

MORNING DAILY FOUNDED 1810 WEEKLY (NOW DAILY) 1897

THE LATEST NEWS

CHARLOTTETOWN, CANADA, SATURDAY, NOVEMBER 18, 1911.

FIRST OF ALL

50c A MONTH BY MAIL IN ADVANCE \$2.50 PER YEAR BY MAIL IN ADVANCE

BEST BANKNOTES.

They Are Produced by American Talent and Methods.

HARDEST TO COUNTERFEIT.

From the Time of Paul Revere, the First American Banknote Artist, Ours Have Been More Difficult to Imitate Than Those of the Old World.

To say that Americans make the best banknotes in the world may sound at first rather boastful, and yet any history of the art and industry of note engraving which failed to record that fact would be incomplete. Paul Revere would be the first American banknote artist, and from the time of the chartering of the Bank of North America under the direction of Robert Morris, in 1781, up to the present American engravers have excelled not only in the artistic quality of their designs, but in their provisions against counterfeiting.

Marco Polo found banknotes in China ages ago, printed on paper made from the bark of the mulberry tree. One of the notes upon which the great Venetian traveler himself may have gazed is on exhibition at this day in the office of an American company. It is one of a series issued by the Ming dynasty about 1399 A. D.—"current anywhere under heaven"—and seems to have been printed from wooden blocks on a sheet of paper nine by thirteen inches, a bigger surface than any man could cover with both hands outstretched. It is good for "one string of cash." The provision against forgery is simple to the point of severity: "Counterfeiters hereof will be executed. Persons giving information of counterfeiters will be rewarded with tael 250 and in addition will receive the property belonging to the criminal."

Another great government has placed much dependence upon death as a deterrent to imitators of its promises to pay. When Jacob Perkins of Newburyport, Mass., invented the method of transferring designs from hardened steel plates to steel cylinders and retransferring to flat plates, thus enabling the engraver to devote the time necessary to accomplish his best work in the original and reproduce it at will, the new process aroused international interest. Mr. Perkins and his associates went to London in 1819 at the instance of the British minister at Washington to help the Bank of England to issue notes not easily counterfeited. But the conservative old bank refused to adopt the new method, preferring, as one of the Americans said, to rely upon the hangman rather than the engraver. Nevertheless the English began in time to follow American methods after the geometric lathe had been invented by Asa Spencer of New London, Conn., and improved by Cyrus Durand.

The governments of continental Europe depend exclusively upon color work to protect their paper currency, and several of the large banks of issue have civil engineers in charge of their bureau of engraving and printing, though what connection there may be between engineering and engraving is a mystery. Many Italian banknotes are easy to counterfeit. The Bank of Spain has of late abandoned its own plant because its notes were imitated so successfully that counterfeiters were accepted by the bank without question. A private concern now does the work. The Bank of Greece now uses the American method, having had sad experiences with notes of Austrian, German and English fashioning.

A myth that probably will never die tells us that the notes of the Bank of England cannot be counterfeited. As a matter of fact, they can be imitated readily enough, for little attempt is made to protect the notes beyond the use of a watermark paper. The watermark can be easily copied. One practical safeguard of great effectiveness is the custom of the Bank of England to cancel every note that is returned to the bank and issue another in its place. This and the practice of keeping a record of the numbers of all bank notes used in every business establishment keep alive a keen sense of responsibility which adds to security. The custom of circulating soiled banknotes, of course, gives the counterfeiter his best opportunity. Forgery is much more readily detected in a crisp, stiff, new bill than in a rumpled and dirty one.

The American style of banknote has become the standard in the countries of Central and South America. The experience of the Brazilian government led the way in this after various disappointments. First the much vaunted Austrian system was tried, the notes being engraved and printed in England under that system. They proved a complete failure. Counterfeiters flourished. The Brazilians tried banknotes made in France, and these were promptly and extensively imitated as soon as the counterfeiters could get their plates and paper ready. Brazil tried German and English establishments, but still without securing protection to the banknote circulation, and at last turned to the United States and found a type of bills practically impossible to counterfeit. So it is no boast, but a mere record of fact, to state that Americans make the best banknotes in the world.—Detroit News.

The Pessimist. Tommy—Pop, what is a pessimist? Tommy's Pop—A pessimist, my son, is a man who loves himself for the enemies he has made.—Philadelphia Record.

NATTY TOP COAT.

A Comfortable Wrap For Wintry Weather.



LONG COAT OF REVERSIBLE CLOTH.

For really cold winter nothing is more comfortable than a coat of the new natty rough, reversible cloth. The model illustrated is of dark green cloth with revers and cuffs of the green and white reversible side of the material. The cut is very new and the lines long and slender in effect.

Good Advice.

Professor Blackie gives the following advice to "young men," but it will be well if every feminine reader of this page will follow it: "Never whip your brain. All high pressure is dangerous. Study to think as quietly and easily as you breathe. Never force yourself to learn what you have no talent for. Knowledge without love will remain a lifeless manufacture, not a living growth. "Be content to be ignorant of many things that you may know one thing well, and that thing which God especially endowed you to know. "It requires fire to fuse the materials of thinking no less than to melt the iron in the foundry. "But remember this, however strong you may be, physically, to strike a blow and however sharp, intellectually, to recognize a fact—that to discern a difference your success in the game of life depends on the serious game of life which you give to the third culture which you give to the third formative force in human character, your moral nature, and of the rightfulness of this element a comprehensive expression is found right in the simple word, love. "On this all prophets, poets and philosophers agree."

A Pretty Blouse in Shades of Blue.

Very sheer fine white china silk is used for this dressy little waist, one of the dainty models from Paquin for wear with fall coat and skirt suits. The design has a kimono yoke of tucked silk, and on this is arranged the



BLOUSE WITH NEW SLEEVES.

embroidered section which forms the front, a similar section forming the back. A piping of old blue silk, a silk necktie in the same shade and French dots embroidered with blue floss add brightness and color. The square motifs are of silver braid and blue silk. A feature of the blouse is the puff on sleeve at the elbow.

For the Children

Alexis Nicholasievitch, the Russian Czar's Son.



Photo by American Press Association.

Grand Duke Alexis Nicholasievitch, heir apparent to the throne of Russia, recently celebrated his seventh birthday. In his native land he is called the czarvitch, which means crown prince or heir apparent to the throne. His father, Nicholas II, the czar, has been on the throne since 1894. His mother was Princess Alix of Hesse, and she is a granddaughter of the late Queen Victoria of England. Alexis is the only son of his parents, though he has four sisters, all of whom are older than himself.

Mumbly Peg.

Every lad knows how to play mumbly peg by heart or can easily learn. Two or three boys can best play together, and all they need are suitable soft ground and a good jackknife. The game has sometimes twenty-four movements, and skillful players can perform nearly all the different feats, always gaining the two fingers, which make a fair "stick." Every player in turn goes through as many plays as he can till he completes the circuit. The boy who loses used to pay the penalty by pulling a two inch peg out of the ground. This feature has been completely dropped in recent years and many of the old movements left out.

The game, however, has lost none of its interest, and good players are able to stick the knife in the ground from all difficult positions. These include dropping of the knife from different parts of the body and sometimes throwing it over the head. Boys must be careful when playing the game and give the player plenty of room. All boys are familiar with the different feats they must perform with the knife to win the game.

How Money Came to Be Used.

It was somewhere between the years 560 and 540 B. O. that money in the form of gold and silver coins came into use in Lydia, an ancient country of Asia Minor. Croesus was the monarch who introduced the system of coinage, gold being held as more valuable in the proportion of three to four. It is said that Darius of Persia soon adopted the idea of such a medium, as it simplified trade. The Greeks issued their first metal coins some time during the seventh century B. C., and the entire civilized world had adopted the money system in the fourth century B. C. Up to the death of Alexander the Greek coins bore on them sacred subjects in the form of some deity. Coins of Minerva bear a lion; those of Eretria show a cow and a sucking calf; those of Cyzicus show a tunny fish. All these were symbols of goddesses. But coins issued under the empire bear the imperial bust on one side and some sacred emblem on the other. Greek coins have been of valuable assistance to scholars in systematizing Greek mythology.

The Game of Shopping.

While the children are seated in a ring they must go shopping. The child who starts the game says to his neighbor at the left: "I have been busy all day shopping." "What did you buy?" asks the child to whom he spoke. The first child may then give the name of some article that he can touch without leaving his chair—boots or ribbon or watch chain or necktie. Then the game goes on, and when the questions and answers have gone around the circle two or three times you will see how difficult it will be to find the answers.

The Lost House.

I had a house, my very own, Not made of wood or brick or stone, But it was built of crystal bright, With roof and towers, one frosty night, And round it was a garden, too, Where trees and plants and flowers grew, And there were birds with silver wings I meant to quit my books and play, To look at them the livelong day! I woke and saw it all so plain, And then I fell asleep again, And while I slept till broad daylight, Somebody stole my house outright! Do you know who? 'Tis my belief, For when I just that cruel thief, For when I tried my house to find, With roof and towers, through the wind, I caught him staring through the blind. —Tenth's Companion.

Good Form

Popular, but Bad Form.

Many girls are "bad form" without suspecting it. Here are a few things, little considered, that are popular, but not in good taste. Inquisitiveness. Have you never pried into personal affairs by questions?

Bolterous. Noisy fun, especially in public, is common in both senses of the word. A girl can have a good time without laughing and talking at high pitch.

Practical joking. What seems pure wit to the perpetrator, to the victim is stupid horseplay or downright malice.

Intrusion. Some girls have no respect for privacy. They burst into a closed room without knocking, offer their society unasked and will interrupt the most earnest conversation without a perfunctory "I beg your pardon."

Disloyalty. It is ill bred if nothing else to run down those to whom you owe fealty or to betray a friend's confidence. Even worse is it to discuss family affairs with outsiders.

Bickering. Girls may not mean anything when they argue before a third person, but the listener is just as uncomfortable as though the disputants were at daggers drawn. Especially poor taste is it for one to argue with her fiance or husband in public.

Bragging. What if you are a belle, have hosts of suitors and trunks full of fine clothes? The girl of good taste allows the world to discover her popularity and good fortune. She does not thrust them upon it.

Slang. There is a big reaction in favor of the girl who can enjoy life to the full, yet keep her respect for good English.

Sponging. Some girls have the notion that the world owes them a good time, and they snatch pleasure at the expense of their friends with no thought of return. The girl who is always out of change, who proposes gayeties for which others pay, who accepts favors and is churlish about favoring is worse than bad form; she is almost dishonest.

Fibbing. Truth is right, likewise well bred. The girl whose word is worthless, who wriggles out of every uncomfortable situation, who tells you one thing and her next confidant another, is bad style.

Etiquette in Business Office.

It is a noticeable fact that many good business women are confused, even embarrassed, when calling on a man at his place of business. Her entrance into the world of affairs is of such recent origin that no stated office etiquette has been established.

In receiving a woman caller in office or store a man need not offer to shake hands. If his time is limited he can delicately convey the fact by meeting his caller outside his private office and standing while she explains her errand.

When he receives her in his office he does it much as he would in his own home, with hat off and coat on. He observes the little courtesy of finding her a chair and placing it comfortably. By explaining there are certain demands he must hasten to meet he signals his desire that his caller be brief, and to accentuate the request he may stand during the conversation. To definitely close the interview he should explain that another and previous engagement claims his attention and make another appointment when time will admit of a more satisfactory reception.

Dozens of men who pride themselves on their gentlemanly conduct in the home or in the drawing rooms of friends are the veriest bores in their business relations. Their excuse is that women waste a great deal of valuable time on business nothings; that feminine errands are often frivolous. This being the case, why do they not plead another engagement and thus gracefully extricate themselves from an undesirable situation? A man of good manners never finds it necessary to be rude or churlish to a lady, be she in the business office or the ballroom.

Having terminated the interview, the woman rises. If she is in a private office the man rises and opens the door, standing outside while she passes out. If she is a friend or relative he accompanies her to the outer door or elevator.

By observing these few rules of office courtesy a man will make a call easy for a caller—a precaution often much to his advantage in these days of mixed business ability and women of large affairs.

Rules Governing Invitations.

Invitations for a man should be addressed to his residence or club, not to his office.

An invitation for a married woman should always include the husband unless the entertainment is exclusively for women. In the same way an invitation to a married man must include his wife unless it is for a stag affair.

Invitations to dinner and luncheons are never sent to persons who are in deep mourning.

The answer to an invitation should be written in the same style and degree of formality in which the invitation is written.

Follow the formula of the invitation precisely in your reply, and you will be sure to be correct.

Woman's World

New Honors For Miss Helen Mears.



HELEN FARNSWORTH MEARS.

A woman sculptor, the recent recipient of an important commission, is Miss Helen Farnsworth Mears, a native of Oshkosh, Wis. She has been awarded the honor of capping the new \$6,000,000 state capitol at Madison, Wis., with a colossal bronze figure. Miss Mears was one of the favorite pupils of the late St. Gaudens.

THE AUTUMN BLOUSES.

Only Exceptional Models Show Any Novel Features.

Many new blouses are being shown now, but they seldom boast of a single feature which can be regarded as a novelty. One of the exceptions is a chic little shot taffeta affair, cut in kimono style, with a surplice closing and a wide collar and revers. It has a vest, stock and undersleeves of fine lace. It seems not unlikely that something of this kind may become popular since shot taffeta is one of the materials most highly approved by fashion at present. Another model that is somewhat similar in effect is in reality a little coat, to be worn over any simple lace or net waist and having a short plaited peplum.

An extremely smart white satin blouse has several new points, of which the sleeve is perhaps the most noticeable. It is full length and fits close below the elbow, but is cut in one piece with the body of the blouse and is decidedly roomy at the armhole. The line of the shoulder, however, is broken by a bolero, which reaches to the base of the neck and goes under the belt at the back, but has a deep armhole and in front, near the belt, is cut away to show glimpses of a lace underblouse. There is a high collar of lace like the underblouse, and a frill to match falls from the closing in front, which is adorned with four or five carved ivory buttons. There are, besides, various artistic finishing touches in the way of finely corded edges and little black pipings.

A sort of decoration that was in vogue not so very many years ago—wide horizontal tucks below the bust—has reappeared in some exquisite creations of chiffon and the finest handkerchief linen, with a slight stiffness of effect added to the tucks. On a linen blouse frills of narrow valenciennes fall from under the tucks, while on one of white chiffon there are several rows of fine shirring above the tucks, which are themselves gathered.

Popularity of Velvet Costumes.

Velvet is going to be a popular material this winter for grownups and children's costumes. The picture illus-



MOTHER AND SMALL DAUGHTER IN VELVET ATTIRE.

trates the vogue for this becoming fabric. Mother is wearing a fetching suit of black velvet and satin, and her small daughter is trigged out in a smart little coat of royal blue velvet.

TIME FOR FURS.

The Latest Fashions In Pelts Very Smart.



SMALL NECKPIECE AND NEW MUFF.

The latest muffs of the season are of triangular shape, soft, floppy models that show a deep pointed end when the hand warmer is carried. The bolster shape, so much used last winter, is not seen among the new furs, but the conservative woman will select for the design of her muff a large square shape trimmed with fur tails or, newer still, with a deep silk fringe at the bottom.

In neckpieces either the large scarf is worn or the very tiny neck band, like the one shown in the illustration, which, together with the muff, is formed of alternate bands of fur and embroidery.

Cleaning Hints.

Coffee stains on colored goods can be removed if at once sopped with a clean sponge wet with cold water. Place the damaged spot over a thickly folded cloth or a basin and keep changing the water in the sponge until the coffee disappears.

To clean white paint rub well with a damp cloth dipped in oatmeal, wipe with a damp cloth and lastly with a dry duster. This is especially useful treatment for finger marks on doors.

Brass hardware can be cleaned by rubbing with a cloth dipped in sweet oil. Afterward polish with a soft, dry piece of leather.

To remove grease spots from wall paper sprinkle a piece of blotting paper with baking soda and hold it over the spot while you press the paper with a moderately hot iron. The blotting paper will absorb the grease, and the soda prevents injury to the colors in the wall paper.

Modish Furs.

The fair woman with plenty of color in her cheeks cannot do better in her selection of furs this season than to



SET OF AUSTRALIAN CHINCHILLA.

purchase a muff and stole of chinchilla. The cut illustrates the very latest in a set of Australian chinchilla made up with a fabric stuff of oriental coloring.

Hint to the Laundress.

"There is no reason in the world why the washboard should be used in the laundering of clothes," said a woman recently. "All that is necessary to make the clothes clean is to soak them a few hours in water, lukewarm, in which soap has been sliced, with a tablespoonful of kerosene. Then take them out and let boil in hot water for ten minutes. They can then be hung upon the line after starching, and there is very little work about it."

SPEED OF A SHOT

Finding the Velocity of a Missile a Simple Matter.

MEASURED BY A PAPER DRUM.

The Whirling Cylinder Registers the Projectile's Flight With Minute Accuracy at Any Desired Distance. Wing Shots and Shot in Gun.

Persons at all interested in gun firing of any kind, whether of the revolver or rifle or of heavy ordnance of any kind, occasionally come upon the term "muzzle velocity" and velocities of the missile at stated distances.

"How can anybody tell how fast a bullet is traveling when it leaves the muzzle of a weapon?" is a likely comment on the part of the layman.

As a matter of fact this approximate velocity of the missile may be one of the easiest of determinations to make.

In the first place, a drumlike cylinder is made of fixed diameter and of sufficiently stiff paper to allow of its revolving rapidly on a spindle. Using a cylinder of small circumference, it is necessary that the speed approach 2,000 revolutions a minute. These revolutions are produced by electric power, and the count is made by an exact mechanical register.

The gun is placed securely at the required distance from the drum and is sighted directly at the center of the cylinder, which is spinning at so many rods, even miles, a minute, as its circumference determines. With the drum's speed adjusted an electric current discharges the weapon, the bullet striking the center of the drum as measured from top to bottom.

The reader understands that with the drum stationary the bullet would pass directly through it on the line of its diameter, coming out on the other side with scarcely a shade of impediment. With the drum's periphery whirling at the rate of 2,000 revolutions a minute and its diameter only a fraction more than a foot this would mean a rate of 2,000 yards in sixty seconds. Thus in the fragment of a second necessary for the bullet to enter one side of the paper drum, cross it and out at the other side the opposite side of the drum would show considerable deviation from an exact diameter of line of passage.

It is this space of deflection shown inside the further rim of the drum that is used for the computation of velocity of the missile. The speed of the cylinder may be computed to the ten thousandth part of a second if necessary and the lineal distance run in that time be charted in perpendicular lines on the inner side of the paper. At whatever line the bullet penetrates outward it registers its time in crossing the diameter of the cylinder. If it has required the ten-thousandth part of a second for the bullet to fly one foot its muzzle velocity to the mile may be computed by any schoolboy. By the same process, too, the bullet's velocity at 100 yards or 500 yards may be determined.

Years ago before wing shooting had become an art the farmer with his muzzle loading shotgun and charge of black powder would shoot directly at a wild goose or duck in full flight. He evolved a theory of his own as to the oncoming bird, holding that the heavy breast feathers "turned" the shot. He waited until the bird had passed him when, firing directly at it, he could bring down his quarry.

But it was not because the bird was not vulnerable, coming breast on. The fact was that it flew over his charge of shot. Before he could pull the trigger and the hammer fell on the percussion cap and the comparatively slow black powder could be ignited and exploded, sending the shot twenty-five or thirty yards, the bird had down yards perhaps beyond its position when the fowler first touched the trigger. But firing directly at the bird after it had passed the shot charge had a strong tendency to drop as it flew, and the bird flying on a level line "got in the way" of the charge.

Today the quickest snipe powders are immensely quicker than was the old black gunpowder, yet it has been an engineering problem to determine just how fast and in what line a charge of shot will travel. In this determination the revolving drum device has shown several important facts which have been taken in connection with the speed of individual game birds and the effects of windage on a shot charge.

That most important fact as to the flight of shot from a modern shotgun is that at forty yards the shot are "strung out" for approximately fifteen feet. While the leading pellets in the string have greatest velocity and killing power, at this distance even the trailing pellets are of sufficient force to kill.

All this has led to the modern practice of the fowler to reckon with the speed of his shot, the speed of the bird, the influence of the wind in "drifting" the charge, and out of these established facts to "lead" the bird sufficiently to kill it rather than maim and cripple it.—Marvin Holton in Chicago Tribune.

The Other National Game. Mrs. Gale (as Gale arrives home at 6 a. m.)—Well, what in the world reminded you to come home at all? Gale—The game was called on account of daylight, my dear.—Puck.

Hatred does not cease by hatred at any time. Hatred ceases by love. This is an old rule.—Buddha.