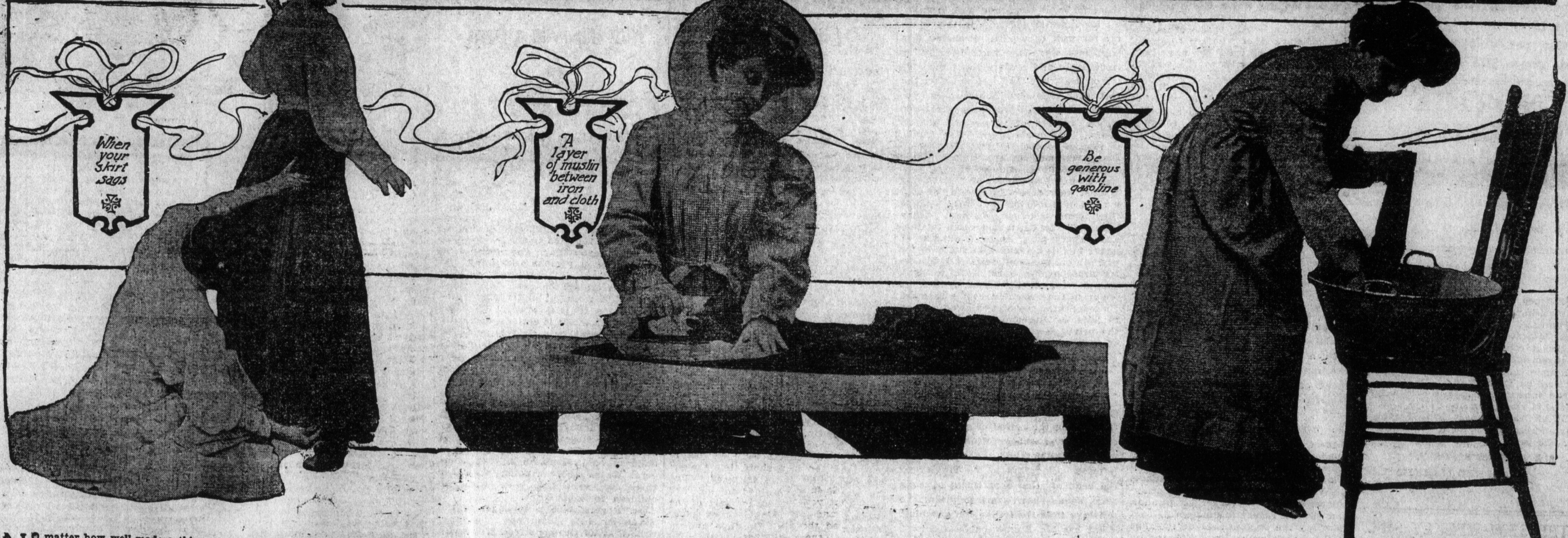


For Egypt, the Roman According to Her Apper

THE SECRET OF WELL KEPT CLOTHES



No matter how well-made a thing is, it soon takes on a shabby look, unless it is given the right sort of care. Unfortunately, that point of view seems to be the one least thought of by many other-wise well-dressed women.

One woman, whose tailor suits were the envy of her friends, because, unlike theirs, the suit always kept its "set," claimed that she accomplished it by never wearing her suit except when she was on the street. If she had it on, with a blouse, her first act, upon coming in, was to take off her suit, brush both coat and skirt carefully, putting them on hangers and hanging them in a closet where there was plenty of room. Having so few clothes gave her the necessary room to keep what she had in proper condition. Her suit—which is a daughter of Eve to hold, but as true as it is unusual.

Every now and then her suit goes back to the tailor for a thorough cleaning and pressing. Is there any wonder that it wears longer, in better condition, than even a good suit, given the usual treatment?

She puts a good deal of money into a suit to begin with, and then she takes care of it.

Many a woman who thinks she takes care of her clothes takes a suit off, hangs it on a chair, and leaving it there for several hours, perhaps, to take on ugly creases. It isn't long before the sort of treatment betrays itself in loosened pleats and in a general air of hard wear. Perhaps to send your things to a tailor every little while is too much of a strain financially. Be your own tailor, then, so far as pressing and cleaning and the rest of it goes.

Constant pressing does wonders, but be extremely careful how you press, always using a piece of muslin, or lining, between iron and cloth. Otherwise, you'll have that dreaded shiny mark that is so impossible to get rid of.

Be generous with gasoline unless your spots be greasy spots—gasoline's apt to spread those. But go over your clothes every little while, getting rid of spots before they become too apparent from the dust that has been attracted to the surface.

Don't let looks and eyes stay loose, after they have worked so, as they are bound to do. In your hour of investigation, note every little rip and weak spot, and repair it before it has time to affect the set of the skirt. And so little a thing as a loosened hook, incredible as it may seem, can have a serious effect upon the set of a skirt; and a loose button can change the set of a coat.

Don't let white blouses get too soiled before doing them up, not only because of this question of daintiness—the first reason—but because it takes so much more work, which reacts in wear on them, to get the soil out. This is as true with blouses that are to be cleaned instead of washed.

Have a house-skirt to wear, as that other girl did, instead of ruining the skirt of your suit by sitting around in it. And look out for the little accessories.

See that shoes and gloves are clean and in perfect order as regards buttons and laces. See that there are no rips left unattended in your gloves, and that your shoes are polished, as well as kept clean, frequently.

And all this care-taking can be reduced to a system, which need occupy but a few moments every once in a while, if you make it a rule to have periodic times of looking everything over and finding out where it is weak before it has time to get wrong.

EXQUISITE DRAWNWORK MADE BY MANY DIFFERENT NATIONS

WITH most of us, drawnwork means that done in Mexican style, with the straight lines and the countless forms of it. But there are plenty of other kinds—those developed by other nationalities, each bearing the imprint of racial characteristics.

Mexican drawnwork, like everything else, has its grades, but not even the coarsest is ugly, while the finest is as delicate as an exquisite bit of lace. It is done the work on good, substantial looms—there's little of the filmy type of work about that, even the least expensive of it that finds its way up to us.

Japanese work is as different from the Mexican as the mythical creature it is. Instead of the straight lines—the threads hold in place by buttonholing wherever the linen has been cut—all sorts of odd little patches of it—queer, and there, apparently at haphazard, in reality, part of a weirdly beautiful design, which only reveals itself when the last stitches have been set.

A great deal of Japanese drawnwork is used in combination with the flat type of embroidery which is so distinctively Japanese. A dragon, made of many scales, each embroidered by itself and outlined to emphasize its separateness, will coil its length in a position as fantastic as the mythical creature itself. Here and there, wherever its introduction will lighten or add to the effect of so much flat, solid, all-white embroidery, is introduced an irregular patch of drawnwork. Usually, like everything in Japanese art and decoration, it is symbolic of something—perhaps the holiness of a breaking wave, perhaps a cloud. But it is always beautiful, always just the right "last touch" to a bit of artistic work.

Threads, with the Japanese, are not to be considered as obstacles, but to be handled in any form whatever that will accomplish the work.

There are no involved stitches in Japanese work; the stitch is nearly always the same—just a queer little, indescribable catching together of threads in a set block, which begins and ends as indistinctly, yet as surely accomplishing a set purpose, as their philosophy.

Russian drawnwork is perhaps most wonderful of all for the most involved figures are left in solid threads upon a background of delicate drawnwork. Some of it—that done on cowbooby linen—looks a little like darned work done on flax net.

It is the only form of drawnwork in which initials have been attempted, and they are not only attempted in it, but accomplished.

Anything that has design can be reproduced in the Russian form of drawnwork—no matter how many small curves and windings—the pattern or the initial itself, the work follows it. Whole fronts of blouses are made in a single piece, with odd little groups of flowers and leaves laid all over it, the design left of the solid threads thrown into dramatic relief by the way the background is delicately picked out around it. Even the veining of leaves and blossoms are executed.

When you see it and realize that the fine cutting of a single stitch spells the whole piece, the great delicacy and that the work reveals itself.

German drawnwork is widely unlike all three others, being a prim series of tiny blocks, worked out more in an outline of a pattern—always formal, conventional in type—than in an involved design. Less beautiful than the others, it has a certain solidity of construction, well suited to the character of the people who create it, and to the sort of linen, close and firm in weave, on which it is invariably executed.

In one form or another, drawnwork figures in nearly every sort of thing, from table linen to blouses, even to an occasional gown; and in every one of its forms it is a definitely beautiful trimming.

EASILY MADE, BUT PRETTY TIES

THEY'RE the hardest things to get hold of and the daintiest—those little white ties with embroidered ends that set off a stiff collar so well. They're expensive little things, too, for nearly all of them come from Paris, done in her best style.

But when they are so easy to make there's no reason why the girl who can handle a needle shouldn't have a goodly supply at no cost, unless she counts time and effort.

As to material, a bit of linen or a piece of your own—plenty of strips left from shirt waists—or those queer stiffs that look like the tiniest of honey-combs—a skein of soft embroidery cotton is enough to make several.

Trace the pattern on at each end of your strip, measuring to be sure you've got the exact length, but without cutting the tie out. It will be easier to embroider in the piece, and probably would stretch out of shape during the work, if cut out.

Stitch the design around on the machine, just inside the outlines, so that, after it has been embroidered and laundered, the edges won't have that distressing trick of fraying out. Buttonhole the edges, setting the buttonhole around each eyelet. Pad between eyelets and edges and embroider heavily an "over and over" stitch. The stem and eyelets are done in solid embroidery. When each end is embroidered, cut

RETURN OF MOUSQUETAIRE GLOVES — WHEN TO WEAR THEM

Black gloves are popular

Elbow gloves are often worn with short sleeves

The Vogue of Mousquetaire gloves

of costume) are responsible for their return. And the prettiest part about them is that they must be definitely wrinkled up—there's no stretching out a glove to make a long, smooth set.

Twelve-button gloves, so popular in fashion, aren't popular at all—everything is either eight or sixteen-button length; the eight is worn with three-quarter, or even long, sleeves, and the longer ones with elbow sleeves, tucking the glove well up under the edge of the sleeve.

The return of black into form has brought with it long black gloves—the greatest comfort imaginable. For long black gloves are becoming to almost every hand, making small ones look even smaller, and a large hand small and graceful. And it is such a relief to wear a kind that doesn't have to be cleaned every time you wear them.

But don't make the mistake of wearing black gloves with anything but a black gown.

In evening gloves white, of course.

rules; but, besides, there's a wealth of evening gloves in colors—yet colors so delicately suggested that they are no more than the merest hints, exquisite in their softness and interest.

Green and pink, blue and violet—every color is there, but it is just one shade removed from white. With soft colors (and chiffon will be worn with soft colors), and the whole long line of rich but dull-hued materials, suede gloves will be worn, as more in keeping with that curious quality of depth that characterizes those materials.

With the shimmer of silk and of crepe de chine, glace kid comes next, echoing the smooth sheen of the silk.

Street gloves are queer, mannish things, square and all but awkward, and yet absolutely stunning. They're great, heavy things, for the most part, with the newest thing about them an odd, square cut, full of style and interest.

One or two clasps, or row after row of stitching, are used, when cut quite short, more like a man's glove than anything we've ever had before.

White, for the more dainty occasions, is still first favorite; but new, unusual pale shades of tan and gray, and three wains—Paris stitching, they call it—or "spear stitching," where each welt has two accompanying tiny oblique welt pointing down toward the wrist.

There's even a sprinkling of colors, some of them turned almost into novelties by stitchings of a contrasting color. Blue, stitched with red, or with a dull yellow thread, suggestive of old gold, is attractive.

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TOUCHING UP PICTURE FRAMES

PICTURE frames which have taken on a peculiar streaky, dingy look can often be fixed up at home as well as the real gold leaf, don't attempt to touch up yourself; and don't include that in the list of those easily, inexpensively fixed up. Almost anything else can be subjected to home treatment with satisfactory results.

For the usual picture frames, in which most of our oil paintings are set, good skill for anyone to carry out the work successfully. A round brush—one of the sort invested by the storekeeper gets the dust out of carvings in a way no other brush can. Go over every nook and cranny carefully, and moisten the brush slightly with water. When your frame is clean and perfectly dry, apply the preparation of gilt. It is not so difficult as you may think, consider it that it is evenly out on some parts of the frame are more dingy than the rest, give the whole frame a couple of coats; or go over the dingy places with a separate brush, and letting it dry before going over the whole frame.

Wooden frames may be cleaned with a cloth moistened in water softened by a little soap. But the cloth must be only slightly moist—a long way from wet.

The same treatment, only with cloths definitely wet with tepid water and soaped, may be applied to metal frames. Only be careful not to get your cloth so wet that the water will have any chance to work into the shingles. And get the frame thoroughly dry, or the metal will corrode.

NEW EVENING COATS

EMPIRE STYLES have touched evening coats with wonderful blossomed out some of the prettiest things in the world, with high lifted high under the arms, and hundreds of handling the rather full skirt that falls from it.

Broadcloth makes most of them—trimmed with a bit of velvet, darker than the cloth, and, perhaps, with a lot of little buckles, set so close together that they almost overlap. Some are trimmed with this vest, richly embroidered, Oriental fashion, with a variety of every color of the rainbow. Yet the "whole tendency of the coloring is dominated by that of the cloth.

Sleeves are almost uniformly short—long length preferred so far—but the sleeve is sleeked out by seam, somewhat circular ruffles, two or three set below each other, that lengthen the sleeve without seeming more than a trimming for it. And some are finished with soft little hills of lace.

Discuss Happy Subjects at Table

THE strictest rule in sanitation is one that should be in effect in every home: No one is allowed to speak of his or her health at the table. In some sanitariums the rule is much more strict—the patients are forbidden to discuss ill and ailments with each other at any time.

The actual physical effect of the free exchange of moans and groans in depressing the extreme. And it is especially so at meals, when everything that is cheery should be brought forward.

People at whose tables there is always a flow of conversation, neither famous for its serious nor its witty tone, but digressing, give all around the ones usually troubled with bad attacks of indigestion.

As right a rule as that forbidding the discussion of ailments should be the barring out of every disgruntled topic of conversation from mealtimes, and a corresponding effort to appear cheerful, at least, for the sake of the rest of the family.

We're all of us flined with people at whose tables we never saw what bitter argument will spring up. They aren't the places, no matter how much you like the people to whom you accept invitations with unalloyed pleasure. Everyting in the way of apartments may be (usually) as at its daintiest, but the atmosphere seems so charged with electricity that a storm is always imminent.

It means hard work for the women of the house to keep this conversation always turned upon happy subjects, but it can be done; and the woman who can do it develops into an ideal hostess, not only to her guests, but to her family as well.

The Passing of the Sunday Gown

NOTHING shows more plainly the changes that passing years bring with them than the customs regulating the clothes we wear.

Ten days ago every woman had a "Sunday-go-to-meeting gown" that was donned only on that day or for a funeral or a wedding. The days in the week when it was not called into service saw it hung carefully away in wardrobe or closet, done up in a linen sheet or bag and regarded as a rare and precious possession.

Usually it was of black silk, and the woman of today looks just the same Sunday as any other day. She is well dressed at all times and the Sabbath sees no startling change in her apparel to mark this day above its fellows.

special Sunday attire, and it was only brought from the darkness into light when the sun of a Sabbath day flooded the horizon with golden light and the church bells called to service.

Where is the regulation Sunday gown these degenerate days? There is none. We must go to church in quaint tailor-made suit, as different from the elaborately-fashioned, heavy rustling silk of a few years ago, as is our husband's coat from a dainty tea-gown.

The woman of today looks just the same Sunday as any other day. She is well dressed at all times and the Sabbath sees no startling change in her apparel to mark this day above its fellows.

ND SHORT ALS FOR ver-popular and serge the falls, iron taffeta mings run es in eyelet material, edged and otter con- first short e of fine ain taffeta ing hue is , and flat n, crochet re also in ad its first which bids s during er seasons, some, bear color; in when a de- dark tones the cloth h it is an ation bea- lamb, the has scri- Poplar, s the way Edward, italy he some land fully seized some years name is well built speak Eng- reviewed at ad Asiatic ayling, Bro- that he was of Bengal, as an inde- and I claim, umerence, ages, and I as his sug- gments to a- state, but I death, if I and the sec- about this, me, and so here, and Edward." roach His "a lady in herself in hole of the and when her person and would be chiefly by tance. He rland rout the hono- ricians and ough Pro- pressed of enough in he ntly unable r deeds re- OR. ust sweep- rve on the n of Gloy- Howard. e like this Tim Mur- bin, done reat fellow vorite cus- of the cur- calls) and one that I house one own in the of its head, s of mine, rk. Pretty window, would you of all those t would a e shovel!" kes Body. he Blood Through- being Dr. ole of the or nourish- takes wear The heart ing blood ang, the and towels perfect way, tired and Serve Food in every -ure and in- pure and naturally it took and health and into life. light white ed, 50 cents Edmanson.