

Practical And Pictorial Diversions for Women



THE VULTURES

Coll's Weekly Cartoon on American Society

Women's Ways of Making Money---Wood Carving

A Trade Over Which One Should Hesitate—Bookbinding and Its Successes and Failures

By Cynthia Westover Alden

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ONE should hesitate a long time before taking up wood carving as a means of earning a living. It certainly ranks as the least remunerative of all professions, and the number of carvers far exceeds the demand. Carved furniture is surely a luxury, and those who provide the luxuries of life suffer when the season of hard times comes.

In working for the trade the competition of foreign workmen and improvements in machinery must be taken into account, and in working for friends there is not much to encourage one.

A certain knowledge of drawing, much patience, and a sense of the fitness of things are necessary. Instruction can be had in schools, and the tools are inexpensive, but it is, you see, not desirable as a profession for women. In short, it cannot be depended upon as a regular or sufficient source of income.

Mrs. Burton, of Santa Barbara, Cal., not long ago made a wedding chest of wood, leather and metal. The decorations were of tulip design in old brass and Manila oyster shells. The designs were on illuminated leather. One was the weaving of the wedding trousseau; another was "dressing the bride"; the third was only seen when the doors of the cabinet were opened. It represented the wedding ceremony. An order like this is, of course, exceptional, and work of this kind cannot be depended upon for a living.

One of the finest woods for carving is the red cedar; it is not only durable, but its natural color is bright. The ivory-white holly, so smooth and even in its grain, is used to make some of the most beautiful art treasures. It takes the place, to some extent, of rosewood for piano cases. It is made into beautiful handles of umbrellas and parasols. Some books are bound in holly. Match safes, writing desks, etc., are made of this wood. For burnt-wood designs, the white or yellow holly of the United States is best suited. With this are often combined the dark tones of the oak and walnut.

Bookbinding.

In high-class houses bookbinding is done all the year round. A thorough workman generally has steady work. There are always a number of apprentices in these large establishments, and there is where one ought to go to learn.

Beginners have the folding of sheets as they come from the printers, the collecting of sheets as they come from the press and the sewing to do. Rebinding of old books is given over to women workers, who have over them a woman of experience.

The headbanding of fancy books is done by women. This is the cotton or silk ornament at the head or tail of bound volumes.

Mending books, grafting on new pieces to the binding of rare old books, takes skillful workmanship, and is generally given over to the deft-fingers of women. Wages range from \$3 to \$18 or \$20 a week.

It is clean, healthful work, and draws a very superior class of girls into it.

Bookbinding is not a fad of the hour. I quote from a little story furnished by Florence Porter. It will give courage to many women who find themselves stranded, yet are in a position to do something of the kind.

One Woman's Success.

Much has been written and said about Ida Meacham Strobbridge and the Artemesia bookbinding of Los Angeles—some of it true, but much of it an exaggeration of the conditions surrounding a cultured and literary woman who lived for several years an isolated and adventure-some life in Nevada.

Mrs. Strobbridge is a native of California, and was educated at Mills Seminary, Oakland. While yet a young woman reverses came in the family fortunes and a removal was made to the Humboldt Mountains of Nevada. It was there that she awoke to find that "life was duty," when the death of her husband and the failing health of her father made it apparent that she should assume the charge of a ranch of 3000 acres. In the discharge of this task, upon the back of her feet-footed, faithful horse, day after day was spent in the saddle. She learned to use the rifle with unerring aim as she threaded the mountain paths or galloped across the desert, and many a trophy of her marksmanship is to be seen in the valuable skins of wild animals that now cover the floor of her spacious den.

It was while leading this wild and isolated life that she first became interested in hand bookbinding. She has always possessed a fine literary taste, and many unbound magazines filled the bookshelves at "Lassen Meadows," for so she called her Nevada home. She longed to have them bound in a more permanent form, and, although she had never seen

a bookbinder, she set herself to studying the art. Under her direction her father made the sewing frame and other necessary implements, and within a very short time she was successfully binding her own magazines and those of her neighbors; for one has neighbors in ranch life in Nevada, even though they are many miles away.

She gave her work the imprint of "Artemesia," this being the botanical name for the sagebrush which abounds in Nevada.

She decided to move to Los Angeles, but she retained the name "Artemesia" for her workshop, although it has lost its significance, for the graceful palms and climbing roses of California have superseded the sagebrush of Nevada.

Mrs. Strobbridge sits down to her sewing frame as a woman would to her sewing machine and dexterously stitches the leaves together.

An authority on bookbinding states that it cannot be learned in less than six months; then it is doubtful if the pupil could turn out a finished piece of work. It is not promising to a woman without funds. It is absolutely necessary to have some money on hand, as the returns are slow in coming in, while the running expenses must be met in cash. Tuition in this country for six months is about \$500; in England it is less.

Exactness is one of the requirements; correctness of eye, patience, taste for color, and design, and real love for the work are other important ones. But, take it in the long run, bookbinding is a money-making occupation for but a small class of women.

Orders for book-cover designs, which are few and far between, are paid for at the rate of \$15 to \$25 each. Unless this work is supplemented by designing for advertisements, newspapers, magazines, etc., the annual income from this source will be small.

New Treatment for Rheumatism.

Knitting is declared by specialists in the treatment of rheumatism to be a most helpful exercise for hands liable to become stiff from that painful complaint, and it is being prescribed by physicians because of its efficacy.

For persons liable to cramp, paralysis or any other affection of the fingers of that character, knitting is regarded as a most beneficial exercise. Besides, the simple work is said to be a most excellent diversion for the nerves, and is recommended to women who suffer from insomnia and depression.

Baby's Sufferings

How to Tell What Various Symptoms Mean

By Dr. Emelyn L. Coolidge

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MANY young babies suffer greatly from earache without the cause being suspected. This is often the case after a cold or an attack of bronchitis or pneumonia, and sometimes takes place when the child is teething. If the child screams sharply, presses its head against its mother or nurse, or pulls at its ear as if it hurts him, then earache may be suspected. If pressure just in front of the ear causes the baby to jump as if in great pain and to cry out, there is probably something wrong with the ear.

Heat is by far the best remedy for earache. Let the child lie with his ear against a covered hot-water bag, or heat a flannel over a lamp and place it against his ear, changing it often so as to keep it very hot. If this does not help, try syringing the ear with very hot water of a temperature of 105 degrees to 110 degrees Fahrenheit. Do not use a poultice or blister unless the doctor especially orders it. As soon as possible after the first attack of pain the baby should be taken to a doctor, and a careful examination of his ears should be made. Much unnecessary deafness would be avoided if this were done by all young mothers.

Hiccoughs.

Some babies seem especially liable to hiccoughs. This is really of not much importance, being simply a spasmodic contraction of the diaphragm, often caused by wind; gas or too much food in the baby's stomach. It is, however, annoying, and should not be allowed to continue indefinitely.

Put the baby gently, but suddenly, on his back; give him a little hot water, in which are a few grains of sugar or a drop of essence of peppermint, and be careful that he does not take his food too quickly or suck an empty bottle. The use of the bottle should always be kept full of milk when the baby is taking his food, and thus avoid his sucking in wind.

Enlarged Glands.

When a baby is beginning to cut his teeth, or sometimes after a bad cold or from some other causes the glands at the sides of the neck may enlarge. Often this will give little or no discomfort to the child, but the young mother will be considerably worried and puzzled.

Frequently the enlargement will disappear of itself, but sometimes the gland will continue to grow larger, get quite hard and sometimes much inflamed; matter or pus will then form and the gland break down and discharge.

As soon as the mother notices a steady increase in the size of a gland she should consult her physician, and if the gland needs lancing allow him to do it at the proper time. If this is done the resulting scar will be very much smaller than if the gland is allowed to break of itself.

At the Dance---How a Young Girl Should Behave

Hints for the Hostess and the Guest at a Large Social Affair. The Changing Fashion in Dances

By Eleanor B. Clapp

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THE gentlemen wait for the ladies whom they have escorted to the dance, in the hall, and they enter the ball room together—not arm-in-arm, but the lady enters the room first, closely followed by her escort. At very fashionable balls, where the hostesses are great sticklers for conventionalities, the name of each guest is announced by a footman just as he enters the door. But this formality is often omitted, and is not in good taste unless the affair is extremely elegant and ceremonious. With moderate means it is always in much better taste to do things simply than to strain after effect, or, as the expressive slang of the day has it, to "splurge."

When a young girl attends a ball with her mother or some matron who has kindly consented to chaperon her, she always allows her elderly companion to enter the room first, and then walks beside her to greet the hostess, who usually stands at the head of the room or in a position not far from the door. The hostess should offer her hand to each guest, either man or woman, and express her pleasure at seeing them. If the dance is given for a daughter already in society or to introduce a debutante, the young lady stands by her mother and assists in receiving the guests. She does not begin to dance until after the first half-hour, coming back occasionally between the dances to the side of her parent to talk to some of the older guests or to greet the late arrivals.

Duties of the Hostess.

The pleasure of the guests and the success of the entertainment depend in a great measure on the tact and unselfishness of the hostess. A good hostess always makes it her duty to see that her women guests are provided with partners for the majority of the dances, and that all the chaperons have been taken out to supper. She introduces strangers to each other and makes her husband and son, if she have one, keep a sharp lookout that waiters are conspicuous by their absence at her party. It is not at all necessary for the host to receive with his wife, but he should pay considerable attention to all the ladies. If he is a young man he tries to get a dance, or at least a pleasant word or two, with every one present. If his dancing days are over, he devotes himself to the chaperons and keeps an eye on the young men present, not allowing them to congregate in

knots about the doorway or selfishly gather in the cloakroom while any young ladies are sitting partnerless. It is perfectly correct for him to ask such selfish guests to do him the favor of dancing with Miss Jones or Miss Gray. No man who is a gentleman ever refuses such a request, if he has no previous engagement for the dance.

Music and Dances.

It is no longer the fashion to have a formal opening, a "Grand March," or anything of that sort for balls given in private houses or even in halls or assembly rooms, except in the case of a few functions given by clubs and military organizations. The dancing begins as soon as half a dozen or so couples have arrived. Naturally, the bigger the ball the larger the orchestra engaged to play for the festivities. At fashionable private balls in New York houses, an orchestra of stringed instruments, or one of the famous Hungarian bands, discourses sweet music for the entire evening from behind a screen of palms and tropical plants. For a smaller dance an orchestra of three or four pieces is all that is necessary, while for informal affairs and small country dances the piano alone can be made to suffice. The waltz and the two-step, varied by an occasional set of lancers and the cotillon, sometimes called the german, are about all the dances that society cares to indulge in at present. When the cotillon is danced it usually begins directly after supper, unless the entire evening is to be devoted to it.

The Supper.

At most large balls, unless they are very splendid entertainments given by millionaires, the supper is served from the buffet, which means that the guests do not sit down at tables as at a dinner, but seat themselves in chairs placed against the wall of the dining room, or even remain in the ball room or the library, and are served by the waiters or the men guests. The menu can be as elaborate or simple as is desired. Bouillon, salads, escalloped oysters, pates, sandwiches, ice cream, fancy cakes and bonbons are usually offered. And champagne, light wines and claret cup are served, while tiny cups of black coffee make an appropriate finale. This is the menu for a big ball; for a smaller dance, bouillon, one hot dish, such as escalloped oysters; chicken, lobster, or shrimp salad; sandwiches, ice cream, cake and coffee will be ample. At an informal affair even less will suffice, and salad, ice cream, cake and coffee are all

that are really needed. Throughout the evening punch or lemonade is served in an anteroom or a corner of the hall, so that the guests can refresh themselves between the dances.

At large and ceremonious balls one may with perfect propriety arrive at any hour before 12; but at small dances it is considered in better taste to enter the ball room within an hour of the time specified in the invitation.

Etiquette for Girls.

After a young girl has greeted her hostess, she can, if accompanied by an escort, stand talking with him for a few moments while he introduces his friends. Her escort must always dance the first dance with her and take her out to supper. A girl who comes to a dance accompanied by a chaperon, which is considered the proper thing in very fashionable society, follows her protector to a seat and remains beside her until she is invited to dance. After this she need not return to her chaperon at the end of every dance if her programme is happily filled, but may walk about with her escort, accept a glass of lemonade, or sit and talk with him until claimed for the next dance. It is the girl's place to stop dancing first, and she can, if she wishes, dance uninterruptedly through the entire number or cease waiting at any time she pleases, and her partner should at once acquiesce.

No well-bred girl ever refuses a dance to one man and gives it to another. She can, however, plead fatigue and sit out the dance with some one if she prefers to do so. But she must not sit on the stairs or in secluded corners, or dance more than three or four times with the same man, or she will be criticised or gossiped about. When a man asks her for a dance she should reply, "With pleasure," or "Yes, I shall be delighted," or something of that sort, or it is permissible to say, "Thank you very much, but I am really too tired to dance this number."

It is etiquette for the masculine guest to ask his hostess for at least one dance, if she is a young woman; if not, he must ask her daughter, niece, or whatever young girl the ball is given for. He must claim each partner immediately the music begins, and conduct her to a seat when the dance is over, and beg to be excused when he leaves her.

For all dances, whether ceremonious balls or the most informal of evening parties, the etiquette for the guests is the same, except that at the smaller affairs the hostess is considered a sufficient chaperon for all her young guests.