PAINTING PORTRAITS

A TALK WITH T. C. STEELE, THE EMINENT INDIANA ARTIST.

He Has Just Finished a Picture of the Poet, James Whitcomb Riley.

CHARACTER THE PRIME THING

THE PAINTER MAKES EVERY EFFORT TO CATCH IT.

The Mouth Is a Surer Index to Personality Than the Eyes—As to Photography.

In the studio of Theodore C. Steele, the portrait and landscape painter, which is in the Hartford building, James Whitcomb Riley has been sitting each morning for several weeks as a subject for the artist. The portrait which is being done of Mr. Riley is by the order of the Bowen-Merrill Company, and is a three-quarters length. It represents Indiana's poet leaning against his desk, and in every particular is natural. It is like most portraits in that the eyes focus on the spectator. Local art connoisseurs rank it with Mr. Steele's best work. This is the second portrait this artist has painted of Mr. Riley. The other was done seven years ago and represents him in a sitting position.

Among other portraits which Mr. Steele has painted of well-known Indiana persons are one of General Harrison, which hangs in the University Club, and one of W. H. H. Miller. He has also painted the portraits of Governors Hovey, Porter, Chase, Matthews and Grey, which now hang in the Statehouse. At the State University at Bloomington there are likenesses of Dr. Swain, president of the school; Professors Campbell, Kirkwood, Owen and Ballentine, also done by Mr. Steele. And besides these he has painted a portrait of Mrs. May Wright Sewall, which hangs in the Propylaeum; one of Miss Katharine Merrill, which was done for the club of that name, and a likeness of Hugh H. Hanna.

Mr. Steele was found by a reporter in his studio, after one of his subjects had left, busily engaged in putting a few touches upon a portrait. "The idea of the portrait painter," he said, "is not only to give a physical likeness to a picture, but a character likeness as well. A subject sits a number of times, and as he or she, as the case may be, engages in conversation the expression of the face becomes more natural, and an artist then has a chance to observe the character of his subject. Take some of the great portraits painted by Ballaska, Rembrandt and Franz Hullis, and you will find they are marvelous for the amount of character developed in them. It is the aim of the portrait painter to get a character likeness of his subject, but in this he does not always succeed, and if he does he thinks that he has been well rewarded for his labor.

"To me there is no art as great as that of the portrait painter when it is followed by the artist from the standpoint of bringing out character as well as likeness. It is certainly a very great accomplishment to be able to produce naturally different faces in humanity. And you will find by close observation that a man's character molds his face. There is nothing truer than the statement that the features are molded by the character.

"In portrait painting the essential thing is the delineation of character. And it is strange that of all of the faces that an artist will paint during his career he will find that there are no two alike either in type or expression. We certainly appreciate the fact which the old saying brings out that 'no two people in the world look alike.' And this simple expression is a pretty good indication that the features are molded by the character."

"In painting a portrait do you observe the features separately, or do you take in the face as a whole?" Mr. Steele was asked.

"Well," he replied, "the aim is to see the face as a whole and not the features separately, because all the features harmonize, and that makes the complete face. Of course concerning the features of a person one may be more out of proportion than another, but it will always be found that they harmonize with each other.

MOUTH A SURE INDICATION.

"It is generally thought that the eye is the most expressive part of the human countenance, and this is true, but the mouth is a better delineator of character. The reason for this is that the eye may deceive, but the mouth seldom does. The eye is more easily controlled by a person than the mouth. You very often find people who can put a great amount of expression into their eyes, and they do not always have to feel the emotion or indifference which is displayed there. But the mouth displays the character of the man as it is, and there are very few people who can use it to deceive with. I believe the physiognomists universally agree upon this. So, to make the picture complete, you have to judge from the face as a whole and not by the separate features. For it is the whole face which makes the picture.

"To the artist there are few faces in which some beauty cannot be found, or, I might say that in every face there is something beautiful. I know that this statement seems broad. But when one takes up the study of art he finds that the term beautiful is very much wider in scope than he at first supposed it was. To the average person beauty has to be extreme before it is noticed. This is true of either physical or intellectual beauty, but to the artist what is not seen by the ordinary observer is apparent to him. To the painter character may bring out more than physical beauty. This so-called physical beauty which people generally discern first does not count for as much as that of character. Where the two are combined you have a very extraordinary person.

"Anything that charms or that he admires is beautiful to the artist. The fact is that the artist sees much and can discern much deeper than the ordinary individual. You may take, for instance, the work of a landscape painter. He may be criticised by the public for choosing ugly subjects, they may be to him very beautiful on account of the light or shade or something of that kind. Now, this may also be true of the human face. There may be some expression about it or some trace of good looks not observed by people generally, but to the artist it is very attractive. The truth of the matter is, there are very few faces that are not beautiful if one has sufficient power of insight into character to discover the beauty therein. I may also add that in every face there is something interesting or worthy of delineation."

Mr. Steele was asked if portrait painting was as popular in this country now as it was some years ago and if the artists engaged in it were as distinguished as formerly, and replied:

ART AND PHOTOGRAPHY.

"The last few years the demand for portrait painting has increased the country over, though many have thought that its popularity has somewhat fallen off. The reason for this belief is that photography has come so much into vogue, but it is generally found that people who depend on photography are not of the class who have their portraits painted. Of course it must be conceded if it had not been for the discovery of photography there would be more portraits painted to-day; but, on the whole, the effect that the camera has had on portraiture has not been large, and in most cases it has been very little. There is no doubt that the artist has the advantage over the photographer, because he can delineate character and color, while the camera produces no color and very little character. And then there is a chance of an art of a higher order which the photographer does not attempt. Besides all this the artist puts his own individuality into the picture, just as a writer does into a book, or a musician into a composition. The individuality of the artist counts for a great deal because each has his own original ideas, and it is as easy to tell a portrait done by Ballaska or Sargeant as it is to tell a book written by Thackeray or Dickens. A portrait may be a very poor likeness or a poor delineation of the individual painted, but aside from this it may be a work of art.

"It cannot be altogether said that there is no art about photography, but the chances in this line are very poor and very few. The reason for this is the elimination of color, which is an important factor in a portrait. Then there are the shade and light, which have as much to do with making a living portraiture as anything else.

"As to the artists of the present time you will find that there are some as distinguished as in the former days. The one, however, who has had the greatest influence on the art of to-day is the Spanish painter Ballaska. He is pre-eminently the greatest of all portrait painters. Of course he has done some holy pictures, but his greatest work is recognized in his portraits. It is not only the foreign countries, however, that produce great artists, but here in America we have some that will rank with any of them. Now, among the artists that this country has produced the most eminent of modern times is John Sargeant. He probably is the greatest delineator of character of all the portrait painters. Then there is Whistler. Probably he is not so eminent in delineating character, but he is considered one of the greatest artists, teeming with artistic qualities. And besides these there are William M. Chase, who commenced the study of art in this city, but is now of New York; John W. Alexander and Robert Vonnoh, and a number of others that I could mention.

"The future of the portrait painter looks more favorable than the past. And I think that the demand for portraits is growing all the time. The English school of painting, however, has always been looked upon as the foremost, and there is no work in portraiture which was done by the old masters more noted than the pictures painted by Gainsborough and Reynolds. These were certainly very gifted men, as were all of the artists of the old school who gained any success. It cannot be said that the last age has produced greater portrait painters than those of the earlier times, because those painters were entirely original in all that they did, for they had no masters to follow, as the modern schools have. Of course it is a great advantage to any art student to have great masters to follow, because it is through this kind of work that one works out his own originality."

THE VARIOUS MEDIUMS.

"Is not the oil painting the finest expression of the human countenance?" Mr. Steele was asked.

"Well," he replied, "I don't think that this statement could be confined to oil paintings, for there are some very excellent portraits now done in water colors, and there are also some very fine ones done in black and white. The technique in water colors has developed wonderfully in the last twenty-five years, and this line of painting is coming more into vogue all the time. Some of the water color artists of the present time have a great amount of technique and originality, but with all of this oil remains the favorite and the standard, because it gives greater facilities. You understand that the medium by which a portrait is done is not essential—it is the work of the artist in depicting the character and getting the likeness which make the picture a success in the eyes of the critics.

"It is generally understood that people in having their portraits painted much prefer to be flattered rather than to have an exact likeness. In all of the experience that I have had, I have never found this to be true. This same fault is laid against people who have their photographs taken, but I hardly believe that it is true in this case either. Of course, every one in getting a likeness of himself wants to look his best, and I think that he is entitled to this, but often, in trying to look his best, one interferes in the delineation of the character.

"It takes years of training," Mr. Steele continued, "to become an artist in any line, even if one has the ability, and portrait painting is just like all art—there must be a certain amount of natural training behind the talent so that it can be developed properly. There have been a few geniuses—but very few—who seemed to do their work without effort on their part or without training. The large majority of artists who have made any success of the profession have devoted years to hard training and work to accomplish their aim. I have heard people say that the artist has the advantage over the literary man or the actor, because he has his work before him, and this is especially true of the portrait painter, it is claimed, because when he is painting a portrait he can see for himself whether or not he is making a success of it; but I think that this is hardly true, for sometimes he sees people in an entirely different light from any one else, and it is not always to the satisfaction of his subject."

THE UNITED STATES IS.

British Do Not Like the Grammar, but Accept the Fact.

London News.

Ought we to say "the United States is" or "the United States are?" Our regard for grammar pulls us in one direction, our desire to maintain the comity of nations inclines us on the other side. It is no use for a few of us to be pedantic in the face of the officially expressed opinion and determination of the citizens of the great Republic. A committee of the House of Representatives at Washington has recently decided in favor of the singular number, and, for the future, we shall have the highest and most unimpeachable authority for saying "the United States is." It will not sound pretty, but then Americanisms occasionally do to our effete and feudalized ears seem a little harsh. And the imposition of our ideas upon our American cousins is a policy which was abandoned in the year 1782. If it had been attempted to write "is" instead of "are" in the draft of the Constitution of the United States rather more than a hundred years ago that remarkable and venerable instrument might never have been enacted at all. A controversy of the most embittered kind raged in the early days of American liberty, round that very question. The Republicans of that time (whose direct political descendants are, curiously enough, the Democrats of to-day) carefully maintained the idea of a loose union of sovereign States; in their hatred of centralization they never allowed the idea of a nation to be uppermost, and it was only a minority of their opponents, the Federalists, who would have thought of embodying the word "is." The civil war, coming after sixty years of national development, may be said to have settled the question against the framers of the Constitution. It is true that in that document there still appears one phrase, the only one, which perpetuates the ancient republican idea: "Treason against the United States shall consist in levying war against them, or in adhering to their enemies." But, at the present time, if the plural verb is used, it is only used in speaking of the States as a group of federated communities and not as a nation. A ruling to this effect has, we believe, been made in the Supreme Court. The whole controversy is a characteristic product of the only thoroughly artificial policy in the world. All other countries have plain and simple names "whereof the memory of man runneth not to the contrary," most of them without any certain origin at all, to say nothing of etymology traceable, through several great languages. But the United States "is" unique in most ways—a fact which the world is beginning to recognize.

WOMEN'S WORK WITH CAMERA

How Many Feminine Artists Have Built Up Paying Businesses.

New York Mail and Express.

At last a place has been found for the embryo woman artist, the second-rate painter who has not found material recognition, and the amateur photographer of everything and everybody. Some of each of these have graduated into full-fledged professional photographers and, as such, are earning excellent incomes. No more starving in dreary, cheap studios, waiting for an appreciative patron and prospective buyer.

A number of young women of artistic temperament and training, who have not been fortunate enough to find a market for their work have come to realize the possibilities of modern photography, and have devoted their energies toward helping to elevate to its deserved place a vocation they would have scorned a few years ago. It takes, or should take, an artist to pose for photographs, and a woman who has studied posing has a decided advantage over a photographer who is mechanical and technical only.

The amateur photographers, who, until a short time ago, found their photographs a luxury, and a matter of outlay only, have learned the trade from a commercial point of view and have turned it to account in a most lucrative manner.

Curiously enough, some of the most successful women photographers in New York are from the South, with little business or other training to fit them for such an up-to-date enterprise, yet they have made it go. One of these young women comes from Washington, another from Alabama, and each has had the good sense to select a specialty and devoted herself to it exclusively. One photographs only women, and the other children.

Still another young woman who has succeeded admirably, "takes" only men and boys. She insists that better results can be secured by keeping along one line than by frequent changing. Sports, athletics, horses, dogs, yachts—all the things that appeal to men—interest her, and she has proven the value of that sympathetic attitude toward her model.

A young woman in Gloucester, Mass., married a young artist who was extremely poor, but whose work was good and gradually won recognition. During the days of his early struggles, his wife, with the benefit of his advice and assistance, turned her attention seriously to photography, with the result that she acquired a large studio of her own, and has come to be noted all about Boston and the near-by towns.

It was her wits that taught the photographer of Gloucester the picturesque elements in the fishermen with their nets and sailboats in the old harbor, and her photographic views along the Massachusetts coast found ready sale all through the East.

Just a little time ago a woman photographer was quite unknown, and the first ones that hung out their signs were not wholly trusted, the preference being for the precise and wholly reliable masculine artist with the camera who held your head steady with an iron bracket, and who fixed your hands and feet and chin at angles he considered suitable.

Each feminine candidate for public patronage was looked upon as necessarily a trifler and was not taken seriously. But perseverance and industry have done in that line what they have done elsewhere, and now women photographers are making their own terms with patrons.

Among the new mystic school of photographers some of the most accomplished are women, and two at least in New York have no rivals. They seem to get a delicate personal note into a photograph, do these women, always a hint of something that is characteristic of the subject, and their treatment is always more subtle than that of men.

In photographing women they sympathize with the vanity that wishes to be at its best without making the effort apparent. They understand every woman's desire for a photograph that is flattering, yet a "perfect likeness;" her wish to pose in some original way, and all the time the photographer is appreciative of the accompaniments, the frock, frills and draperies, that will make the best setting for the picture.

That they should be able to find the happiest poses for children is natural, and in that special line some of the most charming work seen has been done.

It has been claimed that women are unwilling to devote to new experiment the time and money that men do; that once they find the business of taking photographs a remunerative one, they are so enamored with the pecuniary end that they greedily work for the increase in income, with a diminishing interest in the artistic side. But this is quite the reverse among New York artists and photographers, where women have taken the initiative in new school work, some of which is daring in the extreme, but only beautiful.

One serious drawback to this interesting vocation for women is the amount of capital needed to start in the location and the manner necessary to success. This modern photography finds its clients in the choicest set of the fashionable world, and the young woman who seeks its patronage must place herself in touch with this circle and must be able to show her wares in becoming environment.

All this takes money, not a large sum, yet any sum seems large to the average student and young artist. The furnishings and trappings of the studio need not be expensive, so long as they are artistic. Simplicity, extreme effects, an air of individuality and even a suggestion of Bohemianism attract the women of more conventional life—they of vain tastes and fat purses, who buy the wares and pay the rent of the artistic and unusual young photographer.

To please one such is a great achievement, for the photograph will be exhibited and praised, and the subject will recommend all her friends to the same studio. This is the way it is done, and most successfully, in New York.

The March Hare.

"Mad as a March Hare."—Old Saying.

This is the month of the hare—
Wild, irresolute March.
The wolf-wind leaveth his lair,
Where the Arctic caverns arch;
He calleth his pack to race
The young moon, crescent-curled,
And they bay in her golden face
Till she fleeth the world.

But the hare—the timid hare—
And whither shall he go?
For the thickets are all bare
Of shelt'ring banks of snow.
He heareth the pack advance
With fury across the land,
Till the reed tops quail and dance,
The oaks bow hand in hand.

And he runs (as a fleet hare should,
With frenzy in his brain,)
Through the copses, through the wood,
Over the barren plain.
And the people call him mad
Who know not why he flees,
For the wolves to him are but the sad
March winds among the trees.

—Bergen Weeks Applegate.

At the Negro Conference.

Tuskegee Letter.

Professor Vernon, of Quintard, Kan., thought that the interests of the races in education were too closely intertwined to be separable. He recalled the colloquy between a negro and a Southern white man over the question of race feeling. The white man said: "I admit that when all the negroes have learned how to read and write, half this prejudice will disappear." To which the negro responded: "And when all the white people have learned to read and write, the other half will go, too." So it should be the aim of everybody to help Southern white education along as well as negro education.

"It's the crank on the Simplex" that allows such dainty pianissimo. Wulschner Music Co.

Mail Orders Receive Prompt Attention

THE NEW YORK STORE

ESTABLISHED 1853 — SOLE AGENTS FOR BUTTERICK PATTERNS

INDIANA'S GREATEST DRY GOODS EMPORIUM.

Our Lenox Shoe the best at $2.75

"A Perfect Bower of Silks"

THE SILK AISLE will shimmer with them to-morrow, and they are worth coming miles to see. Assortments are delightful. Prices are equally varied and fascinating. Everything of the newest and best. What we are showing is without exception the grandest gathering of new designs in fashionable weaves and tints in seasonable silks that we have ever shown. They represent the chosen products of France and America, and are controlled by us for the city. The new weaves include Peau de Sapho, Meteor Faconna, Moire Velour, Cleopatra, Peau de Cygne, Moire Soliel, Liberty Brilliant, ranging in price from 75c to $2.00 a yard ON CENTER SILK COUNTER. Printed Foulards and Liberty Satins, about 75 pieces in the lot, 14 to 20 yards each piece. No two alike. All colors and this season's designs. For entire dresses they are the proper thing. In this line of high-grade Foulards will be found the latest and exclusive styles—Persian, scrolls, dashes, dots and small figured effects—in a complete assortment of the season's shades, all at about half their usual value, which will be, a yard..... 49c

—West and Center Aisles.

DRESS FABRICS!

OUR DRESS GOODS STOCK embraces all the novelties of the spring season in the new shades. A better assortment cannot be found hereabouts. Among those shown are:

88-inch Mohair Brilliantines and Sicilians in a complete line of colorings at a yard 50c

45-inch Mohair Brilliantines, in all colors, at a yard 75c

43-inch all-wool French Crepella, in ten different shades, at a yard..... 75c

25 pieces all-wool Melrose and crepe Poplins, in as many different shades at a yard $1.00

52-inch all-wool Hopsack, in plain colors and mixtures 15 different shades at a yard $1.00

46-inch all-wool Crash, for tailor-made suits, in castor, medium and dark brown, medium and dark blue mixtures, green and 3 shades of gray at a yard $1.25

51-inch all-wool mixed Vicugna Cloth, in 9 different colors, for street costumes, at a yard... $1.50

54-inch all-wool spring-weight Kersey, for tailored suits at a yard $2.25

Mistrals, twine cloths, rope weaves, wire cloths and Eollans, from 75c a yard to $25 a suit.

—West Aisle.

BLACK DRESS WEAVES

46-inch black all-wool Mistral 90c goods at a yard 75c

50-inch all-wool Granite cloth, for tailor suits, sponged; $1.25 goods, at a yard $1.00

45-inch all-wool Panama cloth, a new weave, at a yard 75c

46-inch all-wool Cheviot, worth 75c, at a yard 59c

New designs in figured Grenadines, double width, yard 75c

—West Aisle.

A CHARMING DISPLAY OF THE MOST BEAUTIFUL.....

Silks, Dress Fabrics, Imported Wash Goods, Black Grenadines and White Weaves

For the spring and summer seasons of 1902, is to be seen on our fifth floor.

All the newer novelties will be shown—an event that will interest you greatly — come see it. —Fifth Floor.

A TIMELY TOPIC

OUR Dressmaking and Ladies' Tailoring Departments are recognized as the leaders in this city, being in direct communication with the fashion centers, both in this country and abroad. Four distinct departments, with the best talent in the State comprise this organization.

MISS TRIMBLE

Is conceded to be one of the leading modistes of the West, having no equal as a designer and fitter outside the largest cities.

MISS JOHNSON

Is in charge of the popular-priced department. The excellent work done here has gained us a reputation that we feel proud of.

MISS K. MULLEN

One of the best known modistes in Indianapolis, is still with us and will continue to make gowns with the individuality that has made her so popular, at medium prices.

MR. HOLDER

Our ladies' tailor, is better prepared this season than ever to execute this class of work. He is ably assisted by a corps of efficient workmen who have had years of experience in the large fashion centers.

We would suggest that you place your orders at once and thus avoid the mistake of waiting until you are ready for your costume, by getting your order in in advance; you also avoid the disadvantage of a "rush order," which, even with our increased business and facilities, could not entirely be avoided.

Engagements may be made by wire, 'phone or letter.

—Fifth Floor.

Nemo Week

Beginning MONDAY and continuing throughout the week there will be a

Special Demonstration-Sale and Window Display

OF THE FAMOUS

'Nemo' Corsets

We have inaugurated this NEMO WEEK for the special purpose of bringing the superiority of the NEMO corsets into prominence.

The reason why we wish our customers to know the NEMO corset is because they have genuine wearing merit, style merit, figure-building merit and figure-reducing merit. They are in accord with the prevailing fashion, and not only do they fit to perfection but they guarantee a perfect form. They make over the figure. They build out or reduce whichever you happen to need. They are actual figure builders.

The following reasons will tell you why we believe the NEMO corsets can have no rival.

They have original features of their own which no other corset can have because they are patented.

There is the NEMO SELF-REDUCING which, as its name implies, absolutely reduces the abdomen. Stout women cannot afford to be without it. Price $2.50 and $5.00.

The NEMO HIP SPRING BUILDS out or REDUCES the HIPS. Price $2.00. This corset comes also with the "Military Belt." Wear it and you stand correctly. Price $3.50.

Another style of this particular make has the "Delta Dip," the producer of the new long waist, with its fashionable dip. It has a garter fastener which, for comfort, is unequaled. It moves automatically with every motion of the leg. Price $2.50. And one of the most exclusive features of the NEMO Corset is that where other corsets have one strip of cloth the NEMO is re-enforced by a triple strip, which insures durability.

DAINTY WASH GOODS

Already the display is full of attractiveness and charming innovation in patterns and colorings. Many of the designs only to be had here. You should see the dainty silk tissues, the gauzelines, the swisses, the mohair muslins, the French organdies, the linen canvas and the pretty madras cloths and dimities—as to prices:

32-in. Anderson madras, 200 styles, at, a yard..... 25c

Real Irish dimities, in the new spring colors and patterns, both light and dark, at, a yard..... 25c

32-in. Egyptian tissues in designs suitable for shirtwaists and dresses—the colors are fast, a yard..... 25c

50 pieces 32-in. Scotch madras in new designs, at, a yard 39c

25-in. German dress linens, in new novelty stripes, at a yard 35c

30 pieces Mercerized stripe zephyrs in styles that are confined to us, a yard 50c

Mercerized stripe grenadines in evening shades, at a yard 65c

30-in. silk ginghams or Tsatlee silk, a beautiful new fabric in 30 different patterns, two qualities, at, a yard—

69c, $1.00

—West Aisle.

LADIES' SPRING SUITS AND SKIRTS

TAILORED SUITS in the Eton blouse and short jacket effects, at—

$10.75, $13.75, $15, $17.50, $25

TAILORED SKIRTS, made in the new gored style, with graduated flounces and trimmed with taffeta and moire bands, at—

$2.50, $3.75, $5, $7.50, $10

Ladies' silk, linen and cotton waists for early spring wear.

—Second Floor.

Lace Lisle Hose

A SPECIAL VALUE

We have secured from a prominent manufacturer 99 dozen ladies' Lace Lisle Hose — seconds of the 75c kind—that is to say, they have slight flaws in the knitting that are hardly noticeable, but still enough to cause them to be laid aside as not up to standard. They have high-spliced heels and double soles. The price while they last, a pair..... 39c

—East Aisle.

Wall Paper

This department has recently been enlarged by removing it to the rear of the third floor, which now enables us to display our immense assortment of papers to greater advantage. As a special feature this week to get you familiar with the new location we offer

New Spring Patterns of Wall Paper, special, a roll—

2½c, 3c, 4c, 5c, 6c, 7c to 10c

Borders and ceilings at the same prices, special for the week.

Heavy gold papers, in handsome and stylish designs, for halls, dining rooms, parlors, etc., worth 18c to 20c, special, a roll—

12½c, 15c

Borders and Ceilings at the same prices.

—Rear Third Floor.

Unusual Drapery News

A FIRST OF MARCH HAPPENING that should appeal to every housekeeper, particularly so that house-cleaning time is not so far distant. Your drapery dollars will do twice as much this week as ordinarily. Note these values:

About 100 pairs $4, $5, $6 real net Curtains, in pretty styles and full size; these are slightly soiled from handling; 1 to 6 pairs of a kind, at, a pair $2.00

Special lot of 14 styles of Brussels, Arabian, Battenburg Tambours and pretty novelty effects, $5 and $6 grades, a pair $3.75

12 very special styles parlor and library Curtains in Battenburg, Brussels, Arabian and French Tambour, $10 to $12 values, at, a pair... $7.50

Six pretty styles colored border Swiss and plain white ruffle Curtains, sold regularly at $1.98; special, a pair $1.69

Six styles Saxony Curtain, in pretty patterns, full size, good quality and fast edge, $2.25 value, at, a pair..... $1.49

12 styles Hungarian and Turkish cloth for cozy corners, single and double-faced, very strong and fast colors, a yard 20c

New assortment of art Cretonnes, 36 inches wide, wash colors, 25 styles to select from, at, a yard.. 18c

Art Ticking, a good assortment of patterns and colors, full width, at, a yard—

25c, 30c

10 styles pretty Swiss Bed Sets, with colored borders, hemstitched valance and roll cover, special, each..... $4.00

Fine imported Velour hangings, largest assortment in the city, prices, a pair—

$18 to $38

—Third Floor.

Table Linens Special

Fine double table Damask at from 30c to 75c a yard less than the regular price.

18 pieces, 72-inch, worth from $1.50 up, special, a yard..... $1.19

17 pieces, 72 and 81-inch damask, worth $2 to $2.50, at, a yard $1.49

Check glass Toweling, 7c quality, a yard 5c

French reveres, 40 inches wide, $1 quality, a yard 75c

Cambrics, Oxfords, Cheviots and Madras Cloths, for white shirtwaists, a yard—

18c to 59c

40-inch White Lawn, the 10c kind, a yard 8c

—Basement.

Spring Gloves

The first shipment of spring colorings in our "Juliette" Glove is in. This glove, as you all know, is a real French kid, sold only by us, and will compare favorably with more expensive ones, and the price, a pair..... $1.00

The "Argyle," a real kid glove, in all the new spring shades, at, a pair $1.25

—Center Aisle.

New Basement Specials

Just 200 extra fine Brooms, 4-tie, this sale, each 22c

Family size Cotton Mops, each..... 10c

Empress Coffee at 20c, 24c and 29c a pound. Free spices with every pound.

Kingsford Oswego Corn Starch, a pound 9c

Tryphosa Gelatine, all flavors, a package 10c

Fairbank's Dandy Soap, Monday—

3 bars 5c

Grass Seed—Finest Kentucky Bluegrass, in bulk:—

1-pound lots, at, a lb..... 9c

50-pound lots, at, a lb..... 8c

100-pound lots, at, a lb..... 7½c

1-gallon Copperoid oil cans, one to a customer, each 10c

Galvanized water pails, special:—

10-quart size..... 15c

12-quart size..... 19c

Free cooking school. How to bake fine cakes. Van Deusen's pans used.

PETTIS DRY GOODS CO.

CORONATION COMPLEXIONS.

English Aristocrats Employ Experts to Make Them Beautiful.

Reynolds's Newspaper.

The coming coronation festivities are being eagerly looked forward to by women of all ages who move in what is known as the "smart set." It is anticipated that there will be a tremendous influx of wealthy Americans and "distinguished foreigners," and members of our aristocracy who are blessed with marriageable daughters regard the forthcoming ceremony in the light of a huge marriage fair, in which, owing to the multitude of buyers, they hope to obtain high prices for their wares.

In consequence, every possible means to enhance their own and their daughters' beauty is being employed by the female scions of "our old nobility." A walk through the West End thoroughfares or a glance at the advertisement columns of the society journals will reveal that a large number of professional beauty doctors have come over from the United States and France for the purpose of replenishing their purses by adding to, or pretending to add to, existing charms or by restoring those that are faded and gone. These practitioners can only be consulted by very wealthy women, as the meanest of them would scorn a fee of less than five guineas for advice and treatment. Six months' treatment usually costs £300. Vanity is always prepared to pay a large fee.

They occupy, as a rule, flats in aristocratic streets—in Belgravia and Mayfair—which are furnished sumptuously and fitted up with curious and expensive electric machines. These people—mostly impostors—boast that, with the scientific methods at their command, they can make any woman of fifty-five, or even older, appear as young and good-looking as the average well-preserved woman of thirty, providing they submit themselves to their treatment for six months or so. At present, it is no exaggeration to state, that their rooms are crowded with peeresses and their daughters, who are paying enormous blackmail and are submitting cheerfully to operations which remind one of the tortures of the Spanish inquisition.