



IKE table linen, fine towels go straight to the heart of every woman who possesses really womanly tastes. No matter whether her time is spent in an office or in the more feminine occupation of directing the affairs of her household, linens are interesting to her—and "linen" includes everything from sheets and pillow cases and her—and "linen" includes everything from sheets and pillow cases and towels through exquisite things for the table to the coarser—but still interesting—kitchen cloths, such as cup towels and bread towels and the like. Fashions affect towels, strange as it may appear, although there are certain kinds, good in the days of our grandmothers, which are as staple today as ever they were then. Some of the old French designs, wrought in linen damask—French, too—are even named, the same patterns practically left unchanged for a matter of twenty-five years or so.

One of them is named Marke Antal named, the same patterns practically left unchanged for a matter of twenty-five years or so.

One of them is named Marie Antoinette—one of those twenty-five-year-old designs. It has the famous little baskets, so characteristic of the fancy work of her time, joined for a border, with flowers (how fond she was of them!) falling from them all over the towel. Another is the Duchess and another the Prairie—the one with a design of lilies of the valley, set on in stately fashion; the other with roses (little ones) and other flowers given a little more freedom of design.

They are staple among finer things, just as the simpler patterns in less fine damasks, down to the dots and dice, which are the most staple of all, and even damask toweling, are staple among less expensive towels.

But what is most popular of all now, and what bids fair to be so for a long while, are huck towels, with a world of variety got into the weight and weave and finishing. An occasional one is woven with little plain stripes edging both sides and back, after the fashion of the dimity and tape-edged handkerchiefs, the broken surface infashion of the dimity and tape-edged handkerchiefs, the broken surface in-terrupted for a moment by a plain weave which shows off the beauty of And huck towels-huckaback, to give them their proper title, although huck

is the name they go by-come in every conceivable size and quality and finish. Instead of the fringe of a few years ago, even the handsomest towels are finished with a hemstitched hem or with embroidery, the plain little handworked scallop which appears, on any-thing and everything these days, or, perhaps, with drawnwork, or with an edge (and insertion to match) of Irish crochet lace-the close, firm kind. Those trimmed with Irish lace are almost impossible to reproduce, unless you've been at lace-making for years and have learned, through constant work, the secret of getting the design so

even and so firm that endless wash even and so firm that endless washings will apparently have no harmful effect upon it. They are costly to buy, but if you've some old Irish lace laid by, get the fine, plain huck, and trim the towels with the lace. If you've only enough for one end, use it, and hemstitch the other end. Many of the lace-trimmed towels are done that way, anyway.

These are the most costly of all, of course, and, for that matter, none of the ones included in the list is anying but expensive, although the lavished upon them is what makes the cost.

But the woman who is deft with her

But the woman who is heautiful towels needle may indulge in beautiful towels to her heart's content, whether or not her purse is able to stretch to the price of the made ones.

Practical Fancy-Work

Drawnwork offers untold possibilities to the women who can do it well. Being done with rather heavy threads—and, by the way, use linen thread for the work—it goes rapidly, and, if done in a close pattern, wears splendidly.

Scalloping is so pretty and so easy to do that it is fast gaining ground among the more practical forms of fancy work. The plain huck is got, and the ends done in the simplest sort of scallop, padded heavily, of course. You can even stamp your own, using a quarter to get the size that is popular, and ruling a line

across the end so that the scallops may be even. There's a heavy huck made-which is used often for the finest towels—called "elephant huck," got from the surface being broken up into larger "regular irregularities," as one woman to the surface being broken up into larger "regular irregularities," as one woman to the surface and the s put it. Yet the weaving is as close and fine as the least broken of all. And birdeye—a cross between huck and damask is as popular as huck for the finer sort of towels. Another huck (it's one of the costliest of all towels, and a beauty!) is Italian, and is fine, as light and almost—but not quite—as smooth. It is woven upon a hand loom, the ends of the warp knotted with other threads into a fringe made so firm and beautiful by the varied working and beautiful by

made so firm and beautiful by the va-ried weaving and knotting that it is like a rare lace, and, best of all, wears "like iron."
As to embroidering, there's a toss-up between Irish and German fancies, but the only set rule is that it must be blind embroidery and of not too elaborate a design. A scallop that grows out into a design is as popular as any, the work done in such instances with very little padding. padding.
Sizes vary, as does everything else.

The very large towels are (temporarily, at least) out of fashion, except in those old-time, staple towels of French damold-time, staple towels of French dam-ask. The favorite size is about twenty-seven inches wide by about forty-two long, instead of the fifty and fifty-four inch towels, which were popular some

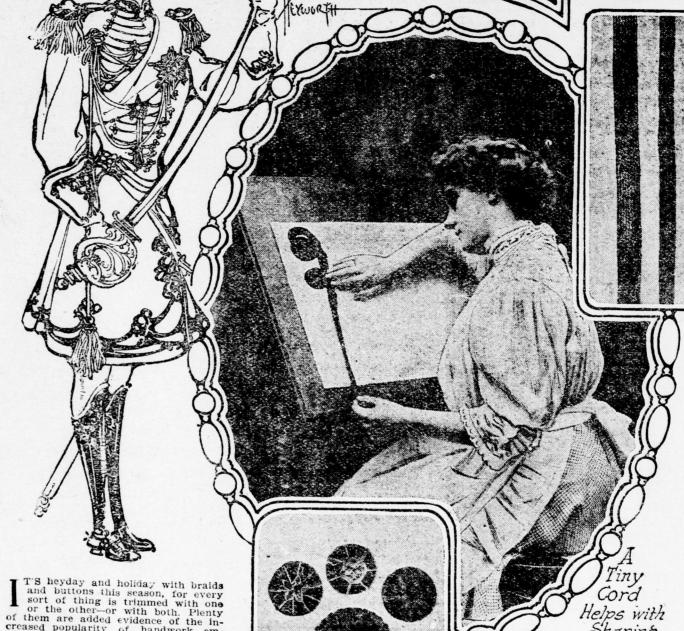
years ago.

Hand towels come in several sizes, from the smallest, which are fourteen inches wide and twenty-four long, to those half a yard wide by a yard long, although the latter really belong to the other class of towels.

For the woman who wants to make her own towels, toweling comes in every conceivable width, of huck, or damask or birdeye, plain as a pipestem, or with good, simple staple designs, sparingly applied.

Turkish toweling comes in almost as many widths—more, perhaps, for a double-width toweling comes in it (with colored borders woven in) of which to make bathrobes.

make bathrobes.



creased popularity of handwork, em-broidered buttons of silk (or of linen for wash dresses) used with braids, and passementeries, made up of several nar-row braids ingeniously put together. Almost all the new braids have a tiny-cord skilfully concealed in one edge of the silken mesh, by which the braid is drawn up into wonderful curves and drawn up into wonderful curves and wheels that become part of a more or less involved trimming. The most popular of all braids is a flat silk kind, with the square mesh that is called "basket weave," which comes in fine, rather closely woven kinds varying to rather closely woven kinds varying to coarse open sort that is brimful of

The two widths most popular, although every width is used freely, are three-quarters of an inch and an inch Braids made of three cords plaited together are among the popular kinds, as are those braids—so elaborate as almost to belong with the passementeries -made of the narrowest and finest of silk braids, plaited and woven into in-tricate designs, some of them a compli-

cated form of one time simple herringbone patterns. tache braid is one of the most staple braids made, and the prettiest form of it is a revival of one in fashion form of it is a revival of one in rashloh ten or fifteen years ago, made with gold threads wrought into it, the gold show-ing only in the merest line at each side and an occasional glint of it coming from the centre. Plenty of two and even three toned

braids are used, some of them woven that way, as many made up of two or three braids—a close, firm one for one edge, with a loose, silky plait next, perhaps, and, edging it, a heavy waving cord, or one of the many fancy little braids which range themselves under the rather misleading name of featheredge. Braiding is done upon perfectly

straight lines on a great many suits and dresses, but the braiding that is all a succession of winding braids is growing, almost hourly, in popularity.

Some of the one-sided braids—there are hosts of them—make the prettiest sort of curved braiding. They are made, as the name indicates, with one side that is trimmed, the other of as plain a braid as can be found.

How Gold and Silver Are Applied

The use of gold and silver has undergone a revolution. Instead of the insistent note of metal ringing harshly out through an otherwise perfect har-mony, only the least touch of it is used, a single thread woven in and out with apparent irregularity through some silky braid, invisible except for a glint when a strong light seeks it out. The only gold or silver braids used are the little soutache braids, those mostly upon children's dresses, and the narrow flat gold braids made even narrower by being used to pipe other

braids.
Of course, there are novelties in braids, which include interesting treatments with the metals, but even those are subdued to some soft, interesting coloring—silver and gray, for instance, woven together until the result is the prettiest of gray, shot with light. When an all-metal braid is better, threads of silver and of gunmetal are woven together, getting almost the effect of the combination of silk and metal threads, yet indescrib, ably different.

slik and metal threads, yet indescrib, ably different.
Plaid braids are seldom used, except for children's dresses, but for that use there is practically nothing that takes their place, and, in consequence, they have become a sort of staple article. Both the gay French plaids and the soberer Scotch come in the flat braids, which have the strong little cords inside, ready to pull up.

which have the strong little cords inside, ready to pull up.
Raspberry red is brought out in many of the newest braids, and with it a number of other new reds, dahlia and old rose, and a deeper red which has the curious opaque quality of Indian red, yet which shades more to the dahlias.

Alice blue is in evidence, of course, and with it a lot of soft silvery blues. There is one which started out to be turquoise, got tangled up with silver and gray, until it turned into a soft, lovely shade, utterly unlike the most distant cousin of turquoise blue, and as interesting as it is unusual.

From the black braids and trimmings, of course, more ideas are to be picked up than from all the colors put together, for in black the design counts for so much that ingenuity is severely taxed. One design would be plain in a trying way were it not for braid-buttons, which

that the woman who likes individual touches upon her clothes is finding an outlet for her talent. The range of ideas in buttons is almost as boundless.

A great many button moulds are used, covered with silk to match the dress, or shirtwaist upon which they are to be used. Usually they are plain, although some pretty conceits are about in the shape of buttons embroidered with French knots, or with some simple little design worked in the same tone as the silk itself.

On liner buttons, a favorite treatment consists in working a sort of net over the button, the stitch being the simplest form of what is known in lace work as the lace stitch—really a sort of button-holing into rows of stitches. Occasionwork, is used for the buttons which are to go with blouses or shirtwalsts embroidered in one of the two ways. In that case the button bits are mounted over other bits of linen when they are put on the moulds.

Embroidered buttons for children's clothes usually take the form of sall-or buttons, with the all-important star worked in color upon it.

Besides the buttons in which fancy Besides the buttons in which fancy work takes a hand, there are apparently countless new buttons, the kind most in fashion being those which are enameled, both the dull and the glazed enamels equally good. These come in all sorts of designs from the boldest Egyptian ones to dainty Dresden affairs, out tian ones to dainty Dresden affairs, out of some of which peep dainty ladies, powdered hair and jewels setting them off like a frame.

Jeweled effects are good, too, from the rhinestone buttons—squares or stars or circles—which give a rich little touch to evening gowns, to dull gold and silver effects, set with imitation amethyst, or jade, or a dozen other stones.

There are even openwork effects, set There are even openwork effects, got by a metal top, cut open, under which is set glass colored like jewels. One particularly good button looks as though it were made up of cut jewels, set in circles. But a new device prevents their being the perishable things which at first sight you think them. For instead of being separate bits of plass set in joyel facility. glass, set in jewel fashion, liable to loosen and come out, they are all one

Wash

Dresses

With the

Skilfully

oncealed

Cords

piece, cut to represent a dozen. Buttons and Buckles That Match Cut steel and jet are both good, and all sorts of unusual shapes and de-

signs are brought out in them. An echo of English eyelet work is shown in buttons which are of colored glass covered with metal, the metal cut out in regular eyelets-the round or tear-drop types.

Beadwork has a hearing, too, in buttons (and buckles to match) made of colored beads put together in conventional designs of flowers, keeping them to soft, dull colors always.

And pearl buttons never were as popular before, plain or carved (and some of the carved ones are nothing some of the carved ones are nothing short of rich), to be sewed on, in invisible fashion, through a drilled shank or through eyelets, little flat buttons with "fisheye" cut taking the place of the now almost impossible to get lace buttons.

So many new buttons can be matched in buckles that it is possible to get up a very interesting sort of treatment for a dress with the combinations. binations. Jeweled buttons and buckles rhinestone, metal, the numerous finishing of gold, cleverly reproduced, and enamels—for all the more popular types of buttons there are buckles

which match or combine well with

Women as wage earners—Keeping Boarders

her life will be one of discomfort and her success will be partial and imper-

As stage manager she will have to deal

with properties, scenic effects and servants—the actors and actresses of her little drama.

Servants must be handled with tact and firmness. The cook has the star part; but the waitresses and the upstairs girl are not unimportant personages.

ages.
The properties mean much. One service of butter that is not quite right will be talked of for a month; though it may have been offered by inadvertence, through the fault of the grocer, and without any deep purpose of economy.

The means must be good and well

The meats must be good and well cooked. A little originality in desserts is a great help. It is wise not to be too ambitious about the number of dinner courses. People will be better satisfied

courses. People will be better satisfied with soup, meat, dessert and coffee, if all are just what they should be, than with half a dozen courses sloppily served and badly cooked.

Coffee, by the way, is worth special attention. Good coffee covers a multitude of sins. Find out how coffee should be bought and how it should be made before you begin to keep a boarding house.

One general rule may be laid down—do your catering yourself. Let no hired person have anything to say about what shall be bought or accepted from butcher or grocer. If you will take the trouble to go to market instead of letting the boys take your orders, you will get the best that is to be had, especially in the line of green groceries and meats, without paying an extra price.

paying an extra price.

I spoke of scenic effects as distinct from

ing house.

By Cynthia Westover Alden Copyright, 1905, by A. S. Barnes & Co. N a city or in a large village many Na city or in a large village many a woman is confronted with these conditions: She has a good-sized house, entirely furnished, on her hands; filled, it may be, with associations dear to her; and yet in her mind's eye she can see the time when all will be taken away from her by the expenses of living, or the paying of taxes, or the interest on some luckless mortgage; or by all three, unless some way can be found to bring in money.

Silk Buttons and their

Decorations

are set in the twists of braid at telling

are set in the twists of braid at telling places.

A great deal of matching is done, or of matching one tone of this braid with the cleth it is to trim, and then adding two or three other shades—lighter or darker tones of the same color, or shades that contrast, though even then contrasts must be softened.

It is in these combinations of braids

she turns, of course, to the keeping of boarders. It involves for her only unimportant additional investment for table linen, extra washstands, one or two more beds and perhaps some china and silverware. If she is sensible as well as confident, it may be that she has chosen the right course.

may be that she has chosen the right course.

The keeper of a good boarding house ought to be proud of herself and proud of her work. She offers to her patrons a hearthstone not their own before which they can imagine themselves at home; a table at which they can make themselves, if they will, members of one big family; and the temporary use of her household goods is something they ought to appreciate.

Her influence for good on young men and young women who come under her rooftree must be unobtrusive, but it will be real if she is the right sort of a woman. sort of a woman.

However, the successful keeper of a

boarding house must combine the func-tions of a good stage manager behind the scenes and those of a good treas-urer at the box office. It is hard to say which, is the more important. If either THE CARE OF THE BABY By Dr. Emelyn L. Coolidge Copyright, 1905, by A S. Barnes & Co.

BETWEEN the eighteenth and twenty-fourth months the baby becomes much steadier on his feet than he has been before. He can now run quite fast, and sometimes takes delight in running away from a person just for mischief. deight in running away from a person just for mischief.

In summer, when the ground or piazza is dry, he may be allowed to walk out of doors for at least a short time every day. Do not let him grow tired, however; it is much better to keep the gocart or carriage at hand.

A baby of this age is too young to walk in the streets in winter. He cannot wear heavy enough shoes to really keep his feet protected from the cold, damp sidewalks.

When a go-cart is used instead of a carriage, be sure to have the baby's legs well covered, so that the wind and dampness cannot chill him and so give him a cold. An excellent article for use in a go-cart is a large bag having a drawing string at the top.

The baby should be put into this bag, which will form a warm covering for the lower part of his body, and then

the string should be drawn and tied under his arms. The air cannot pos-sibly creep up under his legs if this sibly creep up under his legs if this bag is used.

The bag may be made of flannel, elderdown cloth, broadcloth or felting, and may have the baby's initials embroidered on the front; or it may simply be made of an old crib blanket and then a small carriage robe may be placed over it.

A baby of this age must have his ears covered when out on very cold A baby of this age must have his ears covered when out on very cold days. In the case of little boys some mothers object to the baby cap which has been worn up to this time by little girls and boys alike; if so, "Tamo'-Shanter" caps, made of angora wool, and which can be pulled down over the baby's ears, are both pretty and useful. Ear muffs may be had for babies also but arretted. bables also, but are not very pretty to babies also, but are not very pretty to look at.

If the mother wants her little boy to wear a soft felt hat, it may have rosettes of ribbon lined with flannel sewed onto the elastic, so that the ears will be covered by them.

The baby girl should wear a lined bonnet which will sufficiently cover her ears.

is lacking, her career will be one-sided, properties. By effects I mean what are intended to impress the eye and through the eye the mind of the person who sleeps in your bedroom and sits at your table. Cleanliness is a part, a most significant part, of scenic effect. Clean towels, clean sheets, clean pillow cases, clean tablecloths, clean napkins and clean-looking waitresses are essential. Neatness and cleverness in room decoration and table decoration are not to be despised. Confidence on the part of the boarder in what you place before him is what you must establish. It is not hard. He wants to be pleased; he wants to feel that your food can be depended on. If you can make him feel that, even the prunes and the corned-beef hash will have an interest of their own.

The box office duties remain to be considered. You will have business dealings, as a seller, with your patrons, men and women. You must fix your rates so that cloths, clean napkins and clean-look and women. You must fix your rates so that you can compete fairly with others in the business; you must adhere to them rigidly, and you must insist on prompt payments.

Yet the same courtesy that you ex-Yet the same courtesy that you expect from your grocer or butcher, the same deference, you must extend to the buyer of what you have to sell. And the time will come when you wil. exercise your judgment of human nature, and extend credit to the young woman who has had a fit of sickness or the young man who is temporarily out of a job, without losing anything by the proceeding. job, without losing anything by the proceeding.

If you would have peace in your place, don't gossip yourself, and don't encourage gossiping. Neither encourage nor discourage matchmaking, of which you are bound to see something if you have both young men and young women in both young men and young women in your house.

If you have children keep them out of you have children, keep them out of sight as much as possible. They may be the best children in the world, but they are likely to make trouble. If you have earnestness and force of character, you may make a good living as a boarding-house keeper.

Baby Rugs and Quilts

EE rugs and quilts, made with birds and animals cut out of brightly colored stuffs, are a pretty addition to the baby's room. These may be got up as cheaply or as expensively as you please, the main point about them being the idea. Get a plain color for the foundation—a delicate shade for a quilt; a deeper, more durable one, though with plenty of color in it, for a rug. Cut the animals out of any material that is firm, not likely to fray, using, if you need anything for a pattern, pictures of animals from a catalogue tern, pictures of animals from a catalogue.

If animals require more time and talent than you feel you possess, try instead such simple things as stars and blocks, sewing half a dozen into a figure like the houses chiliren build with blocks. with blocks.

Stitch the figures on by machine, after basting them carefully. If you use felt or any of the heavier materials, no turn-in is necessary.

THE FINANCING OF A WEDDING

By Eleanor B. Clapp Copyright, 1905, by A. S. Barnes & Co. WEDDING invitation does not al-

ways carry with it the obligation of a gift. It is customary for all intimate friends and rela tives of the bride and bridegroom to send presents, and almost imperative for the best man, bridesmaids and ushers to Business associates of the bridegroom

often show their appreciation of his worth in this way; but for the ordinary guest, especially one who has only re-ceived an invitation to the church, there is no such necessity.

Presents can be sent at any time after receiving cards, the earlier the better.
The bride-to-be should acknowledge all wedding gifts by friendly notes of thanks within a day or two of their receipt at latest. It is an unpardonable rudeness for her to wait until after the wedding

to do this.

It is no longer very fashionable to publicly display the gifts on the occasion of the wedding. A few days before the caremony the intimate friends and relatives of the bride are sometimes asked informally to the house to view the presents, or at the affair itself these tokens of affection are laid out in an upper teem, which is kept closed; but from the totime the intimate friends are

unostentatiously asked if they would care to see the gifts and are escorted thither by some members of the family, All the expenses of the wedding must be paid by the bride's family; the invi-tations, announcements, fee to the sex-ton for opening the church, music, floral decorations-in fact, everything pertaining to the ceremony but the clergyman's The bridegroom should never be allowed to pay for any of these things. If

To Hang Up a Dress Skirt

ON'T turn a dress skirt wrong side out before hanging it up, no matter how delicate a color it is. Nothing ruins the set more quickly, which is soon evidenced by the creases which creep here, there and everywhere. It's natural enough, for the outside must necessarily be made a little larger and looser than the lining, and reversing the usual order of hanging is bound to react in some unpleasant way.

If the skirt is a delicate color, make a big bag of white muslin to slip it in while hanging up, or pin a white cloth big enough to cover it—over it, taking care, in either case, to have the covering hang from the hook o. from the coat-hang r instead of dragging upon the skirt itself.

necessary, let the affair be as simple as possible, with only near and dear friends and relatives surrounding the young couple; but let the bride maintain her proper dignity and couple; but let the bride maintain her proper dignity and refuse to have a larger wedding than she can afford.

The family of the bride also pay for the carriages for the brideal party, and, of course, all the expenses relative to the reception or breakfast. The guests provide their own carriages.

The bridegroom provides the carriage in which he drives to the church and the one in which he and the bride drive from the church to the house and from the house to the station. He pays the clergyman's fee and presents small gifts of jewelry to his ushers.

He gives the bride as fine a wedding present as he can afford, and sends her her bouquet. And he may, if he desires, send the bridesmaids their bouquets, but this is not obligatory. These bouquets are often furnished by the bride's family.

It is a graceful attention on his percent.

It is a graceful attention on his part, and one sure to be appreciated, to send a bouquet of violets or whatever flower she prefers to the bride's mother. And it is unnecessary to say that he pays for the wedding ring.

He is expected to provide everything for the furnishing of the new home except the house linen, which the bride purchases and prepares when she is selecting her troussess.