

Fascinating Foreigners.

JULES CAYRON, the famous etcher and painter of women, has just finished two fascinating oil portraits, one of Madame Gonzales-Moreno, and the other of Countess Nostitz. The pictures are not only portraits of beautiful women, but beautiful works of art in themselves.

If the saying that "all good Americans hope to go to Paris when they die" is true about citizens of the United States, it is much more true of South Americans, for most good—and rich—South Americans don't wait for death before taking up their residence in Paris. The permanent South American colony here is the gayest spot in this gay capital and Madame Gonzales-Moreno is the human dynamo that supplies the energy for most of the gaiety. Her parties and balls are on a colossal scale and invitations to her house are sought eagerly, not only by Spanish Americans, but by society people of every nationality.

Countess Nostitz is the wife of General Count Nostitz, who is the military attache at the Russian embassy. He comes from one of the oldest families in Russia and is an intimate friend of the Czar. The Count and Countess Nostitz, when in Russia, in the absence of the Czar and Czarina, act as their representatives at the formal state functions. Countess Nostitz, whose entertainments are always on an elaborate scale, gathers about her the most select and exclusive members of the smart set, which includes many of the well-known American society people who divide their time between Europe and America.

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The Correct Use of Perfumes.

MOST of us have experienced the disagreeable necessity of remaining beside a person who is violently perfumed, and can speak feelingly on the unpleasantness we have endured at such times,



SOUTH AMERICAN LOVELINESS

A portrait by Jules Cayron, of Madame Gonzales Moreno, leader of the South American Colony in Paris.

when the subject arises. A writer in *The Argonaut* seems to have our idea of people who indulge in this sort of thing, and expresses himself in these words:

"It is the overdressed and the overjeweled woman who is usually also the overperfumed woman. It is a part of the prevailing vulgarity that must be aggressive at all costs. Now the aim of a woman in using perfume should be to hide the fact that she is using it, to produce a perception of fragrance so elusive, so faint, as to be mistaken for the odour of her own loveliness. But how many women have the sense to be restrained in this way? A London perfumer draws attention to the increasingly common use of perfumes in baths. Personally we have not experimented much in this direction, having an old-fashioned preference for soap and water unadulterated, but it seems as though it might be a pleasing custom so long as the perfume is used nowhere else. It might give just that suspicion of a perfumed atmosphere that is so desirable and that will neither stun nor strangle the innocent passer-



COUNTESS NOSTITZ

This excellent portrait of Countess Nostitz exhibited at the Salon Societe Francaise is the work of Jules Cayron. In the treatment of the cream white satin gown and the evening cloak over the back of the chair with its touch of turquoise blue, the artist has displayed his skill as a master of texture painting.

AT THE SIGN OF THE MAPLE

A DEPARTMENT MAINLY FOR WOMEN

by. Another fashionable craze is to burn perfumes in the room, and this is done in a special lamp without a flame. Oriental scents are used for this purpose. They are brought to the surface by an ordinary wick and then volatilized by a red-hot needle."

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Applying Science to Household Work.

A REMEDY to the servant grievance that will not appeal to every matron with the direction and care of a household on her shoulders, has been suggested by a woman lecturer at the Pure Food Exposition in Madison Square Garden, New York, not long ago. The woman urged that housekeepers learn to regulate their homes in a scientific manner; do away with dark storerooms, coal stoves and other work-making objects, and in this way make it possible to accomplish the work of the house without the assistance of servants. This would have the effect of encouraging the servant supply in its present tendency to get scarce. She claims that if women would only apply scientific management to their homes this could easily be done, and to give force to her arguments she produced on the platform an electric stove that she declared showed more intelligence than the average servant, which most of those present agreed might easily be the case. This stove, by the aid of a clock hidden in its interior, shut itself off at the exact psychological moment when the cake, or turkey or plum pudding, as the case might be, was done. The thing sounds almost uncanny, but to such limits have the inventions of the twentieth century gone, that we find nothing impossible to believe. Indeed, we would be glad to believe it, or any other wonderful discovery that would make the future work in the house look less like a grey path of misery stretching ahead of us down the years. This is not the cry of every housekeeper, but in the great audience to whom this lecturer spoke, the majority had a servant grievance and were looking for a remedy.

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What One Woman Earns.

THERE are women in Canada earning large salaries at various occupations, but the most original method of obtaining the highest income seems to have been discovered by Mrs. Hayter Reed, whose home is in Montreal.

Independently wealthy, with a multitude of social

duties, she still finds time to give enough attention to outside affairs to win a salary of \$10,000 a year from the Canadian Pacific Railroad, in a field and in a position such perhaps as never before was filled by a woman of her prominence. She has no distinctive title on the railroad's payroll, but for want of a better one she may be called the arbiter of elegance and comfort.

Some one high in the councils of the Canadian Pacific discovered some years ago that there was one jarring note in its system of hotels. Architects might lavish their knowledge upon this structure or that, and might spend thousands of dollars to develop an idea of decoration, but somehow there was an incompleteness to the whole. No one of the hotels seemed perfect. One might appear to advantage in one particular line, but each had some marked defect. The man who discovered there was some error in the whole hotel plan was wise in his day. It was he who suggested that the company look for some one of fine artistic sense, of culture and refinement and of exquisite taste, to give his attention and services to the company.

They looked long and far for the man to fill the bill, but couldn't find just the one person who combined all the qualities they sought. Then somebody suggested that they might search America over and find no one so well fitted for this particular task as Mrs. Hayter Reed. The next thing to be considered was whether a woman of her social prominence would accept employment. The situation was put to her diplomatically and rather adroitly, and to the delight of the negotiator the idea appealed to her and she became an employee of the great railroad of the north.

Mrs. Reed was one of a large family. She has a sister, Grace, who is now Mrs. Gordon, of Seattle, and a sister, Dorothy, who married Edmund Bristol, member of parliament for Centre Toronto. Another sister, Eliza Armour, became Mrs. John Drynan, of Toronto, and besides her brothers, Dr. Donald Armour, she has another brother, Douglas Armour,



A BEAUTIFUL ENGLISH DEBUTANTE

Miss Jacqueline Alexander is the daughter of the Lady Emily Alexander, who is a sister of the Earl of Cork. Lady Emily Alexander married Mr. James Alexander in 1885 and has two sons and one daughter, the subject of our portrait. Lady Emily has a charming house at Sevenoaks in Kent, where she entertains considerably, and also at her London home in Cadogan Square.

K.C., a barrister in Montreal, and still another, Eric Armour.

She is tall and of handsome appearance, with small, well-formed features. Her manner is usually gracious and winning.

Aside from her social prominence and the unique character of her employment, her case has a wide significance and is of especial interest to girls and women. In schools of design, in art establishments of every sort throughout the country, in studios for the development of interior decorating, are thousands of women studying architecture, harmonies of colour, periods of historic art, composition and all those things which go toward preparation for such work. To these girls the example of Mrs. Hayter Reed should be an inspiration and a spur.