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THE DECORATED SLICKER IS BUT ONE OF NUMEROUS FADS; CRITICS OF YOUTH FORGETTABLE

The hand-decorated slicker, the latest exemplification of youth's urge for self-expression by self-decoration, following close on the heels of initiated "Sheik" hats and autographed "sweat-shirts," has become the most popular and spectacular of present-day fads, says a writer in the Boston Globe.

Decorated slickers are worn alike by flappers and flippers, and while they do brighten up the landscape they are no help at all to those who already confused by boyish haircuts and knickers, are trying to decide whether "Miss" or "Mister" is the proper salutation.

Among the slicker "decorations" you may see pen-and-ink drawings, water-color sketches, penciled hearts pierced by arrows—not so original, that!—initials, names, affectionate epithets, admonitions to "Be yourself," declarations that there is "Nobody home," or passionate pleadings to "Sit on the top of the world with me," or "Name the up-to-the moment 'college'—pronounced to rhyme with 'obleegee'—joke is said to be:

Question—Is he (she) much of a Sheik (Sheba)?

Answer—Now! He (she) hasn't a thing on his (her) slicker!

To be "all rolled up" practically while you wait is naturally a consideration in this hurrying age and certainly the slicker motif seems to require a modicum of time and—in the opinion of many—a minimum of mental effort.

Times Have Changed.

It was different in the "gay 90s," and in what we sometimes regard wistfully as the leisurely 80's. In the "mauve decade," when ready-to-wear clothing and read-to-eat food were almost unheard of and the mechanical aids for the busy housewife were few, home was more than a place to sleep in after a visit to the "movies" or a joy-ride into the country, and a loud speaker suggested not an inviting to dance to a jazz orchestra, but a warning that there were chores to be done; and on the interior decoration of the home was concentrated the decorative urge of the whole family.

In the sitting-room, lighted by a kerosene student's lamp and heated by an ornate parlor stove—in the days before steam-heated, softly-lighted living-rooms were many—a bright pressed autumn leaf and graceful fern was waxed bunches of grasses were "crystallized" with alum, the fairy-like seed vessels of milk-weed were confined in transparent bags, and "cat-tails" were arranged in orderly bunches eventually to be tied with the splashing big bow which in those days revealed the true artist.

There, too, appropriate mottoes were painstakingly "spattered" or "cross-stitched" later to adorn the walls of the parlor, in company with the crayon portraits and cherished choruses of the time.

When "Throws" Were in Favor.

These, in turn were set off by "throws" of silk, or satin, or—Heaven forgive the perpetrators!—cotton-wadding. "Kensington"—painted in floral designs. The picture frames might be plain or adorned with shells, gilded cones, or birch-bark, so long as the "throws," which might be even of colored tissue paper folded and cut into intricate designs, were carefully adjusted in what was supposed to be careless disarray.

In the days when the "kerosene circuit" was not a joke, a useful mantel in every room inspired the manufacture of macrame—pronounced in three syllables, please with the accent on the "may!"—"lambrequins," which, stiffened with starch, were considered the last word in elegance, especially when the mantel was further graced with trays or boxes to match. On the mantel, too, were often match-boxes, trays, jars, or what-not, on which putty had been applied smoothly with shells or bits of broken glass and china pressed in all being varnished, supposedly very recherche—three syllables, again, please!—in effect.

Then Came "The Gilded Age."

Certain years of this decorative era might well have been named "The Gilded Age." It was then that mother and the girls, and father and the boys as well, wielded wicked and very mean paint-brushes, and gave to such homely articles as coal scuttles and shovels, milking-stools and rolling pins shining coats of gold paint, while clothespins, spoons, wishbones, and even turkeys' feet were not neglected.

The girls of the years midway between the close of the Civil War and the beginning of the Spanish War must have had great trouble in keeping track of their wire hairpins. At any rate the decorators of that period seemed to specialize in the manufacture of new and picturesque hairpin holders. The infinite variety of the "receivers"—bouquets of curled hair, rope unravelled out and tied in true-lovers' knots, tiny baskets covered with net into which the silperry pins might be thrust—indicates rightly the importance of the hairpin in the days when a girl whose hair had to be cut for any reason promptly spent all the money she could lay her hands on for a concealing wig.

The buttonhook, too, though—like the corkscrew—it is not indispensable now, seemed to receive an undue amount of attention, for a buttonhook might be found hanging in some decorative effect in almost any room, while an essential to every bedroom was a wall ornament—perhaps a large-size spoon gilded and ribboned, or a small-size rolling-pin—from which might depend a clothes brush, a buttonhook, and—guess what!—the key to father's watch!

Busy Days for Decorators.

The toilet accessories of the male members of the family were by no means neglected. Many a gay shaving ball—composed of circular pieces of petal shape and strung together to resemble a giant "posy," one petal of which was supposed to be carefully removed and used each time the owner shaved—cheerfully gathered dust from Christmas to Christmas, while the ungrateful recipient blithely wiped his razor-blade on scraps of newspaper, a handkerchief or one of the best—before the days of "guest" towels.

Another form of "fancy work" in high favor with the industrious and insatiate decorators of the period kept its devotees busy cutting up into irregular shapes silk, satin and velvet. These scraps were often embellished with painted or embroidered flowers, birds, beasts or emblems, then sewed together again, hit-or-miss fashion, the seams concealed by bright-colored embroidery stitches. The result was quite appropriately called "crazy patch-work."

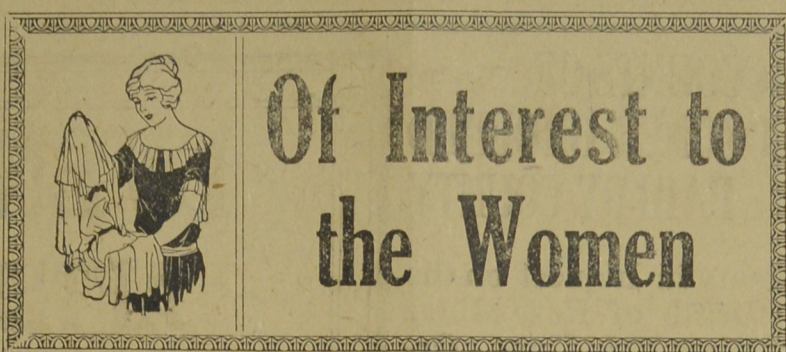
The gorgeous broad four-in-hands and elegant Ascot scarfs worn by the men lent themselves especially well to this decorative sport, and very unpopular indeed—or at least sadly lacking in sartorial discrimination—was the man whose ties, long before they reached the shabby stage, were not "spoken for," later to speak for themselves as part of a "crazy quilt, piano scarf or—in the parlance of the day—"African."

Another Frenzy.

A little later came the craze for plaster of paris plaques mounted on dark velvet, for china decorated by the "decalcomania method," and for plates decorated with postage stamps cut out in fanciful designs.

By this time the Gibson Girl had arrived, and with her the cigar-ribbon fad, countless sofa pillows of all sorts and description, and the "cozy corner" which defied one to feel cozy. Later still came the tap-tap of the brass-punchers as they laboriously pounded out candle shades and picture frames, and the hissing of the "pyromaniacs," adding their bit in the form of burned wood or leather.

A careful analysis of classes in basketry, sealing wax or crepe paper work, or lamp shade making indicates, however, that their members are the "girls" who a few years ago punched brass and burned wood, or a decade earlier snipped and sewed crazy patch-



Of Interest to the Women

DATE PUDDING.

Mix together 1 cup of ground dates, ½ cup of walnut meats finely broken, ½ cup of sugar 3 eggs lightly beaten and 1 heaping table spoon of flour mixed and sifted with 1 teaspoon of baking powder. Put in a buttered pudding dish and bake in a moderate oven 30 minutes and serve with whipped and sweetened cream.

BAKED PARSNIPS.

6 even sized parsnips
2 tablespoons butter
Scrape parsnips; parboil until nearly done. Cut in halves lengthwise, dot with butter and set in oven 375 degrees F. to finish cooking and brown about ¼ hour.

BEETROOT, CELERY SALAD.

3 cooked beets, cut in Julienne strips
3 stalks celery cut in Julienne strips
Lettuce
French dressing
Have all the ingredients very cold. Arrange salads on lettuce leaves on individual plates just before serving.

CHEESE STRAWS.

½ pound grated yellow American cheese
½ pound butter
1 teaspoon baking powder
2 cups flour
Cut butter into dry ingredients. Add cheese. Work in with hands. Knead; cool on ice. Roll thin like pastry, cut into even strips and bake in hot oven.

PRUNE WHIP, CUSTARD SAUCE.

2 cups prunes
½ cup boiling water
1 tablespoon lemon juice
3 egg whites
1-3 cup sugar
½ teaspoon salt
Cook prunes in boiling water until tender; press through a sieve. Beat whites until stiff; add sugar, lemon juice and salt. Carefully fold in the prune pulp, pile lightly on a buttered baking dish, and bake 30 minutes in a modern oven. Serve with

CUSTARD SAUCE.

1½ cups scalded milk
½ teaspoon salt
¼ cup sugar
½ teaspoon vanilla
Yolks of 2 eggs
Beat eggs slightly, add sugar and salt, stir constantly while adding gradually the hot milk. Cook in a double boiler until mixture thickens chill and flavor.

COFFEE BAVARIAN.

1 package ready to use coffee gelatine
1 cup boiling water
2 egg yolks
1 cup milk
1 cup thick cream
2 stiffly beaten egg whites
Place gelatine in top part of double-boiler. Pour boiling water over gelatine and stir until gelatine is dissolved. Beat yolks slightly add milk and pour mixture into gelatine mixture. Stir over hot water until mixture coats the spoon. Remove from heat and cool until it begins to set. Then beat to a fluff. Beat cream and fold it into the gelatine. Then fold the egg whites into the mixture. Place mixture in a mould rinsed in cold water set in a cool place to thicken. It should be creamy. Serve with maple or caramel syrup.

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work, or in the earlier Victorian days gazed with wide-eyed envy on their elders who waxed leaves and painted plush, while the modern flapper is content to satisfy her passion for beauty in wearing her latest love—the hand-decorated slicker.

FAIR MORNING.

Today cannot remember last night's rain;
Rivers of lightning on a map of cloud
And thunder groaning sympathetic pain
When gripping darkness made the wind's shriek loud.

The sky is bluer now since it was wet,
And daisies crisper; yellow butterflyes
Crawl out to dry their wings and then forget
In flight. Now that your life has found blue skies.

Why will you wear regret for things long dead
Like sticky raincoat smelling in the sun?
See on this hillside my advice is spread
In broken webs which spiders have respun;
And lest you say you are too crushed for trying,
The grass rose up on which you had been lying.
Katherine Newton in Stratford Magazine.

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London, Nov. 20—A copy of Kilmar-nock Burns, once owned by Lord Glencairn, a friend of the poet was sold today by Sotheby's for £780 to a London man. The record price for this edition in its original blue paper wrapper was £1,600. The Glencairn copy is bound in calf. The poet named one of his sons after Lord Glencairn and wrote laments on his death.

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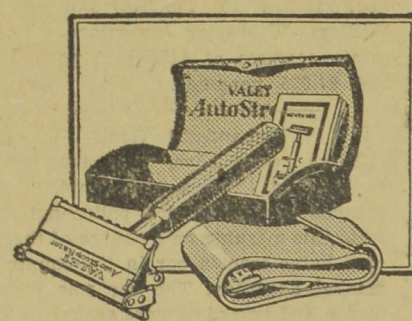
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