

PROTECTING AMERICAN GIRLS STUDYING IN PARIS

MRS. WHITELAW REID'S CLUB AT THE FRENCH CAPITAL FOR ART STUDENTS



Mrs. Whitelaw Reid, Founder of Club

PROTECTION for the girl of the United States, studying art in Paris, has been provided through the philanthropy of Mrs. Whitelaw Reid, and at the American Girls' Club in the French capital the old conditions that made it an actual peril for a girl to be there without a chaperone have been done away.

A hundred writers in articles which unfortunately dealt only too truly with the facts, have given a warning note to young women who planned to prepare themselves for art work by a course of study in Paris.

The pitfalls were pointed out, and undoubtedly they existed in sufficient number. Pathetic cases were instances of girls whose ignorance had made them unfortunate marks for the designing.

But for actual corrective measures nothing was done until Mrs. Reid, wife of the present American Ambassador to the court of St. James, took up the matter.

Girls now comfortable at the American Girls' Club, 4 Rue de Chevreuse, in the heart of the Latin Quarter, regard Mrs. Reid as their patron saint, and properly so.

The club which she placed there is no longer an experiment, but it is being constantly enlarged, and its scope is increasing so steadily that it will in a few years be twice the size it is now.

It was while the Reids were in Paris at the American Embassy that the attention of Mrs. Reid was first attracted to the need of such an institution as has been brought to the present remarkable success.

It frequently happened that girls in financial difficulties or otherwise involved in the variety of difficulties that can come to a young woman far removed from the protection of her own home circles, came to the United States Embassy for aid to get home or for assistance of other kinds.

The attention of Mrs. Reid was directed to a number of such cases, and her practiced eye immediately discovered the cause of the trouble.

The girls lacked a circle of proper sociability. They lacked association with young women of their own ideas and ideals. She must get them together.

As wife of a prominent American diplomat, as a woman of means and social distinction, it was not hard for Mrs. Reid to accomplish most anything she desired. In fact, no one better equipped for the work could have been found.

The percentage of students was not as great then as it is today, for now it is said that not less than 2000 girls are studying art in various forms in the different schools and conservatories. But the number was not less than half as great, and the occasion for action vital.

Mrs. Reid interested Mrs. William Newhall in the project, and the two women quickly found a suitable building on the Rue de Chevreuse, between the Boulevard Montparnasse and the Rue Notre Dame des Champs.

leased for a term of years, overhauled, put in a thoroughly sanitary condition and opened not only to students, but to all American women residing in Paris, as a club.

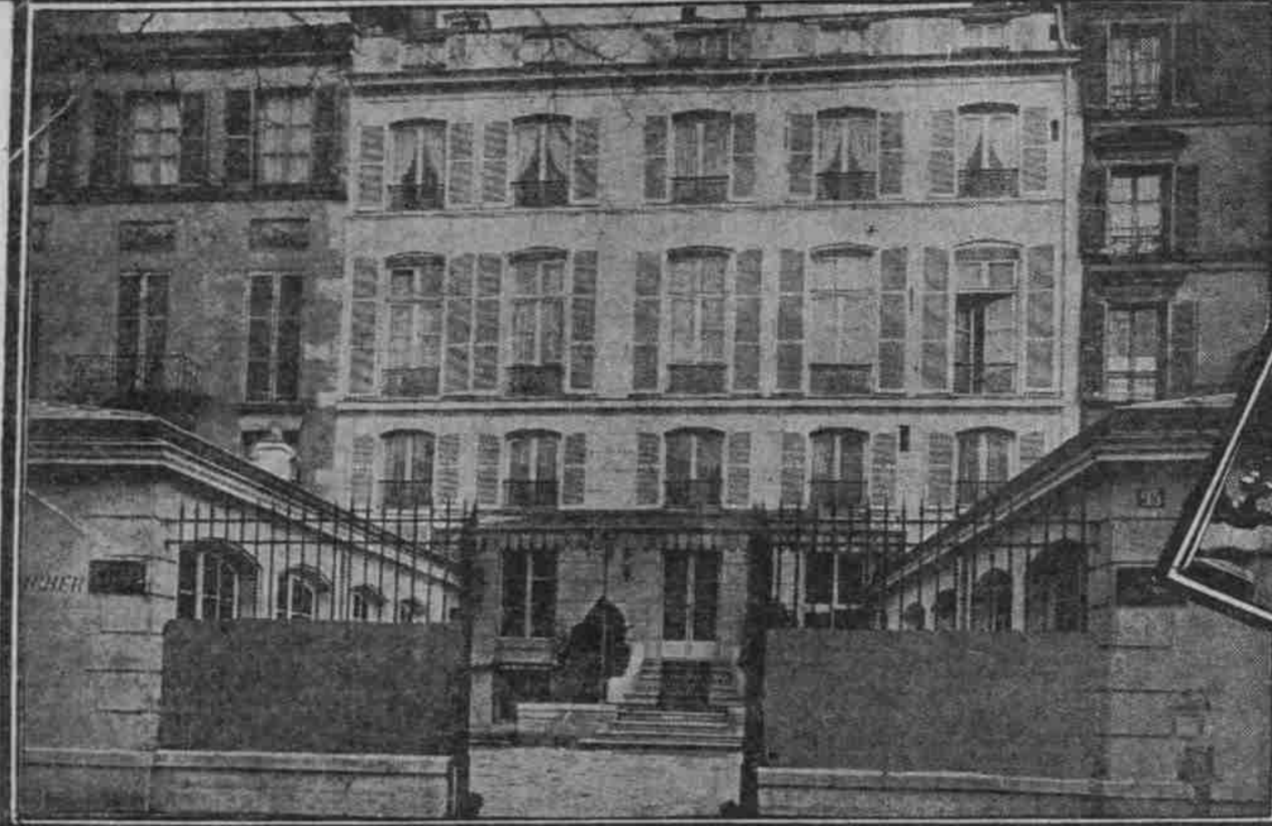
The response showed how much such a reform had been needed. American girls welcomed its many advantages. Leaving the protection of stuffy garrets and draughty studios, it meant a whole lot to come into the comfort of the handsome new clubhouse.

Unpretentious externally, the building stood as the very last word in comfort inside.

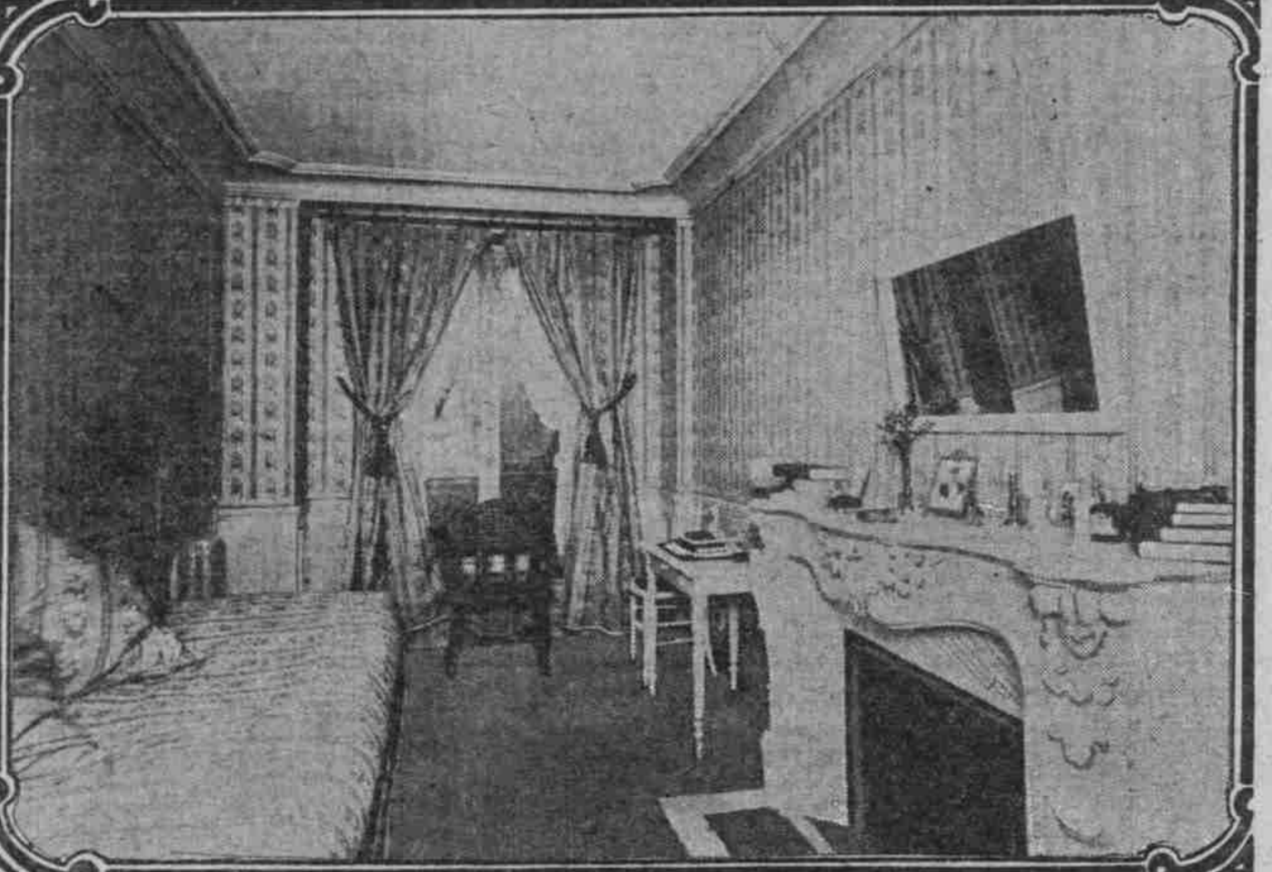
Built in the usual form of French houses with three sides forming a hollow square about a large court, the fourth side opens into a delightful garden at one end of which has been built the chapel of St. Luke's Church of the Holy Trinity, The American church in the Avenue Alma.

On the first floor are several cozy parlors and a large reading-room, the latter open from early morning until 10 o'clock at night. Besides this, the leading French, English and American papers, the leading current magazines are supplied here, and the crowded shelves contain a host of art reference books and varied other reading matter, both instructive and entertaining.

Two especially valuable features of the library are the departments devoted to French literature and French art. At first the use of the library was restricted to students, but now any woman in Paris is welcome to enjoy its privileges.



EXTERIOR OF AMERICAN GIRLS' CLUB, PARIS.



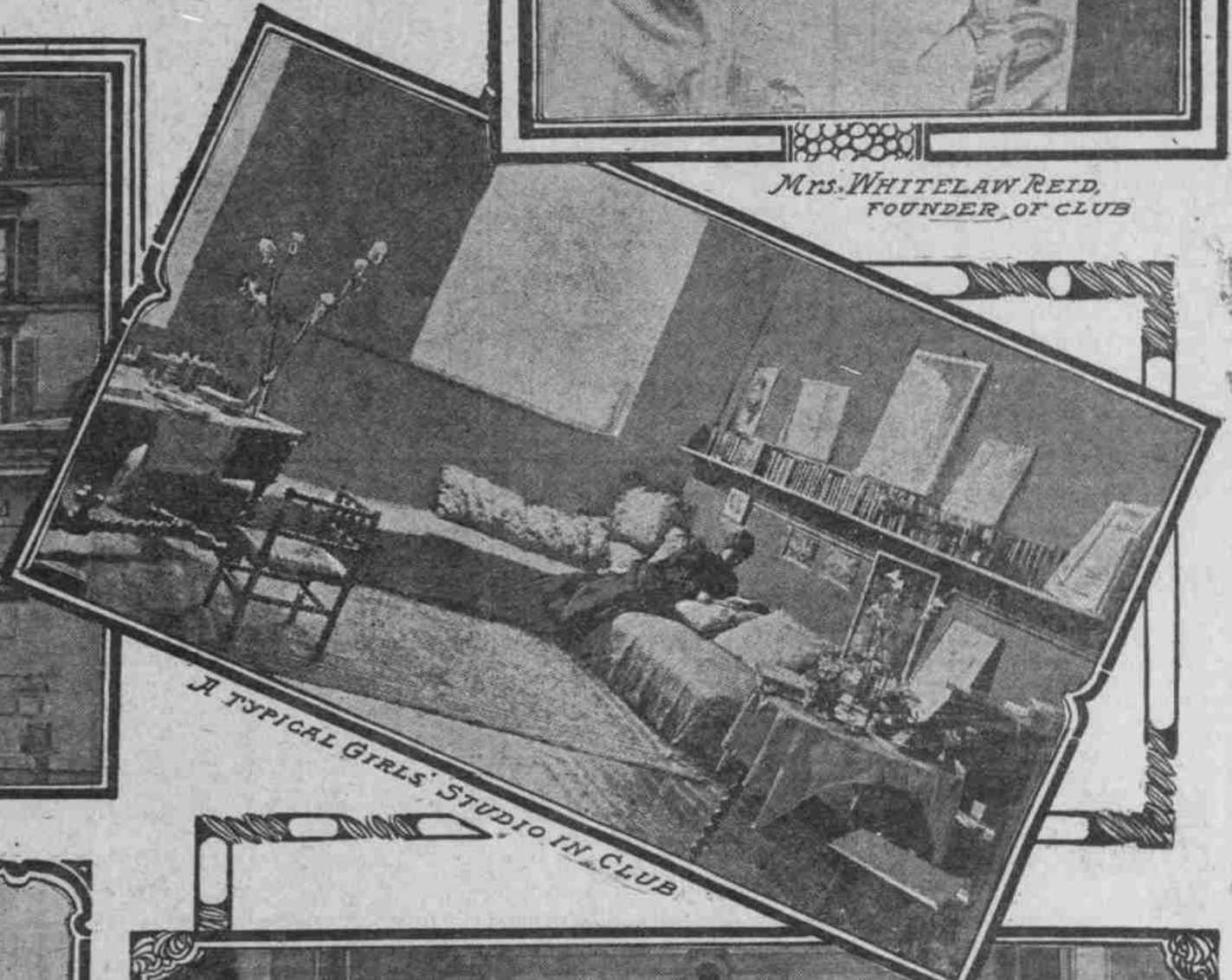
BEDROOM IN GIRLS' CLUB

It is a place for meeting and for sociability for those who by reason of their unfamiliarity with the language and the people of the country must otherwise be lonely and handicapped by their ignorance.

The bureau of information is another important feature of the work that has done all kinds of good to those who use the club. It is conducted by Miss Jeanette Moffitt and her assistants. They can tell you anything, these skilled ladies. The addresses of stores either in Paris or at home in the States, how to find the missing friends or relatives, where this teacher is located and what his prices are, who is best for this or that special course of study, information as to theaters, operas, concerts, points on how to travel from Paris to various points, what it will cost and what comforts can be expected, in short everything that could be of value to a girl far from home is within the scope of this most skilled department.

The main desire of the girl in Paris is to get a mastery of the tongue. She is not in the capital a day before she sees the vital need of this study, no matter what special line she may be pursuing. The club acknowledges the importance of this demand by having French lessons nightly at a nominal charge of one franc.

The restaurant prices are very cheap, and it is possible to get a most delightful dinner for two francs. There is also a studio for the use of girls who prefer to work independently, yet have not attained to the wealth necessary to have their own studios.



A TYPICAL GIRLS' STUDIO IN CLUB



DINING ROOM

The American Woman's Art Association holds its annual exhibitions at the club, and they are ever the magnet for drawing big crowds to the quiet looking old building.

The fourteenth exhibition of the kind has been held only lately, and in the course of the years that have passed many an American girl artist has had

the delight of selling her first canvas and getting a start through attention directed to her work at one of these annual exhibits.

Holidays are celebrated with greatest merriment, in fact the club is a constant cure for homesickness. Many a successful American girl returned in victory from the capital has admitted

that she would not have been able to keep up the fight but for the courage and comfort that came to her at the club.

Mrs. Reid has kept in close personal touch with the work and continues by many graceful acts to help make the path of art in Paris easier for young women.

INNOVATIONS IN LINCOLN CENT

Some of Its Features Found on Pennies of Long Ago; Changes in Inscriptions.

THE new Lincoln cent shows more innovations than any other United States coin that has appeared in recent years in both design and inscription, and yet some of its features are only revivals of details used on coins when the country was in its infancy.

In adding the motto "E Pluribus Unum" to the Lincoln cent a time honored device is once more restored to American copper coins. The copper cents of several of the states of the Confederation bore this motto; in fact they were the first coins to show it. Among these states were New York and New Jersey, the motto first appearing on the cent of the latter state in 1786 and in New York in 1787.

The old five-cent nickel piece with a shield on the obverse bore the motto, and when a change in design was contemplated in 1852 the designers placed the motto over the head of Liberty, which was like that on the nickel now in use. The motto was discarded when the new design was adopted in 1852 and was replaced by a circle of 13 stars.

On one of the reverse designs made at the mint in 1852 the shield bore a large Roman numeral "V," surrounded by a wreath, and at the top was the motto "In God We Trust" in very small letters. This design also met with disapproval, and when the new nickel was adopted it was found that the motto had been altogether abandoned, its place being taken by "E Pluribus Unum."

Another return to the form of old days was the placing of the title "United States of America" on the reverse of the cent instead of the obverse, where it had been for so many years. All the large copper cents showed the title on the reverse. It was transferred to the obverse when the Indian head was adopted in 1858.

The cent has not seen many changes of design when one considers that it has appeared more regularly than any other United States coin, having made its appearance each year from 1793, the first year of the issue, up to the present time, with the single exception of the year 1815.

The first design showed a head of Liberty facing to the right, with loosely flowing hair; the word "Liberty" in large letters above and the date below. On the reverse was the inscription "United States of America," and in the center the words "One Cent," surrounded by a circle of 13 links. This chain design did not meet with favor, and in the same year the wreath design was adopted in its place, which in general style was con-

tinued until the old-fashioned large cent was discontinued in 1857. Another form of the wreath was used on the white metal cent of 1857, and the inscription "United States of America" was placed around the representation of the flying eagle on the obverse.

In the latter part of 1793 a Liberty cap and pole were placed alongside the head of Liberty, which style lasted until 1795, in which year the lettered edge was adopted.

In 1798 the same general form was continued, the cap and pole were omitted and the hair of Liberty was tied with a ribbon, the bust being partly draped. From 1797 until 1807 no material change was made in the design of the cent, but in 1808 a radical change was made in the obverse design.

The head of Liberty was now faced to the left and represented with bound hair. On her forehead was a diadem inscribed "Liberty." Around the border appeared thirteen stars. This design lasted until 1816, when a new style of Liberty appeared, not quite so handsome as its predecessor.

The latter design with minor alterations continued in use until 1837, when the flying eagle design was adopted. The latter continued for two years and then the first of the Indian head cents appeared in the latter part of 1858. This was the design of Mr. Longacre and has been used continuously up to the present time with slight modifications.

The Indian head on all the coins of this design have faced to the left. The head of Lincoln on the new cent faces to the right. This is in accordance with a long established custom among coin makers of placing the head of a new coin in the opposite direction to that of its predecessor. Whether this was done intentionally or not in the case of the cent is not known. The custom is said to have originated in Europe, the head of the living sovereign always being placed in the opposite direction to that on the coins of his predecessor.

A Lesson in Duplicity.

W. H. Ridgeling in McClure's.

One night I sat at the right of Lord Randolph Churchill, who was only one chair removed from the host, and the conversation between them turned on the difficulties of public speaking. "Have you ever been embarrassed by finding that after telling your audience there were three points to which you particularly wished to call their attention, and after elaborating the first two you could not remember a word of what you meant to say on the third?"

The question was asked by the host. "Yes," Churchill replied; "that has happened to me more than once, but it never gave me any trouble. I found an easy way out. Gentlemen, I have said to them, 'I told you that there were three things which I desired to emphasize. I have mentioned two, but I have not mentioned the third, which I have not time to mention. I appeal to your intelligence. Is it necessary for me to go any further; to waste any more of your time or my own on a

Tarif Alphabet.

St. Louis Times.

"A" stands for Aldrich, "B" for his bill, "C" for consumer, known, too, as "oil," "D" is for "downward," so, not for down, "E" is for "easy mark" getting a slam, "F" is for "faithful," and "G" is for "goals."

"H" is for the fellows who rolled up the votes. "I" stands for "hidden," and "J" for the "J" of the joker, just covered a bit. "K" is for "kick," and "L" stands for "leather." "M" is for the "M-a-a" of Neise the belt-weather. "N" is the "neck" where the consumer gets his. "O" is his outcry when he's arisen. "P" is for President, "Q" for his quarrel. "R" is for "revulsion," and "S" for the snarl. "T" is for "Teddy," was across the sea. Thinking of William and bursting with "glee." "U" is for "unrighteous," and "V" is for "vain." "W" is our wrath, which we're feeling again. "X" is "spanes," and gosh! how they swell. "Y" is the consumer, "Z" is for yell. "Z" is for "Zebedes," his children were Had Aldrich lived then, Zeb couldn't have had any.