

## ARTISTIC BATHROOMS.

THE BATTLES OF CARACALLA OUT-DONE IN SPLENDOR AND RICHNESS.

Magnificent Appointments—Rich Marble and Mirrors—Delicate Accessories in Silver and Costly Porcelain Deemed Necessary.

Special New York Letter.

The time worn joke about Saturday night being bath night will have soon to disappear altogether even from the minstrel-vandeville repertoire. Bathing and bathrooms are no longer a luxury, but a necessity for every one, and it is as much part of the daily routine of life to take a bath as it is to eat breakfast.

The fittings for bathrooms are quite in keeping with the other luxuries of our modern civilization, and extremely handsome and artistic, as well as useful, are they.

The sponge, while naturalists call upon us to admire its wonderful fashioning, is, to say the least, a very mundane object, but in these fin de siècle days its mundanity is relieved to a great extent. No longer is it suspended from the nearest faucet or some convenient nail by a string, or placed in what looks like an inverted filigree toast rack. It is placed in a broad, shallow silver dish, with a wooden bottom.

In every well regulated bathroom there is always a silver powder box, but of giant size, in which is fitted the immense powder puff, with silver top, which monsieur, no less than madame, considers necessary to use after the bath.

Many women prefer china to silver for their bathroom appointments, and dainty and beautiful in the extreme are many of the designs. The three cornered jar that fits on to the tub at the end is a great convenience and is really a thing of beauty, made as it is often of some valuable piece of china. Still with porcelain tub and silver pipes and faucets, the silver dishes harmonize most satisfactorily.

The beautiful bathrooms in many of the new private houses have been repeatedly described, and each new house has of course some new and some luxurious design to show, but there are two or three it would be difficult if not impossible to excel.

The bathroom in the W. K. Vanderbilt house opening off Mrs. Vanderbilt's room is all glass. Square bevelled mirrors, fitted into one another, form floor, walls and ceiling. The glaring effect is entirely transformed by the painting of a dogwood tree, which starts in one corner and spreads its branches, covered with blossoms, over the entire room. The tub is of white marble, a most perfect block. The ewers, basins and all appointments are of silver and cut glass. Nothing more luxurious or expensive could well be devised.

Cut glass ewers and basins are exceedingly handsome, but there are many beautiful designs in china, and in country houses these are much more desirable. The glass requires great care in the handling and the cleaning. Still, that is scarcely a point to be raised, as



LUXURY IN PLEASANT FORM.

people who use such things have a corps of servants. Very handsome majolica basins and ewers in designs far removed from the ordinary are also possessed by some women having artistic tastes.

In these days of luxury it is very comforting to people of small means, who take the trouble to find out the way, to know that within their reach lie many of the luxuries supposed to be only for the very rich. A bathroom of bevelled mirrors, with marble tubs, or even tiles and porcelain tub, is something very few can attain to, but a most comfortable and satisfactory bathroom is quite within the possibilities of every one. Almost all houses now have the open plumbing, which includes a tub set on legs instead of being inclosed in a wooden coffin. This tub may be of any material, and by the use of white paint be transformed into a thing of beauty. The old iron pipes can also be transformed by this same paint. True, the paint does not wear as well as heart could wish, but it can always be removed at a very trifling expense. Blue and white linoleum, blue and white tile paper, a Japanese rug in blue and white, and a set of blue and white toilet china produce most satisfactory results.

The galvanized iron, enamelled with white paint, wash hand stand is a new fashion and a very good one. They are in accord with the open plumbing, being without closet or drawer. They always look delightfully clean and fresh and are easily kept in order. If it were not for the veining it would be difficult at a distance to discover they were not made of marble. On them are used china or cut glass toilet sets, but the china is more suitable. The stands are extremely nice in the country, and a bedroom furnished with bedstead of enamelled iron and stand of this description, with handsome dressing table, is always delightful.

Nail brushes and tooth brushes have not kept pace with other things in the race for luxury. They are made with silver handles, but in the most luxuriously fitted up bathrooms are generally to be seen of very much the same pattern as the plainest.

## RAIN COSTUMES.

Properly Clad Women Can Face the Weather's Worst Elements.

Now that it is the fashion to go about in rainy weather, it is absolutely necessary to know how to costume one's self fitly for rain or snow. It is quite a new fad, this of not paying any attention to whether the day be fine or stormy, but where a few years ago a woman in the street on a rainy day was quite a rarity, now there are just as many to be seen as there are men. The outdoor sports have, of course, a great deal to do with this, for the women who stayed at home soon found that they were far behind in the race, and one and all set their wits to work to devise how to go out and stay out in pouring rain without, in consequence, catching a fearful cold.

A well gotten up woman shows to particularly good advantage on a dull day. Dragged skirts and wet clothing are most depressing, but for these there is absolutely no necessity if only pains be taken to provide one's self with a proper outfit. There is no doubt but that woman's needs are rapidly increasing, and a costume for each sport seems to be a matter of course. Bicycle costumes, skating costumes, golf costumes, yachting costumes, not to mention house and dinner gowns, have each their place, and now comes the storm costume.

The first step in the right direction was taken when the decree went forth that trained skirts were absolutely impossible to wear in the street. Hideous as they looked on a fine day when they swept the pavements far better than any street cleaning department has as yet succeeded in doing, their full hideousness was never so palpable as when, on a rainy day, a woman would try to hold up the mass of material with one hand and keep her umbrella over the head with the other. Whenever she opened or shut the umbrella down went the skirts into the wet and mud, to be picked up when she started off again and held at exactly the right angle to most thoroughly wet her ankles. Beneath the skirt of her gown fashion in those days ordered she should wear a petticoat with many ruffles, or, more ghastly still, a white muslin or cambric, trimmed with lace. Small wonder was it that no woman who could avoid it went out of doors in bad weather.

The woman of the present day has more than one way of attiring herself in order to brave the elements. First and foremost she wears heavy boots, in some cases waterproof ones made of calfskin, with cork soles, and coming high up on the ankles. Some women wear low shoes, rubbers and then gaiters. This last plan keeps the feet and ankles absolutely dry, but is very far from becoming, as it gives an extremely clumsy appearance even to the smallest ankles. When the snow or mud is deep, skating boots are quite de rigueur. These are made of heavy leather, are laced, and come far up on the calf of the leg. They have invariably broad soles and low, flat heels. They are not so clumsy in appearance as might be expected, for they are carefully cut, and like all laced boots fit very smooth and tight. The fin de siècle girl has quite given up ruffled petticoats for rainy weather, instead of which she puts on under her serge gown black satin or cloth knickerbockers, and buttons on a pair of leggings that reach from foot to knee. Equipped in this very thorough manner she feels quite certain that that most ghastly of all things, the bedraggled petticoat, is spared her. There are a number of materials sold which claim to be waterproof—cheviots, serges, silks, alpacas, and even a new plush called liserine, and many women have entire costumes made up of these different fabrics. The heavy Scotch cheviots and serges, not to mention homespun, certainly do shed the water, but they are none of them absolutely impervious to rain.

Walking costumes made of dark tweeds or of the Scotch frieze, quite short, so as to clear the ground, very simply made with coat and plain skirt, look trim and neat, and when a felt hat is worn the outfit is complete. The woman who wears it looks extremely fit,



FIT FOR ANY WEATHER.

much more so than does she who has her gown made in some fussy manner. Ruffles and flounces are fortunately tabooed on all kinds of gowns this year, but in no way are they more out of place than on a rainy day costume.

The rubber cloaks with the cloth finish are extremely fit and can be made to be exceedingly becoming. Light tan colors and dark blues, the capes of the latter lined with red, are the favorites. There is not much variety in the styles. A long coat reaching to the bottom of the skirt, tight fitting in the back, with loose fronts fastened with big bone buttons, a belt of the same around the waist and a single or double cape of the same reaching to the hips, is the favorite model.

Cloth ulsters are always in fashion. When well made they have a certain air and style which is very smart, but they are very warm garments, and really only suited for wear in the winter. The heavy woolen goods need to be lined with silk, and this makes them additionally warm.

## HANDY MOVABLE SHED.

A CONVENIENCE THAT WILL SOON PAY FOR ITSELF.

What Material It Takes to Build the Shed—How It Is Put Together—The Convenience of Having Hinges in the Right Place.

A handy movable shed for brood sows or calves, or any desired purpose, can be made as follows: For the roof take four 2x4 pine scantling twelve feet long; distribute these for rafters, and nail to each end a 2x4 pine scantling eight feet long; place upon these shingling lath or sheathing, and cover with shingles or other material in the ordinary way. For the ends: The lower end will require two scantlings eight feet long and two uprights of same scantlings two feet long. Hinge this on lower inside edge of lower end of roof so it will turn inwards. The upper end arrange the same way, only use three scantlings five feet long and uprights of the same only six feet long. The sides fit in with similar

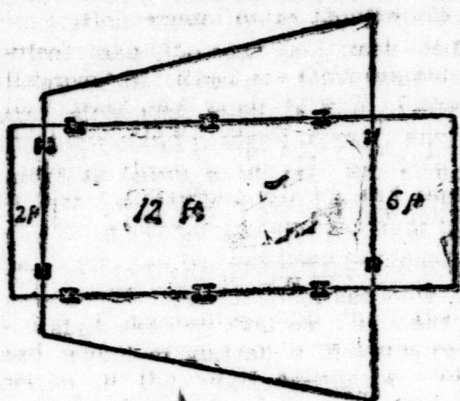


DIAGRAM OF MOVABLE SHED

framing, and so hinge that each side will turn inwards over the ends, and board upright all around. The reason for this hinging is for convenience in knocking it down, moving it, and setting it up again. In tearing it down carefully tip it over on roof, wrong side up, on a sled, fold down ends and sides, then move where desired; put up again and fasten at corners with a spike or two, leaving the heads out so as to draw out easily, and it is complete. Often it need not be let down at all, only tipped on the end of a sled as needed. Such a convenience will many times pay for itself. It can be used sometimes for farm machinery or for storing potatoes or other roots until ready to pit or market. The accompanying illustration will give an idea of its construction.—D. Livingston, in Orange Judd Farmer.

## The Wall of Peking.

The outer wall is about twenty-seven miles in circumference. It was built centuries ago of mud and bricks. The inner and outer face are of the latter; each brick is as big as a family bible, and the interstices are filled up with mud and stones. The whole has long settled into a solid cement. Save for some damage done in one or two quarters by recent floods, this great wall is still intact. The gates number thirteen. They are insignificant, though finely arched; are not much wider than the streets, and are only twenty feet high. At night they are closed with great doors sheathed with iron.

The whole city forms two rough parallelograms, one being the Tartar city and the other the Chinese. There is another wall separating the two sections. The first is the Manchu quarter par excellence; the second is given to commerce. Inside the walls of the Tartar city—they are sixty feet thick at the base—are the government buildings, the foreign legations, and the residences of the wealthy Tartars, which run round another high grey-bricked wall, six miles (roughly) in circumference. This wall incloses the temples, pleasure grounds and outer palaces of the sacred city, consecrated to the use of the "Son of Heaven." Inside this block, again, is the Purple forbidden city, the actual residence of the emperor and his court.

## Nature Will Assert Herself.

One woman said of another recently: "She boasts that she is never idle, that every moment not spent in sleep is a busy one. When she does sit down for a short time she always has some fancy work ready and picks it up. She declares that she can rest as well if her hands are occupied as if they lie quiet in her lap. In fact, she says that she rests better for the trifling work, and I imagine that she does, but it is because she is too overwrought and too nervous to sit perfectly still. I shall be much surprised if, some day, there is not a total collapse there." If nature has, as is alleged, a long memory and never forgets an injury, it does seem probable that this woman who, like her prototype in Mother Goose, "never is quiet," will some day discover that the few moments of refreshment and rest that she would not seize, as she went on with her daily work, have been forced upon her in the accumulation of their long arrears.

## The New School of Writing.

Some of our new writers—Mr. Anthony Hope, in particular—not content with the short story, strive to compress the essence of a novel within the limits of an occasional conversation. Similarly, certain of our playwrights—notably Mr. Oscar Wilde—ignoring the broader methods of the older school, rely for their more piquant effects upon the perspicacity of the epigram. Neither device is altogether admirable; but "the public," which is nowadays popularly supposed to be "something in a hurry," living or existing on potted meats, beef wine, tea tabloids and other triumphs of the gastronomical economist, doubtless feels itself intellectually flattered.—Lady's Pictorial.

## A Sure Way.

Cobbler—I understand Bilger is going to close up his business.  
Stone—That so? How is he going to do it?  
Cobbler—Stop advertising.—Clothes and Furnishings.

## THE ROOF TREE.

I.  
Home no more home to me, whither must I wander?  
Hunger my driver, I go where I must.  
Cold blows the winter wind over hill and heather:  
Thick drives the rain, and my roof is in the dust:  
Loved of wise men was the shade of my roof-tree,  
The true word of welcome was spoken in the door:  
Dear days of old, with the faces in the fire-light,  
Kind folks of old, you come again no more.

II.  
Home was home then, my dear, full of kindly faces:  
Home was home then, my dear, happy for the child,  
Fire and the windows bright glittered on the moorland;  
Song, tuneful song, built a palace in the wild.  
Now, when day dawns on the brow of the moorland,  
Lone stands the house, and the chimney-stone is cold:  
Lone let it stand, now the friends are all departed,  
The kind hearts, the true hearts that loved the place of old.

III.  
Spring shall come, come again, calling up the moorflow:  
Spring shall bring the sun and rain, bring the bees and flowers:  
Red shall the heather bloom over hill and valley.  
Soft flow the stream through the even-flowing hours:  
Fair the day shine as it shone on my childhood—  
Fair shine the day on the house with open door:  
Birds come and crop there and twitter in the chimney—  
But I go forever and come again no more.  
—ROBERT LOUIS STEVENSON.

## OCCULT POWERS OF JEWELS.

Strange and Supernatural Influences Formerly Ascribed to Different Gems.  
While everyone admires the various jewels from an ornamental view-point, it may not be generally known that in times past nearly all of the more important precious stones were supposed to possess occult powers over disease, and in other supernatural directions.

A writer in Chamber's Journal recently compiled an article descriptive of the supposed powers thus possessed, from which we gather that the diamond, though considered to be of itself deadly poison, had, till recently, from remote ages, been credited with the power of protecting its wearer from the evil effects of other poisons—which may have been the foundation of its popularity. Pliny described it as having the power to avert insanity—and amber was credited with the same quality. The ruby was supposed to exert a healthful influence upon the liver, and to be valuable for disordered eyes; the latter quality being also ascribed to the sapphire and emerald—the emerald, when seen by a serpent, being further supposed to blind the reptile and render him harmless. The turquoise was supposed to act as a sort of health indicator, the intensity of its color being in ratio to the physical well-being of its wearer. It was also reputed to be the safeguard against harm in case the wearer should fall from any height. The opal was looked upon as a thunderstone, possessing the virtues of many others in combination, but the onyx was regarded as rendering one peculiarly susceptible to annoyance from nightmares and demons, which seriously affected its popularity. The amethyst was supposed to prevent intoxication, the coral to protect against the evil eye, and the topaz to deprive boiling water of its heat.

## Hits of Fashion.

Pink is a fashionable color for evening wear, and it is shown this season in some exquisite shades.

Advices from Paris say that crushed collars, with ear loops, are fast coming to the end of their tether.

Gold and white is one of the coming combinations. Yokes, cuffs, and dress bands are imported in sets and promise to be very popular.

The modern girl is copying the picturesque Dutch peasant. She has borrowed her headress and is wearing it to the theatre as a bonnet.

Artificial flowers form stock collars for wear with best dresses and show rosebuds, daisies, violets, roses, lilies of the valley, and buttercups. Artificial orchids are also used.

Very wide sashes of scarlet silk gauze with the fringe on the ends in white are worn with thin white dresses and ribbon edged with rows of seed pearls or crystal beads, and in all blue satin is used for trimming.

A new and very attractive black material will appear for spring wear under the name of creponette. It differs but slightly from the familiar crepon fabrics, yet it is more beautiful in coloring and more characteristic in design.

## Then He Does the Catching.



He—Do you ever fall down, Miss Frost?  
She—It depends upon with whom I'm skating.

## A Hint.

Teacher—In what year was the battle of Waterloo fought?  
Pupil—I don't know.

Teacher—It's simple enough if you only would learn how to cultivate artificial memory. Remember the twelve apostles. Add half their number to them. That's eighteen. Multiply by a hundred. That's eighteen hundred. Take the twelve apostles again. Add a quarter of their number to them. That's fifteen. Add to what you've got. That's 1815. That's the date. Quite simple, you see, to remember dates if you only will adopt my system.—Judy.

## A MONTREAL ELECTROTYPYER.

He Is Raised from Misery to Comfort and Health.

The Wonderful Change Was Wrought by Paine's Celery Compound.



DAVID BOOTH.

Mr. David Booth, manager of the extensive electrotyping department of the Montreal Daily Witness, is known to thousands in the great commercial metropolis.

The rude hand of affliction was laid heavily upon Mr. Booth two years ago. Life was made miserable for him, and he was prevented from enjoying the ordinary blessings which flow to those who can pleasantly take three good meals each day.

Before hearing of the wonderful healing virtues of Paine's Celery Compound, Mr. Booth had experimented with ordinary medicines without any success; even the services of a physician proved useless.

While in a serious condition Mr. Booth was recommended to use Paine's Celery Compound. The first bottle proved magical in its effects; and after a short time Mr. Booth was perfectly cured. He writes as follows, for the benefit of sufferers:

"Two years ago I had a severe attack of dyspepsia, and thinking it would pass away, I paid no attention to it until it became so bad that I had to see a doctor, whose prescriptions only gave me temporary relief. I suffered terribly after the lightest meal; the smallest piece of bread gave me pain, and I could not get proper sleep, consequently I would feel very weak and would perspire with the least exertion. I have spent considerable money buying medicines advertised to cure indigestion, but none seemed to meet my case. Every second day after eating meat at dinner I had a rush of blood to the head. A friend recommended me your Paine's Celery Compound. I bought a bottle, also a second one, and I must say in my case it was magical. I found myself able to eat without any bad after-effects. I have used seven bottles, and am pleased to say I can now enjoy a good square meal. I can confidently recommend your medicine to any one suffering from indigestion; in fact, I am now quite an enthusiast for Paine's Celery Compound."

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