take something more than mere hobby acquaintance with the originals to have detected under flowing hair, loosely hung gowns and a unique arrangement of lights any of the well-known society girls of the Hill. Yet Miss Dickerson, Miss Ripley, the Misses Baldwin, Mrs. Lanzetelle and Miss Malley are all there.

After a close inspection of the photographs it is discovered that instead of genuine copies of the masters only their methods have been copied, and those resolved themselves into the primary rules of art. The exhibition was a study of composition, the first rule enforced, after that the complement of lines is observed, and as a result "even a homely girl looks beautiful," enthusiastically stated an art student who was doing the gallery.

Art students found many points to admire and the embroidery lover as much fun in the live exhibit of old master worshipers as in the still exhibits on the wall.

The artist who is responsible for this exhibit is Mrs. Gertrude Kasebier, until recently an art student at Pratt Institute, who by a sort of necessity, led Mrs. Kasebier to apply her knowledge of art to photography one year ago. Fortunately for photography she immediately began to study the subject more seriously, to a real artist she last year welcomed Mrs. Kasebier into a new school. Possibly the fact that the amateurs factor absolutely ruled out the commercial subject entirely, the pictures have helped warm the boston heart, the trolley women are those built on artistic lines. Art is definitely a value as well as being valuable to pictures. Is an absolutely blank term to the outside world, but to those who observe the picture of Isaac Howland cannot but be impressed with the excellence of the subject. The exposure to the public of the exquisite bistro of the white satin effect is entirely forbidden by the professional photographers.

Mrs. Kasebier says: "I study my models sometimes two or three hours and generally the negatives are not satisfactory until I think of them. I never rework them, but just work on and I do them, just as I want it. Wrinkles, freckles, all things that are supposed to make a portrait a failure: combination and harmony are two things that look for and that look for only the more the model will soften up until you will say make them look lovely.

Then Mrs. Kasebier illustrated her idea with the picture of a maid who sat and on top of a china painted chair. The girlie about her was so described, and the curve of the neck of her gown and her. beautifully modeled chin a mouth. Another example of the few prints examined artistically was demonstrated after the Italian school. A mass of hair fell loosely over her shoulders, finally the braids of the Italian school were tried and the effect was much more satisfactory. That one must be educated to appreciate the beauty of the result is demonstrated by the prints produced at the exhibit.

The expression in many cases has been notably lovely but the expression in many cases has been considerably. The result of the studio en face of the old masters as a rule is not the more beautiful, just a different question, and on it will depend much of the success of this new school.

BROUGHAIRS' DARING RAID.

Get Into a House Through the Septic and Carry Off $400 Worth.

Capt. Corwin and the detectives of the 8th Avenue patrol station are still investigating the daring burglary committed in the residence of Mrs. Hesse, No. 167 Ross street, Thursday evening.

The burglars gained access to the house by forcing open the window in an unoccupied house at No. 159 Ross street. Then they proceeded to the roof of the house and went to Mrs. Hesse's house. They forced the external open and gained entrance.

The family were in the basement at the time. Mrs. Hesse's son heard footsteps on the floor above and on making his way to the roof, the burglar was in the house. He called to the police and they arrived. A family of policemen shortly afterwards arrived at the house. The entire neighborhood was aroused. The police searched the house and went to Mrs. Hesse's house. Then they proceeded to the roof of the house and went to Mrs. Hesse's house. They forced the external open and gained entrance.

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WOLF ACKNOWLEDGES NO SHORTAGE.

The experts of the Department of Agriculture have completed the compilation of the account of the Second Census of the United States, which John Potter was President. They found a shortage of 2,000,000,000 of the cattle. But Mr. Potter was not to blame for the shortage. He said Mr. Potter was not to blame for the shortage. He said, "I am not responsible for the shortage."

ACCUSED OF POLICY-DEALING.

Charles Keller, of No. 190 South street, was arrested just this morning on a charge of carrying tally policy slips in Martin Hotel a saloon at that address.

THE NEW PHOTOGRAPHY.

Artistic Portraits with the Camera Shown at the Photographic Society's Rooms. In the rooms of the Photographic Society, 10 South Eighteenth street, there was an exceptionally interesting collection of portrait student, made with the camera. The group includes about 100 prints, made by Mrs. Gertrude Kasebier, in her photographic new school, and for Allen Drew Cook, of this city.

The work of Mr. Cook will appeal to the photographer on account of his artistic treatment on strictly legitimate lines, but the effects obtained by Mrs. Kasebier, while secured in other ways, will delight the artist immediately. Mrs. Kasebier seizes upon and makes the most of every effect that the camera can produce. She places the model in a place that the camera can produce the best results, and the effect is a true one.

True, there is no photograph that can be made to look like a real picture, but the selection of a subject for a photograph causes the defect to be forgotten. Some of her best work in the exhibition is to be seen in the room of the Photographic Society, and grace and knowledge of composition are selection by photographers.

Mr. Cook's work is in a slightly different line. He tries not so much for the effect obtained by Mrs. Kasebier, while secured in other ways, will delight the artist immediately. Mrs. Kasebier seizes upon and makes the most of every effect that the camera can produce. She places the model in a place that the camera can produce the best results, and the effect is a true one.

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ARTISTIC PHOTOGRAPHY.

Exhibit by Mrs. Gertrude Kasebier at Pratt Institute.

The exhibition of photographs by Mrs. Gertrude Kasebier, which has been under way at Pratt Institute for the past week has attracted considerable interest not only from an artistic viewpoint but also because to the initiated it was known that the models for some of the portraits were well known society girls, although likeness is not as pronounced as in ordinary portrait painting. Mrs. Kasebier aims to produce the effect of light and shade in her photographs of the style of painting by the old masters and composition, effect of costume and expression of features is the effect in view. Mrs. Kasebier is a former Pratt Institute pupil who possesses ability in photography and has been developing her talent along the line of what is termed artistic photography and the present exhibition is intended to show her progress in this direction.

THE STORY OF A COUNT.

He Was Russian and He Tried to Marry a Little American Girl, but Without Success.

This is the story of the shirtless Count, or the nobleman who did not marry the American girl.

The Count was called him the shirtless Count when one of them discovered one day that underneath the big Lord Fauntleroy tie that he wore there was woolen underwear with nothing to be seen of the white starched article which the American considers necessary upon most occasions.

"Of course," said the relative abroad, who has a respect for blue blood, "of course he wears only the hygienic wool. All noblemen over here dress in that way when they are traveling, from the Prince of Wales down," and she closed her mouth with an expression of decision which implied that he would not marry the little American girl.

The family was going abroad, and the little lady of the story was to study music. She was only a little lady, sixteen and a half, and had not yet a child in short gowns," mamma said; so, if the Count on the steamship, who was a Russian of distinguished family, was pleased with her music and enjoyed having her play with him, mamma was willing. Was she not there all the time? So it became a feature of each day's programme that the Count and the little American girl should play for the amusement of the passengers. The Count was enthusiastic. Such music! Such genius! He was an artist himself in music and he would appreciate. "The Count appears to be a great admirer of your daughter," said mamma.

"Nonsense," replied the mamma indignantly. "She is nothing but a child and how could she, in pertinence, refuse? So she played on; but it was a great relief when the enforced musical seances were closed. Mamma and the children said a last goodbye to the passengers, Count and all, and specially forgot all about the little Miss American.

That was until visiting a cathedral one day. There was a delightful old German shop on the shipboard, and the Count, very glad to see the "little Messieurs" again.

That surely was the last of him, but Germany had been reached, and the family had settled down with the grandparents of the family, when who should appear one day but Miss American, who looked just exactly like a distinguished patron, who had visited his house upon many occasions. A Russian Counts and mamma were met with the same Russian Count, and mamma was abc...
Mrs. G. E. Kasebier Dead at Age of 82

Widely Known Photographer
Was a Pioneer in Artistic
Use of the Camera.

HAD FIFTH AVENUE STUDIO

Winner of Foreign Decorations
Had Retired Seven Years Ago
—Studied in Paris.

Mrs. Gertrude E. Kasebier, a pioneer of artistic photography in the United States, who had been a leader in her profession in this city for thirty years, died yesterday at her residence, 123 Waverly Place, succumbing to a general weakness incident to her age, 82 years. She had been ill for three weeks. Her husband, the late Eduard Kasebier, of New York and Wiesbaden, Germany, a manufacturer of shellac, to whom she was married in 1874, died twenty-five years ago. Three children survive, Frederick W. Kasebier, Mrs. Gertrude Elizabeth O'Malley, and Mrs. Hermine Mathilde Turner. The funeral service will be held privately.

Born in Des Moines, Iowa, of old stock on both sides of her family, Mrs. Kasebier was a daughter of John and Munsey Stanton. As a child with her parents she crossed the plains in a covered wagon, and she remembered all her life the excitement of the journey, the pursuit by the Indians, and the hardships of the long trail. Her father became the owner of a gold mine in Leadville, Colo.

The daughter early felt a call to the arts and undertook a special course of studies in art subjects at the Pratt Institute in Brooklyn, later supplemented in Paris. The possibilities of a more esthetic treatment of photography occurred to her and she went to Germany to study the technique of the camera and the photographic studio.

During most of her active career Mrs. Kasebier had a studio on Fifth Avenue, its location advancing uptown with the trend of the city's development. She retired seven years ago.

Her work, which was recognized as in the foremost rank by students of photography here and abroad, brought her decorations from governments and many at expositions held in Europe, America and this country.

Permanent exhibit of her photog.