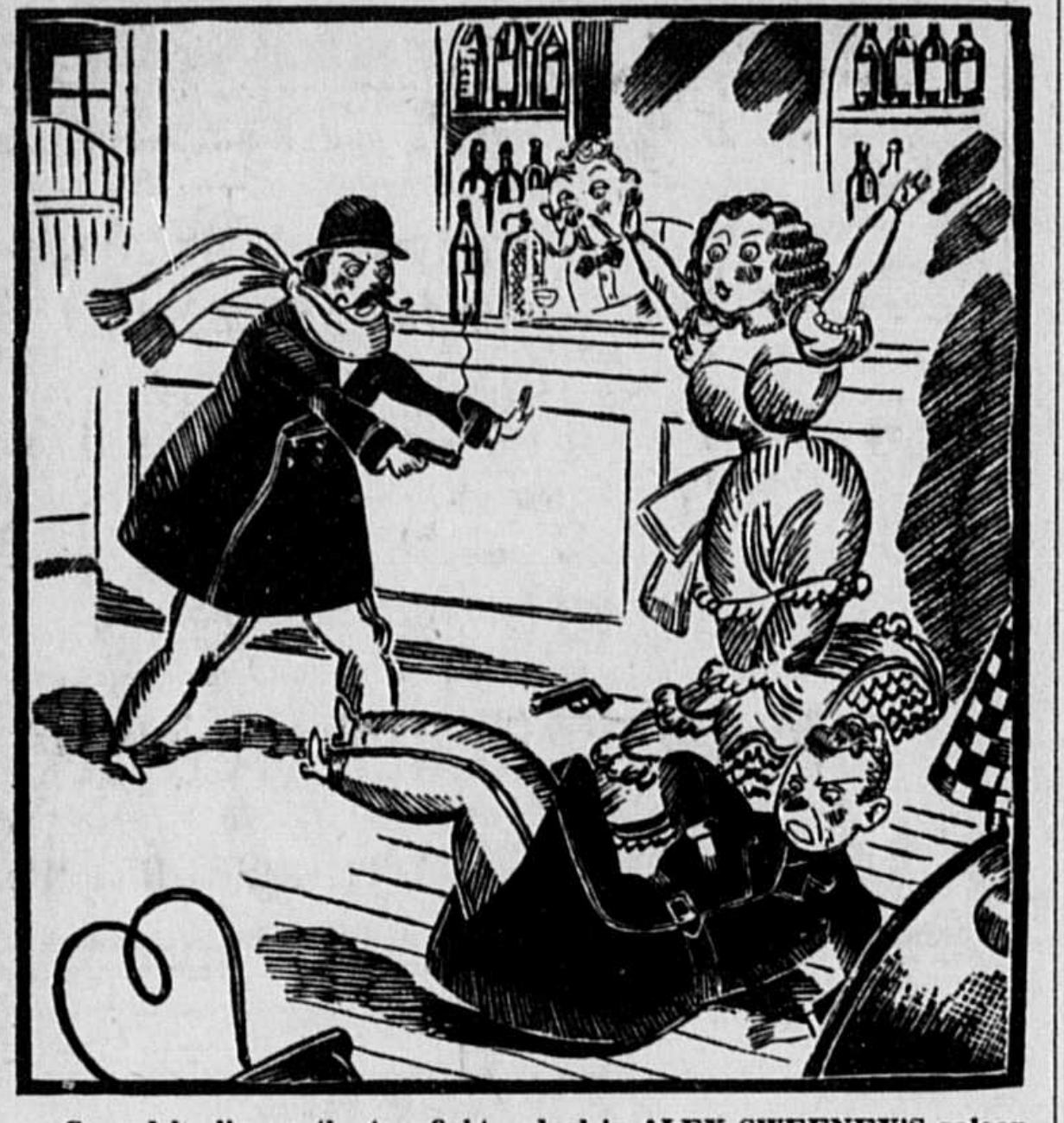
The Rogues' Gallery

JOHN LARDNER

Brings Us Up to Date



Crazed by liquor, the two fight a duel in ALEX SWEENEY'S saloon, and JACK is killed.

By JOHN LARDNER

THE short cut to success as a newspaper serial writer is a mastery of what we experts call the Synopsis. Of course, it does not have to be called the Synopsis. Some call it "The Story So Far," and some call it "What Has Happened Up Till Now," and some call it "Summary of Preceding Chapters."

The idea is to get as many words into your Synopsis as possible, and as few words as possible into the story itself.

If you students of the writing game will gather round my knee (the left knee, the one with all the shrapnel in it), and be quiet as little mice for about ten minutes, I will give you a sample.

We will say that our sample serial is entitled "True Love Curdles for Ysobel," and that it involves one (1) beautiful girl named Ysobel, for whom true love curdles. We pick up Ysobel and her troubles at the conclusion of Chapter 10.

Just So You'll Know.

THE STORY SO FAR: Lovely YSOBEL VAN PUYTEN, daughter of a ne'er-do-well plumber and a Syrian snake charmer, has fallen madly in love with JACK HACKENSCHMIDT, gay, adventurous taxidermist, whose boss, SAM PLUNK, is trying to avoid GERALDINE GRAMERCY, his third cousin by an annulled marriage which had been performed years ago by lovable old PROFESSOR KINGSLEY, lovable old justice of the peace, who is in love with YSOBEL but concealing it from

TONY STOAT, noted detective, who admires GERALDINE. Crazed by liquor, the two fight a duel in ALEX SWEENEY'S saloon, and JACK is killed. The blame for the murder falls upon WILL SCREWBALL, a good-natured stranger, who does not enter the story at all, and the next night, at the taxidermists' annual clambake and chestnut roast, SAM PLUNK demands a showdown with

HARRY McGARY, popular steeplejack, in love with YSOBEL but concealing it from TONY STOAT, noted detective, who admires GERALDINE. Crazed by liquor, he jumps off the train and stumbles upon the guilty pair roasting chestnuts in the moonlight. The sight is more than the lovable old justice of the peace can bear, and he pulls his gun just as TONY STOAT is disembarking from a tramp steamer in far-off SINGAPORE, who is in love with YSOBEL. Now go on with the story.

Chapter 11—Stoat thrust his hands in his pockets and laughed coolly.

"So," he remarked lightly, while his right hand tightened unobtrusively over the muzzle of his revolver, "so, I come halfway 'round the world, and I find this."

Harlow Sprocket looked him squarely in the eye and sneered frankly, though competently.

"Yes," he responded casually, "you do."

What Happens Tomorrow.

"Well," snapped the detective nonchalantly, as their eyes met, "it won't happen again."

TOMORROW—Will Helen reach her mother's side before it is too late? See tomorrow's installment of "True Love Curdles for Ysobel," or "One of Us Is Lying."

If you students of the writing game have been following me up to this point, you know more about writing serials already than most people learn in a lifetime or less. Our next synopsis, preceding Chapter 12, brings matters to a head.

THE STORY SO FAR: Glorious YSOBEL VAN PUYTEN, in love with life and not afraid to show it, is the cause of a duel between JACK HACKENSCHMIDT, unemployed taxidermist, and a couple of congressmen named CARMICHAEL. Crazed by liquor, but carrying it well, JACK enters ALEX SWEENEY'S saloon and admires GERALDINE GRAMERCY, but conceals it from

TONY STOAT, undefeated detective, who is in SINGAPORE doing his duty as he sees it. Entrusted with IMPORTANT INTERNATIONAL DOCUMENTS, who are in love with YSOBEL, STOAT picks a fight with a former cousin of GERALDINE'S, happy-go-lucky HARLOW SPROCKET, and kills him. The blame for the murder falls upon WILL SCREWBALL, clean-living passerby, who is finding it harder and harder to keep out of the story, inasmuch as

SAM PLUNK, her father, is prepared to sell the patent for a million dollars. GERALDINE, believing JACK to be in love with YSOBEL, decides to throw herself out of the window, but the wind is against her and she lands in the private office of PETER DE PEYSTER, wealthy mussel-digger. It is love at first sight. Now go on with the story.

Now for Another Chapter.

Chapter 12—Geraldine looked up at the stranger with a smile in her blue eyes, and grinned shyly.

"I beg your pardon," she remarked appealingly, "but is this love at first sight?"

"No," responded the young man.

His wit charmed her as much as his obvious friendliness, and she smiled back at him with her eyes. Neither noticed the shadow that suddenly fell athwart the transom, blocking out the sunlight as well as the defensive quarterback.

TOMORROW—Who or what is the Shadow? Anyone we know? For a thrilling answer to this cosmetical problem, see tomorrow's installment of "True Love Curdles for Ysobel," or "Around the World on the Half Shell."

But now you embryo Longfellows have got the gist of the thing, and the question is, what are you going to do with it? All that remains is to do with it? Next chapter:

THE STORY SO FAR: Winsome, glamorous YSOBEL VAN PUYTEN, thwarted in her love affair with JACK HACKENSCHMIDT by JACK'S death in a duel, turns for solace to his murderer, WILL SCREWBALL, popular passerby, who is wanted by the police for casting a mysterious shadow athwart the transom of PETER DE PEYSTER, in love with GERALDINE GRAMERCY. Crazed by liquor, he tries to conceal his secret from

TONY STOAT, unbeaten and untied detective, now engaged upon a diplomatic mission in SINGAPORE, where duty as much as inclination compels him to kill clean-living HARLOW SPROCKET, YSOBEL'S cousin by a former marriage. Eager to avenge his family honor, SAM PLUNK, eccentric millionaire, arranges a rendezvous at ALEX SWEENEY'S saloon, and DE PEYSTER falls into the trap. Meanwhile, STOAT overtakes

HARRY McGARY, dapper steeplejack, and questions him about the robbery. Unwilling to answer at this time, for business reasons, McGARY shoots himself, and the detective hurries back to SWEENEY'S, crazed by liquor and remorse. His reunion with YSOBEL is marred by errors in the outfield, and the two lovers are just about to arrive at a misunderstanding when WILL SCREWBALL reveals that he is one million dollars in debt to PLUNK by a former marriage. This opens the way to happiness for all, and YSOBEL goes into a clinch with her real love, the former JACK HACKENSCHMIDT. Now go on with the story.

Chapter 13—At last, at long last, he spoke the words she had been waiting to hear.

"We will get married, dearest," he remarked magnanimously, "and live happily ever afterward."

"Five'll get you twenty on that," muttered grizzled old Sam Plunk, but Ysobel did not hear him, for she was in the arms of the man she loved.

The End

© Bell Syndicate.—WNU Service.

JOHN TRUMBULL *The Painter of America's Epic*

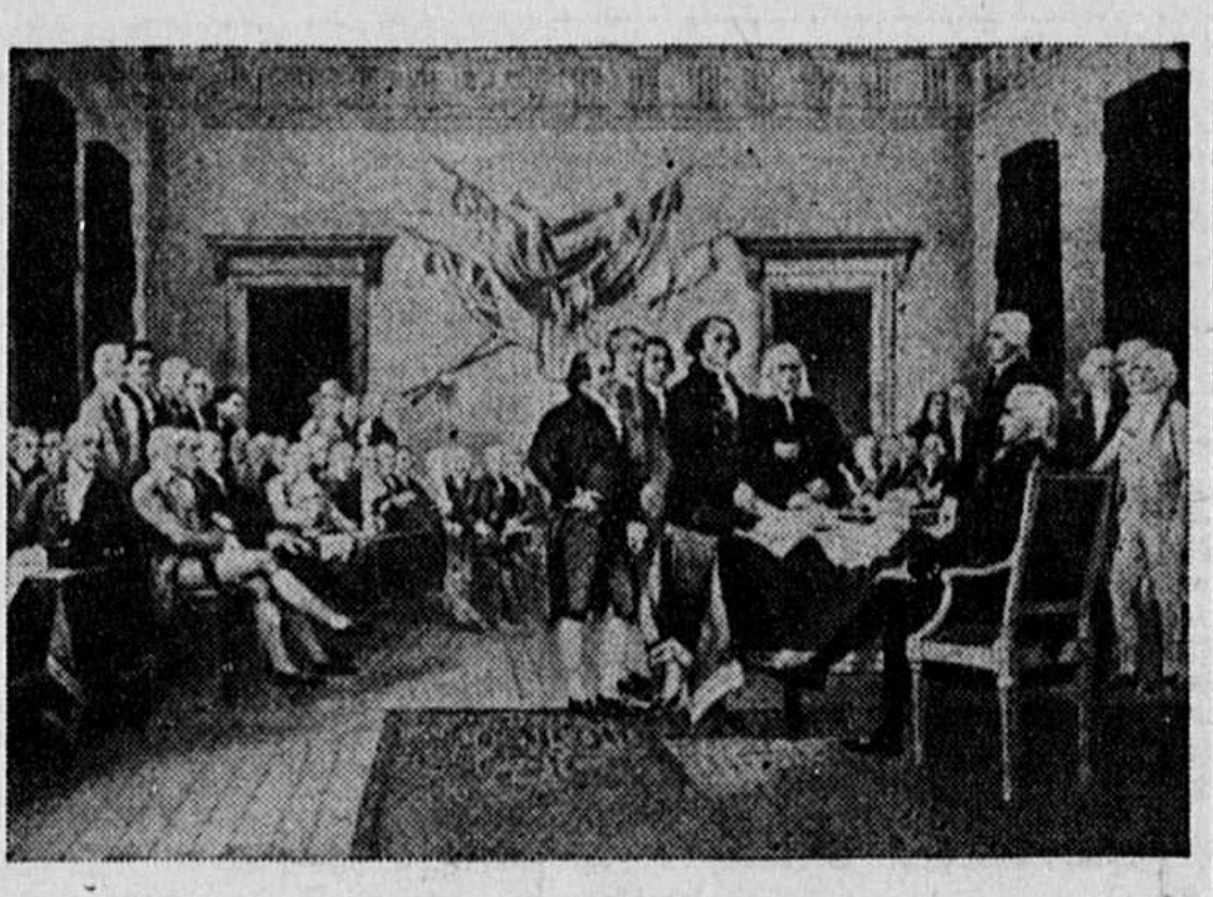
By ELMO SCOTT WATSON

THE sharp tone of the teacher's voice startled the boy out of his reverie. Hastily he scuffled through the pages of his arithmetic book, uneasy in his guilty knowledge of those four problems he hadn't worked yet. But he'd been so interested in looking at the picture on the wall that he'd forgotten all about the necessity for finding out how many apples Mary had, after John had given her three and Susan had given her six, and she had given four to Philip.

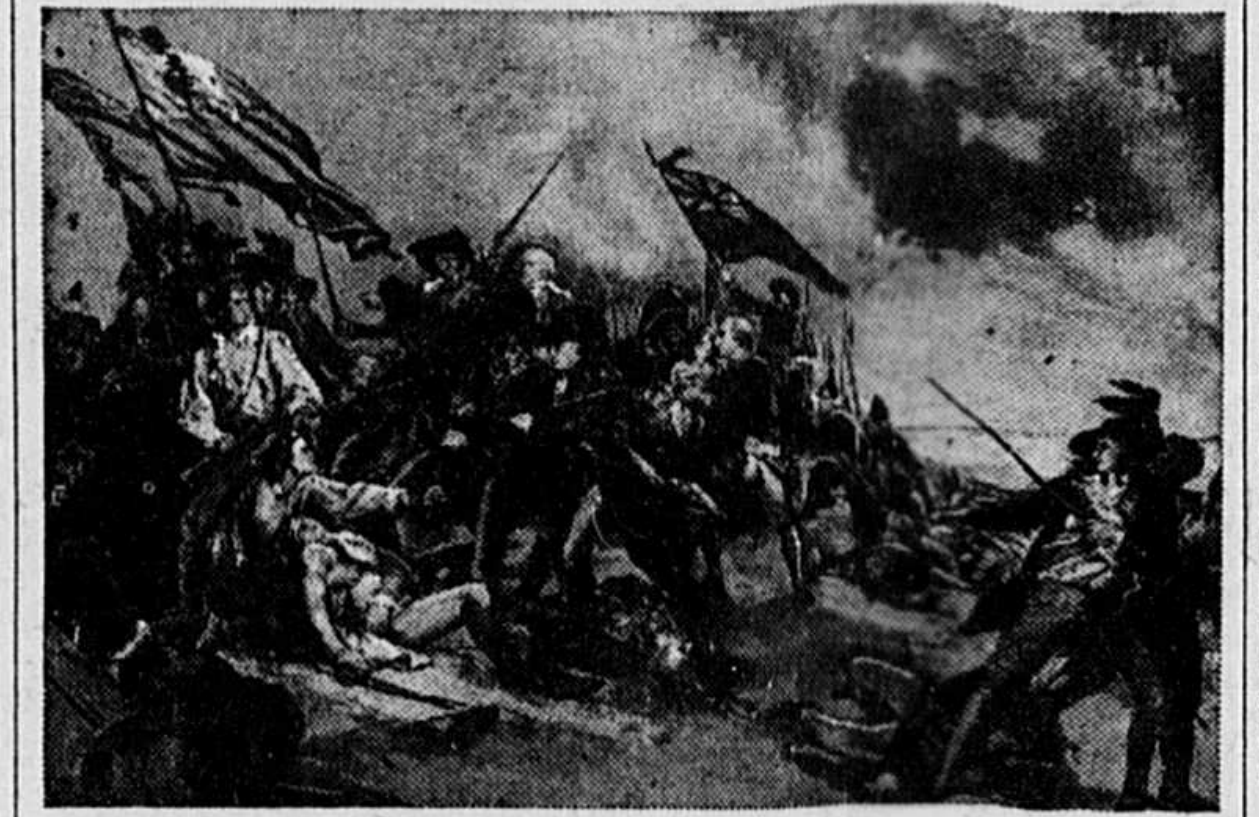
Last summer, at the Fourth of July celebration in Centerville, he had heard Congressman J. Bascom Parker extoll "those Patriots of '76, the Fathers of the Republic who signed the Declaration of Independence." Here before him was a picture of a group of men who must be the very Fathers whom the Hon. J. Bascom had mentioned. For he could see plainly the title under the picture—"Signing the Declaration of Independence," by John Trumbull.

And ever afterwards—even when he had grown to manhood—mention of Signing the Declaration of Independence brought back to the boy a recollection of a day in school when he had sat gazing at a picture on the wall instead of working his arithmetic problems.

Multiply that incident by a hundred or a thousand and you have a composite of the average American's idea of what took place in Independence hall in Philadelphia on July 4, 1776, the birthday of our nation. He may never have been to Washington and seen the original painting, that huge canvas on the wall of the rotunda under the dome of the Capitol. But he has seen reproductions of it innumerable times and he owes most of his knowledge of this, as well as other significant events in the War of the Revolution, to the genius of John Trumbull, the painter, who was, par excellence, the painter of America's epic.



Signing the Declaration of Independence.



The Battle of Bunker Hill.

For it was his brush which depicted with almost photographic accuracy of detail such historic scenes as the Battle of Bunker Hill, the death of Montgomery at Quebec, Washington at the battle of Princeton, the surrender of Burgoyne at Saratoga and the final triumph in the struggle for liberty, the surrender of Cornwallis at Yorktown.

Son of "Brother Jonathan."

Born June 6, 1756, he was the son of Jonathan Trumbull, governor of Connecticut during the Revolution, and trusted adviser of Washington whose name for his good friend, "Brother Jonathan," became the symbol for the United States and continued to be that even after the now-familiar "Uncle Sam" came into general use. At an early age the junior Trumbull showed a taste for drawing and while he was a student at Harvard college his skill at painting won the approval of the distinguished artist, John Singleton Copley.

After his graduation from Harvard Trumbull became a school teacher but at the outbreak of the Revolution he immediately entered the Patriot army. He became adjutant of a Connecticut regiment stationed at Roxbury and from there had a distant view of the battle of Bunker Hill on June 17. When Washington arrived in Cambridge to take command of the Continental army, Trumbull learned that he wished an accurate drawing of the enemy's position. So at the risk of his life he crept close to British lines and made sketches which pleased Washington so much that he appointed the young Connecticut Yankee his second aide-de-camp.

Trumbull next attracted the attention of General Gates and, when Gates went to Ticonderoga to assume command of the Northern department, Trumbull went along as his adjutant-general with the rank of colonel. In 1778 he accompanied General Sullivan as a volunteer on his expedition against the British in Rhode Island. When it proved unsuccessful, Trumbull returned to Boston, resolved to give up his career as a soldier permanently and devote his life to painting.

In May, 1780, he sailed for Paris where he called on Benjamin Franklin and told him of his desire to study under the great Benjamin West in London. Armed with a letter of introduction he went to London and West put him to work.

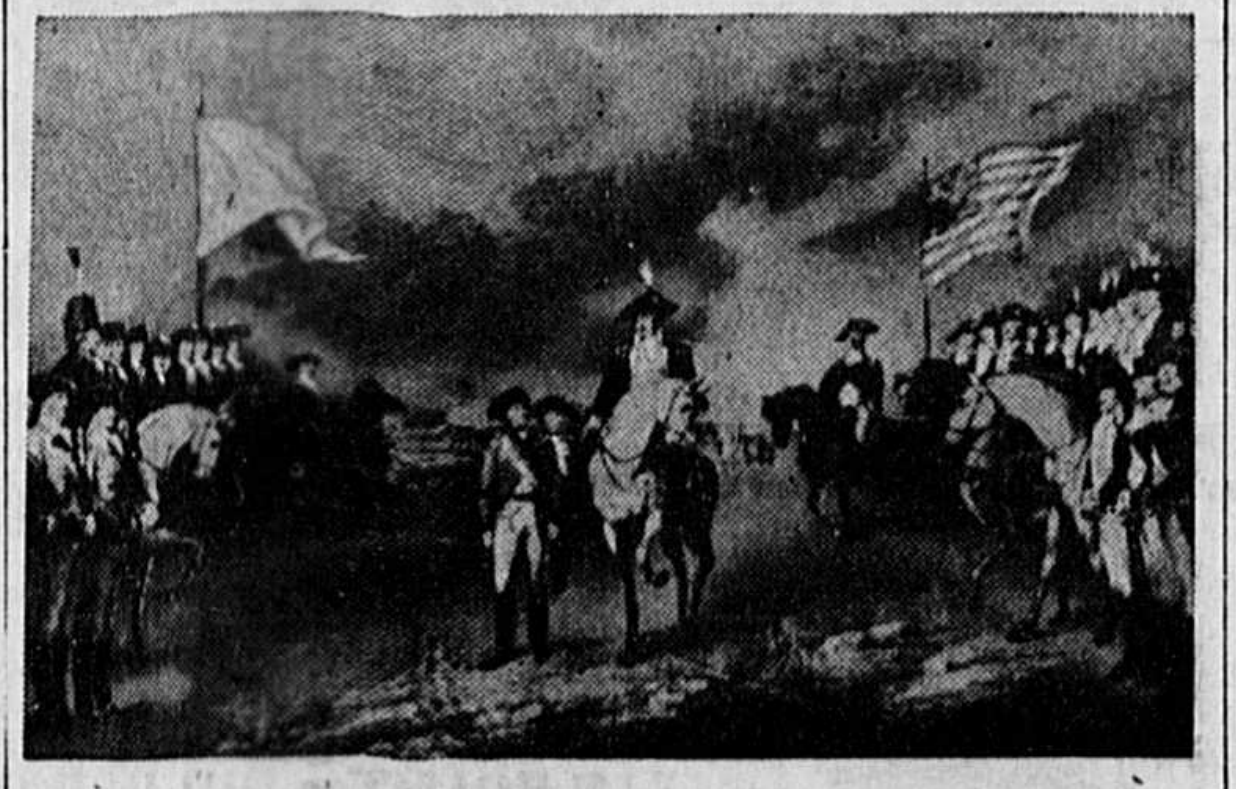
When Major Andre, the British adjutant-general in America, was caught and hanged, the young painter who had been an American adjutant-general, seemed to the British to be the logical man to be used for reprisal. Trumbull might well have pleaded that there was little similarity between his case and Andre's, that he was in London only as a painter and that he was there by permission of Lord Germain, the British foreign minister. Instead, the truculent young Yankee boasted that he had been aide to that "arch rebel," George Washington, and that he was proud of it.

Confined in Tuthill Bridewell, Trumbull may have had some uneasy moments as to what his fate would be. But if he did have them, he gave no sign and calmly went on with his painting. Meanwhile, his Tory friends, West and Copley, were working in his interests and after seven months succeeded in gaining his release. Trumbull returned to America immediately but when hostilities ended he went back to London again to work under West.

With the spell of his country's victory still fresh upon him he conceived the idea of commemorating the principal events of the Revolution in a series of large paintings. His first was the picture of one he had seen, even though it was from a distance—the Battle of Bunker Hill. The great Sir Joshua Reynolds, visiting West's studio, saw this picture and, believing it to be West's work, praised him for it—a high compliment to the young American.

With Jefferson in Paris.

Thomas Jefferson, American minister to France, also saw this painting when he visited London and immediately recognized the genius of his compatriot. He invited Trumbull to come to Paris as his guest and introduced him to some of the leading French painters and sculptors.



The Surrender of Lord Cornwallis.

For some time Trumbull had been planning to paint the most important scene in the history of the Revolution—the Signing of the Declaration of Independence. There in the home of its author, and aided by that author's suggestions, he made the first sketches of the picture. Returning to London Trumbull arranged the composition so that he could add the portraits of the signers as the opportunity offered. John Adams was just leaving his post as ambassador to the Court of St. James and his was the first portrait painted in. A few months later the painter went back to Paris and added Jefferson's.

Then the French Revolution broke to put an end to Trumbull's work in Paris. In October, 1789, both he and Jefferson returned to America. Arriving in New York Trumbull found that the Constitution had been adopted and Washington elected President. Here the portraits of Richard Henry Lee, Francis Lewis, George Clinton, Lewis Morris and Roger Sherman were soon added to Trumbull's canvas.

The next spring the artist went to Philadelphia where he spent three months adding more portraits. During the fall of 1790 Trumbull was in Boston and New Hampshire, painting the portraits of John Hancock, Samuel Adams, Robert Treat Paine, Josiah Bartlett and on subsequent visits to Charleston, S. C., Philadelphia, New York and Boston added others.

Secretary to John Jay.

The end of Trumbull's great project was almost in sight when political troubles at home and war abroad turned his interest and the interest of his friends from the arts to these more pressing problems. In 1794 Trumbull was appointed secretary to John Jay and accompanied him to England to aid in the negotiations which resulted in the famous Jay's Treaty. For the next decade he was not a painter but an American agent in Europe, part of the time as a commissioner carrying out the stipulations of that treaty. He was in Paris in 1797 on his way back from Stuttgart where he had had an engraving made from his picture of the Battle of Bunker Hill.

Incidentally this picture played an unexpected role in getting its painter out of a dangerous situation. Placed on the suspect list by Robespierre's agents, Trumbull was not allowed to leave France. Pinckney, the American minister, could do nothing for him. In fact, he told Trumbull there was a good chance that both of them might soon find themselves in the Temple prison and on the way to the guillotine.

Then Trumbull appealed to his old friend, Louis David, the French painter, now a trusted ally of Robespierre, who learned that he had his Bunker Hill picture with him. "The picture is worth many passports," declared David and he led the American to the police prefecture with the painting (which is a small one) under his arm. Exhibiting it to the chief of police, David told him that his American friend had been at that battle. "He is as good a Revolutionist as any of us," he declared, whereupon Trumbull was allowed to depart in peace.

Returning to America at the close of the War of 1812, Trumbull, now sixty years of age, found that the burning of the Capitol was to give him the opportunity of bringing to a successful conclusion one of the dreams of his youth.

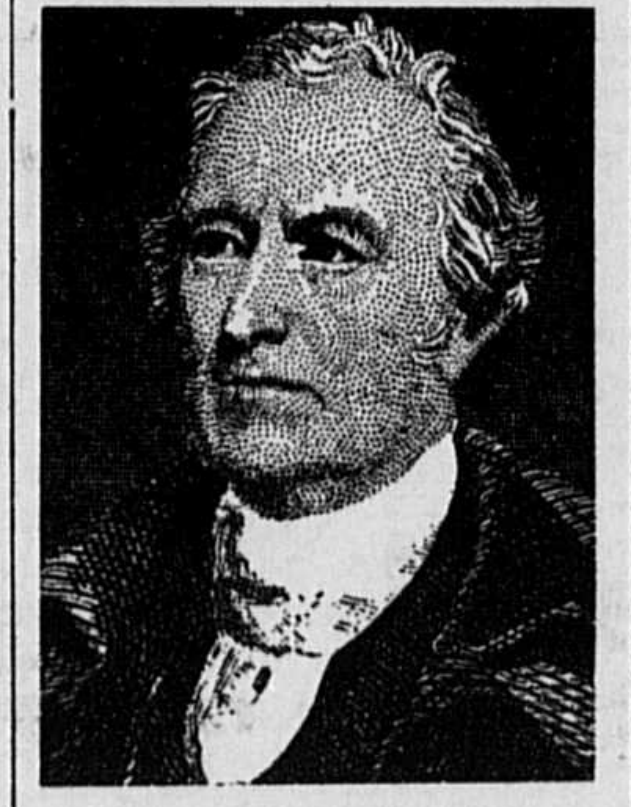
"Colo. Trumbull expects that as the Legislature are with liberality rebuilding the public edifices, they will proceed in the same spirit to their decoration," wrote Jefferson to James Monroe, secretary of state in Madison's cabinet. "If so, his paintings should certainly be their first object. They will be monuments of the taste & talents of our country, as well as of the scenes which gave it its place among nations." Stirred by the eloquence of John Randolph of Roanoke, congress authorized the President to employ Trumbull to paint, at a cost of $8,000 each, the four pictures which now adorn the walls of the rotunda of the Capitol.

A Difficult Task.

Accepting this commission meant the task of enlarging his original small paintings to canvases 12 by 18 feet, with life-sized figures, on a wall 100 feet high. So it was with some misgivings that Trumbull set to work first on his masterpiece, the Signing. He kept in close touch with Jefferson by correspondence while doing it and on October 23, 1818, he wrote to the Sage of Monticello: "I have the satisfaction to acquaint you that my painting of the Declaration of Independence is finished (as far as it can be, until I see it in its place at the Capitol) and, with permission of the President, is now publicly exhibiting in this City. It has excited some attention . . ."

That last is a modest understatement for when he had engravings made from the painting, people bought them eagerly even though they cost $20 each—a large sum in those days. Jefferson ordered two and, in a letter accompanying them, Trumbull wrote:

"It is delightful to me, that after the lapse of so many years, this work which I meditated, & which you assisted me to arrange, at Chaillot in 1786, is at last completed. Rarely does it occur that two Individuals, advanced as we then were on the Road of Life (Jefferson was then forty-three and Trumbull, thirty) remain to see the completion of a favorite project at the end of 37 years. The Event was great in its consequences beyond all others in human history—the Actors in it were Men who not only by this Act, but by the consistent & undeviating patriotism of their subsequent conduct, deserve to live in the grateful memory of Mankind to the end of time."



John Trumbull

He returned to New York and completed the other three paintings—"The Surrender of Gen. Burgoyne," "The Surrender of Lord Cornwallis" and "Resignation by Gen. Washington of his Commission to Congress."

In 1824 Trumbull, then seventy years old, journeyed to Washington to superintend the installation of his pictures in the Capitol. His great work was finished but his eventful career was far from ended. Next he began a new series of paintings but illness and poverty interfered with their completion and saddened his last years. Finally in 1831 he arranged with Yale college to give that institution his unsold paintings in exchange for an annuity of $1,000 for the remainder of his life, which ended on November 10, 1843.

That is why the Yale art gallery is today one of America's greatest patriotic shrines. On its walls hangs such paintings as "The Battle of Bunker Hill," "The Death of General Montgomery at Quebec," "The Battle of Trenton," "The Battle of Princeton" and the small originals of the paintings which adorn the rotunda of the Capitol in Washington. Beneath the building lies the dust of the genius who created them—the Connecticut Yankee, John Trumbull.

© Western Newspaper Union.

Colorful Flower Heirloom Afghan

A merry-go-round of color, that's what this lacy afghan suggests, when crocheted square by square from every colorful scrap of yarn your work basket will yield. And won't it be economical—this "heirloom" afghan, which combines deep shades, pastel shades with the same background color, that of the leaves. You'll love this all-over flowered "throw," the 3½ inch squares of which are easy to join. In pattern 5830 you will find directions for making the afghan and a pillow an illustration of it and of the stitches used, material requirements, and color suggestions.

Pattern 5830.

To obtain this pattern send 15 cents in stamps or coins (coins preferred) to The Sewing Circle Household Arts Dept., 259 W. Fourteenth St., New York, N. Y.

Please write your name and address and pattern number plainly.

Foreign Words and Phrases

Rem acu tetigisti. (L.) You have touched the thing with a needle, that is, exactly.

Pret d'accomplir. (F.) Ready to accomplish.

Da locum melioribus. (L.) Give place to your betters.

Faber suae fortunae. (L.) The architect of his own fortune; a self-made man.

Bien vienes, si vienes sola. (Sp.) Welcome if thou comest alone (spoken of misfortune).

Au bon droit. (F.) To the just right.

Inest clementia forti. (L.) Clemency belongs to the brave.

Jamais bon coureur ne fut pris. (F.) A good runner is never caught.

IRON the EASY WAY
WITH THE GENUINE
INSTANT LIGHTING
Coleman SELF-HEATING Iron
Make ironing a quicker, easier and more pleasant task. Iron the easy way—with a Coleman, the genuine Instant Lighting Iron. Just turn a valve, strike a match and it lights instantly. The Coleman heats in a jiffy, is quickly ready for use. Operates for ½¢ an hour. See your dealer or write for FREE FOLDER.
THE COLEMAN LAMP AND STOVE CO.
Dept. WU320, Wichita, Kans.; Chicago, Ill.; Philadelphia, Pa.; Los Angeles, Calif. (7320W)

What I Do

Not what I have, but what I do is my Kingdom.

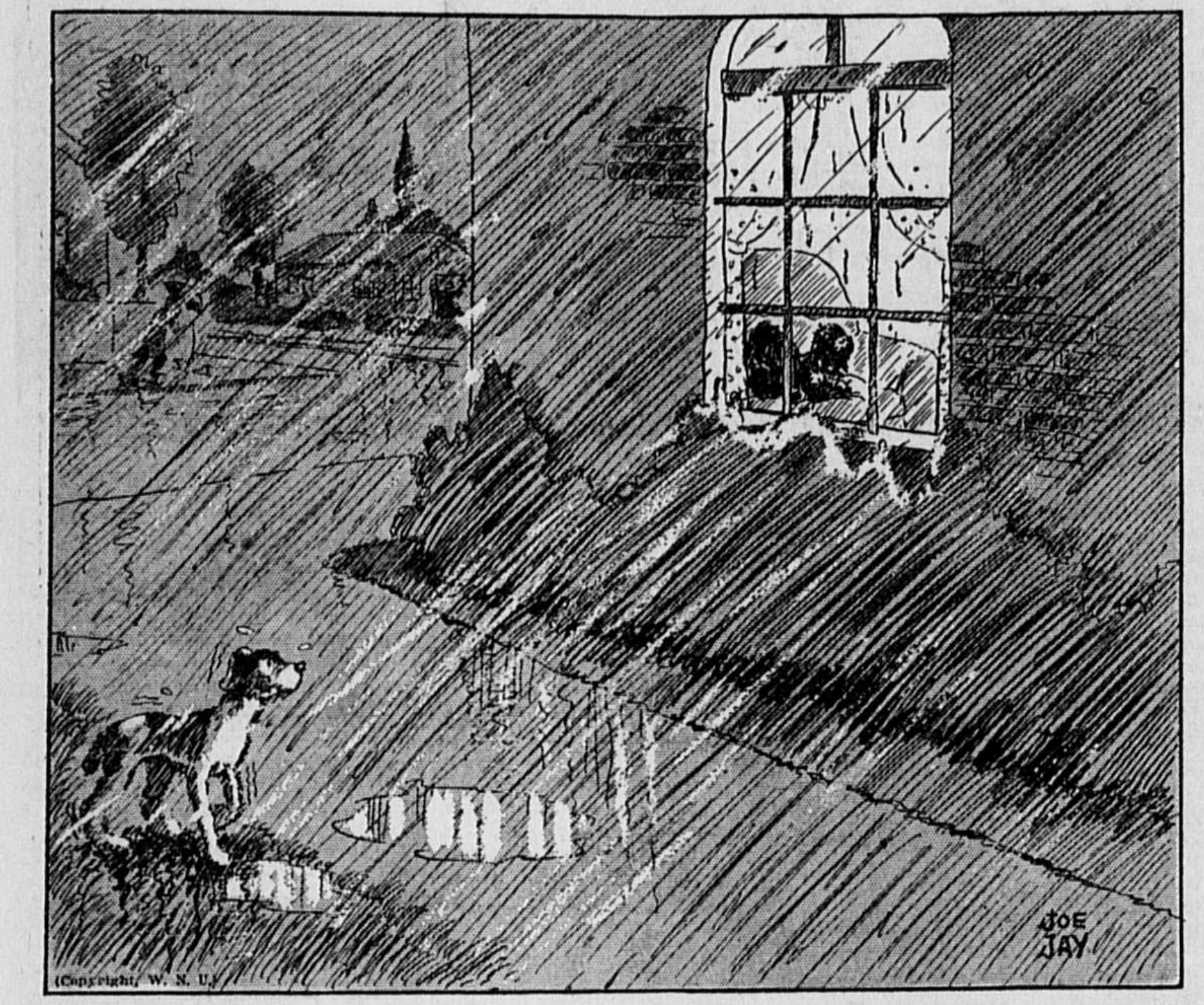
Young-Looking Skin at 35—Now a Reality For Women!
THOUSANDS of women now keep the allure of youthful, dewy-fresh skin at 30—35—40 and even after! Now a modern skin creme acts to free the skin of the "age-film" of semi-visible darkening particles ordinary cremes cannot remove. Often only 5 nights enough to bring out divine new freshness—youthful rose-petal clearness; and to eliminate ugly surface pimples, blackheads, freckles. Ask for Golden Peacock Bleach Creme today at any drug or department store . . . or send 50c to Golden Peacock Inc., Dept. K-315, Paris, Tenn.

WNU—4 27—37

Ma! I got my name in the paper!
Only Newspapers bring the news of vital interest to you
Headlines may scream of death and disaster without causing you to raise an eyebrow. But if your son gets his name in the paper — that's real news!
It isn't by accident that this paper prints so many stories which vitally interest you and your neighbors. News of remote places is stated briefly and interpreted. Local news is covered fully, because all good editors know that the news which interests the readers most is news about themselves.
Now is a good time to learn more about this newspaper which is made especially for you. Just for fun ask yourself this question: How could we get along without newspapers?
KNOW YOUR NEWSPAPER

OUR COMIC SECTION

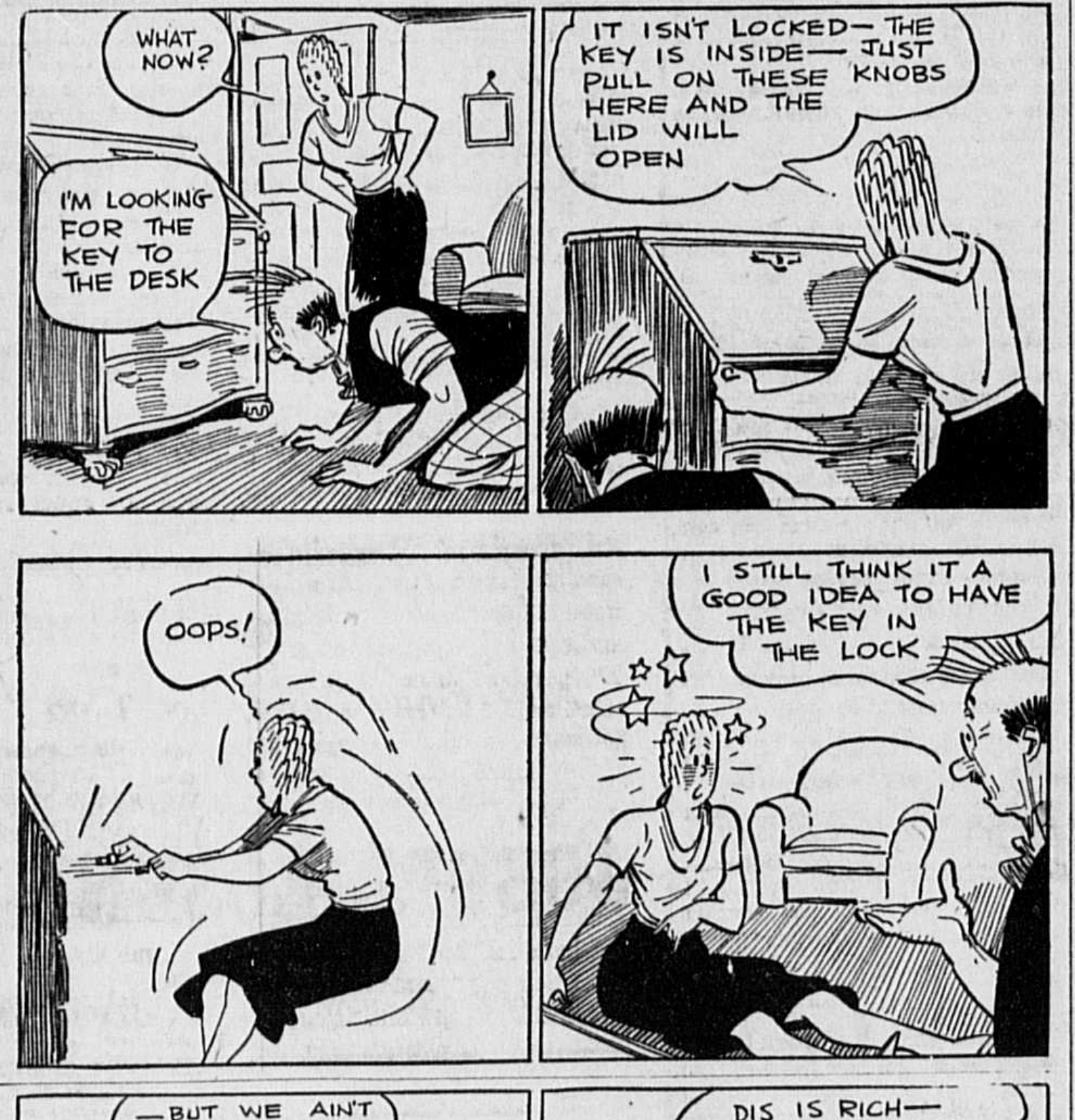
Events in the Lives of Little Men



The FEATHERHEADS

By Osborne

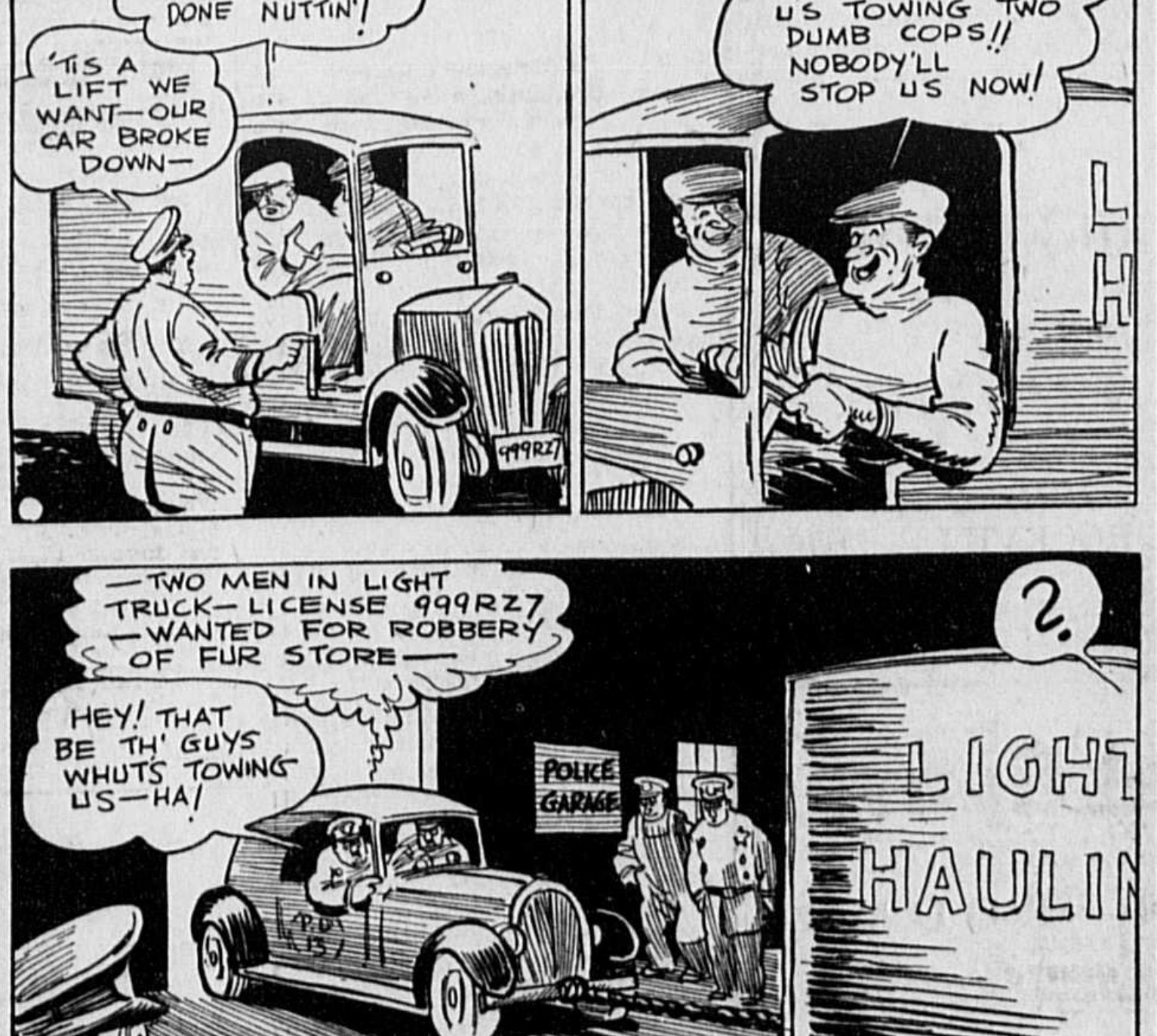
©—WNU


WHAT NOW?
I'M LOOKING FOR THE KEY TO THE DESK
IT ISN'T LOCKED—THE KEY IS INSIDE—JUST PULL ON THESE KNOBS HERE AND THE LID WILL OPEN
OOPS!
I STILL THINK IT A GOOD IDEA TO HAVE THE KEY IN THE LOCK

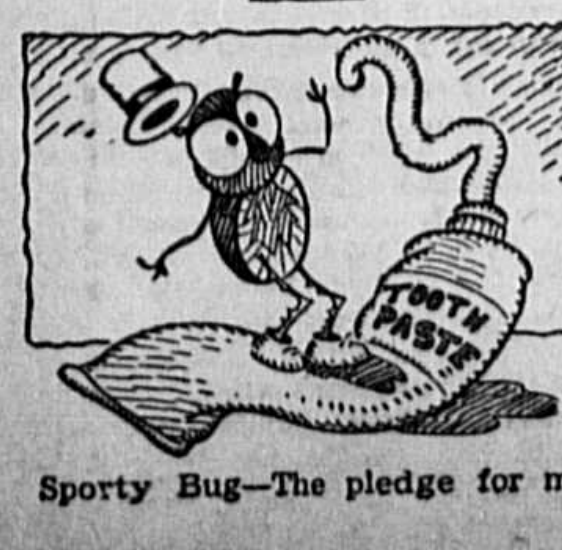
FINNEY OF THE FORCE

By Ted O'Loughlin

©—WNU


—BUT WE AIN'T DONE NUTTIN'!
'TIS A LIFT WE WANT—OUR CAR BROKE DOWN—
999RZ7
DIS IS RICH—US TOWING TWO DUMB COPS!! NOBODY'LL STOP US NOW!
—TWO MEN IN LIGHT TRUCK—LICENSE 999RZ7—WANTED FOR ROBBERY OF FUR STORE—
?
HEY! THAT BE TH' GUYS WHUTS TOWING US—HA!
POLICE GARAGE
LIGHT HAULIN

SEEING THINGS



Sporty Bug—The pledge for me.

He Should Know

Motorist—I've had it a whole year and I haven't paid a cent for repair or upkeep on my car since I bought it.

Friend—Yes, so the man at the service station tells me—Santa Fe Magazine.

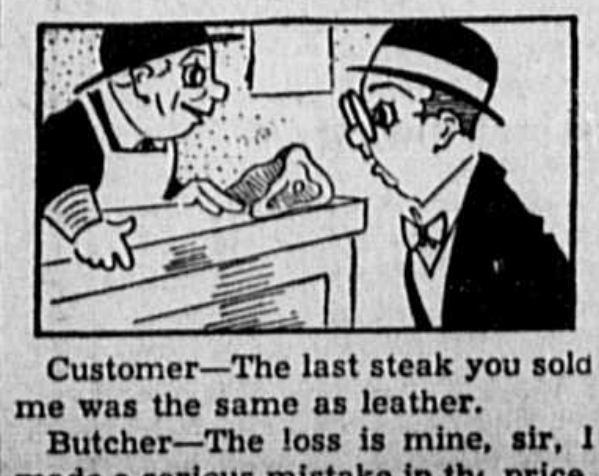
Crash

"Yes, my brother had very bad luck. Just as his business was turning the corner the crash came."

"What was his business?"

"Taxi-driver."

PRICES GOING UP

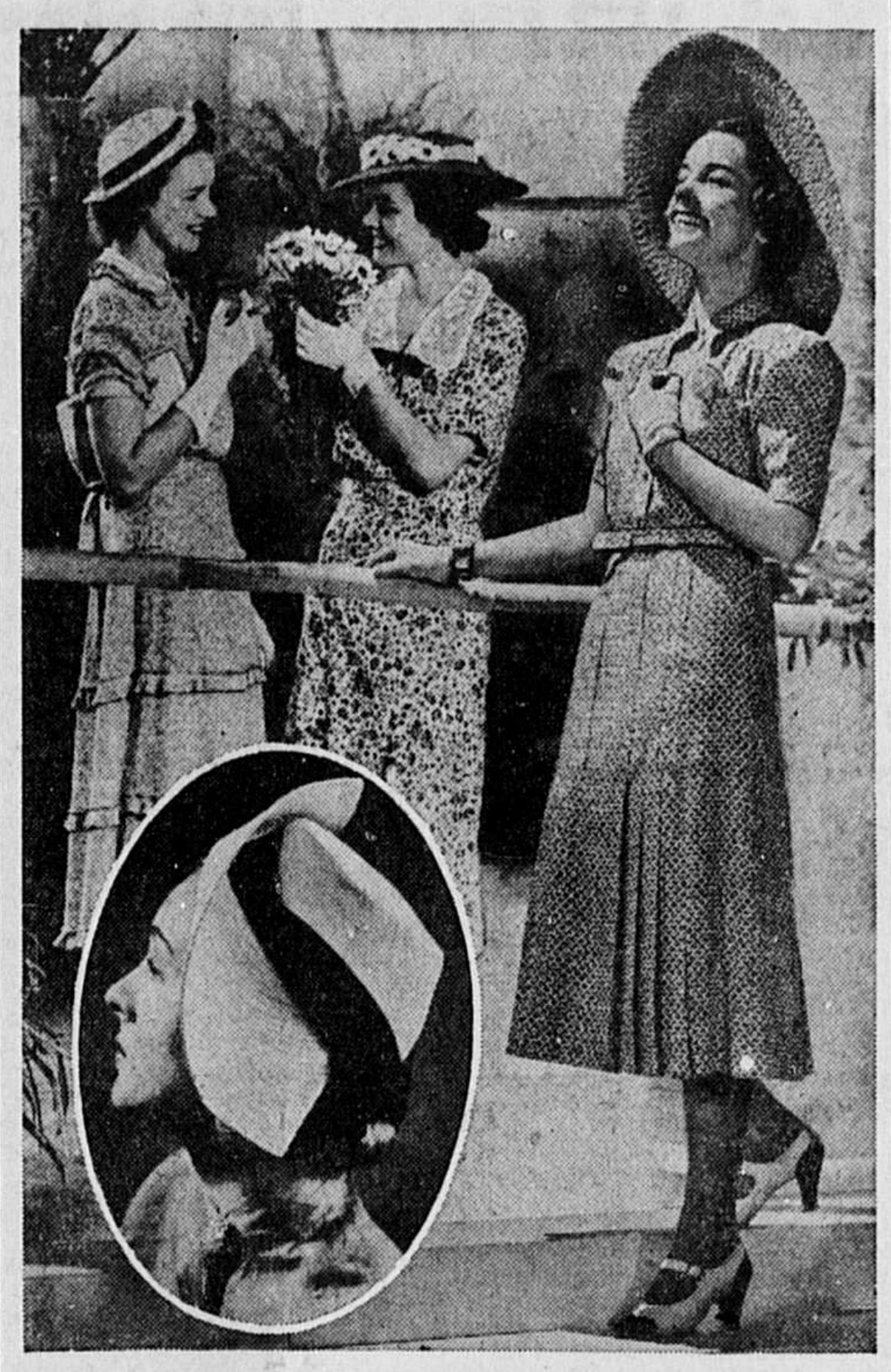


Customer—The last steak you sold me was the same as leather.

Butcher—The loss is mine, sir, I made a serious mistake in the price.

What to Wear on a Summer Day

By CHERIE NICHOLAS



AS TO what to wear on a summer day, simple flattering little gay print frocks, the more unsophisticated the smarter, are literally "running away with the show." To emphasize the summery look comes into the style picture hats that are very wide of brim. These hats are of straw, or of felt or that which is very, very new; they may be of stitched fabric, pique, linen or layer upon layer of stiffened silk chiffon.

In the illustration we are showing to the right a most wearable shirtwaist-type spectator sports dress in a silk crepe with a neat Paisley patterning on a blue ground. The panel front in the skirt has pleats on either side. The conservative styling of this dress together with the quality texture of the silk gives "class" in the eyes of those who recognize the better fashions. The fabric, being a sterling pure silk dye, can be depended upon as a standby when in critical moments the "what-to-wear" problem presents itself. The wide-brimmed hat of burnt straw adds the final touch of distinction. Another token of chic is the fact that this hat is crownless, and hats in fashion's realm are going crownless at an astonishing rate.

Speaking of smart millinery, there is a tendency, whether hats are large or small, to wear them in an off-the-face manner that reveals a smooth brow framed with smartly coiffed hair. The hat pictured in the oval inset is a Jean King creation in glistening white toya, a cool papier-mache straw that is just the thing for midsummer wear. A velvet band in soft blue finishes its graceful line in an artful bow at the nape of the neck. With your most summery frocks a hat of this type will carry a convincing message of chic and charm.

Designers have entered into the spirit of cottons wholeheartedly this season. It is truly a revelation to see what wonders they are doing with both sturdy and dainty sheer weaves, tuning their fashioning to formal as well as informal wear. Printed cottons especially were never more beautiful. A special feature is being made of printed cotton voiles, some of which are simply entrancing both as to their patterning and their exquisite sheerness. These voiles are so inexpensive, too, women who do their own sewing can have the prettiest sort of frocks at trifling cost.

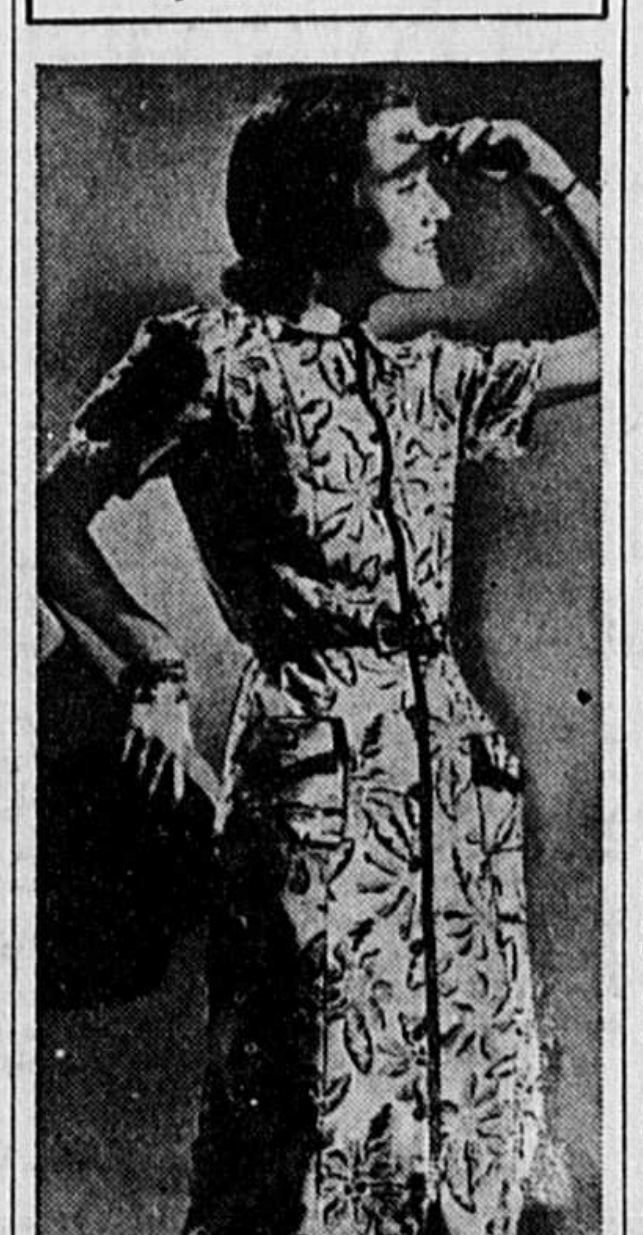
The attractive summer girls standing to the left and center in the illustration are wearing charming cotton dresses as fresh and sweet as an old-fashioned garden. The cottons that fashion them won't shrink because they have already been scientifically shrunk. The dress to the left has wee little pleatings on the skirt and is a pretty style to copy if you are making your own.

The dress centered offsets its gay print with a dainty lace-and-embroidered lingerie collar. There never was a time in fashion history when accessories counted for as much as they do this season. Not only is the most feminine looking neckwear a necessary luxury but in more ways than can here be enumerated the emphasis is placed on the value of choosing smart tuned-to-the-costume accessories. An intriguing use of bright cotton prints is made in the clever halters which are selling at the neckwear counters so briskly. These halter vestees with their long tie-sashes are making a gesture in economy that enables the woman with a most limited budget to look well dressed at all times.

© Western Newspaper Union.

VIVID FLORALS

By CHERIE NICHOLAS



Simple daytime frocks neatly tailored of sturdy wash fabrics patterned with vibrant florals are the call of the hour. One should include several frocks of the type pictured in the summer wardrobe, especially since they are so easily made, and alluring materials guaranteed not to shrink are so easily available. This well-tailored frock is strewn all over with exotic flowers. It is a dress that will tub any number of times and never shrink a mite.

SHORT DANCE DRESS IS NEWEST FASHION

Why not wear the new short dance dresses before anyone else does? Schiaparelli introduced them, Paris immediately began wearing them, and New York is looking them over with great interest. They may be the beginning of the end for long evening gowns, as some stylists say, but the end is a long way off.

These short frocks for long evenings are very spirited and gay and young. Their swirling hemlines are more than five yards around. College girls will take them back to school this fall. The length may be anything that suits you, from six to twelve inches from the dance floor.

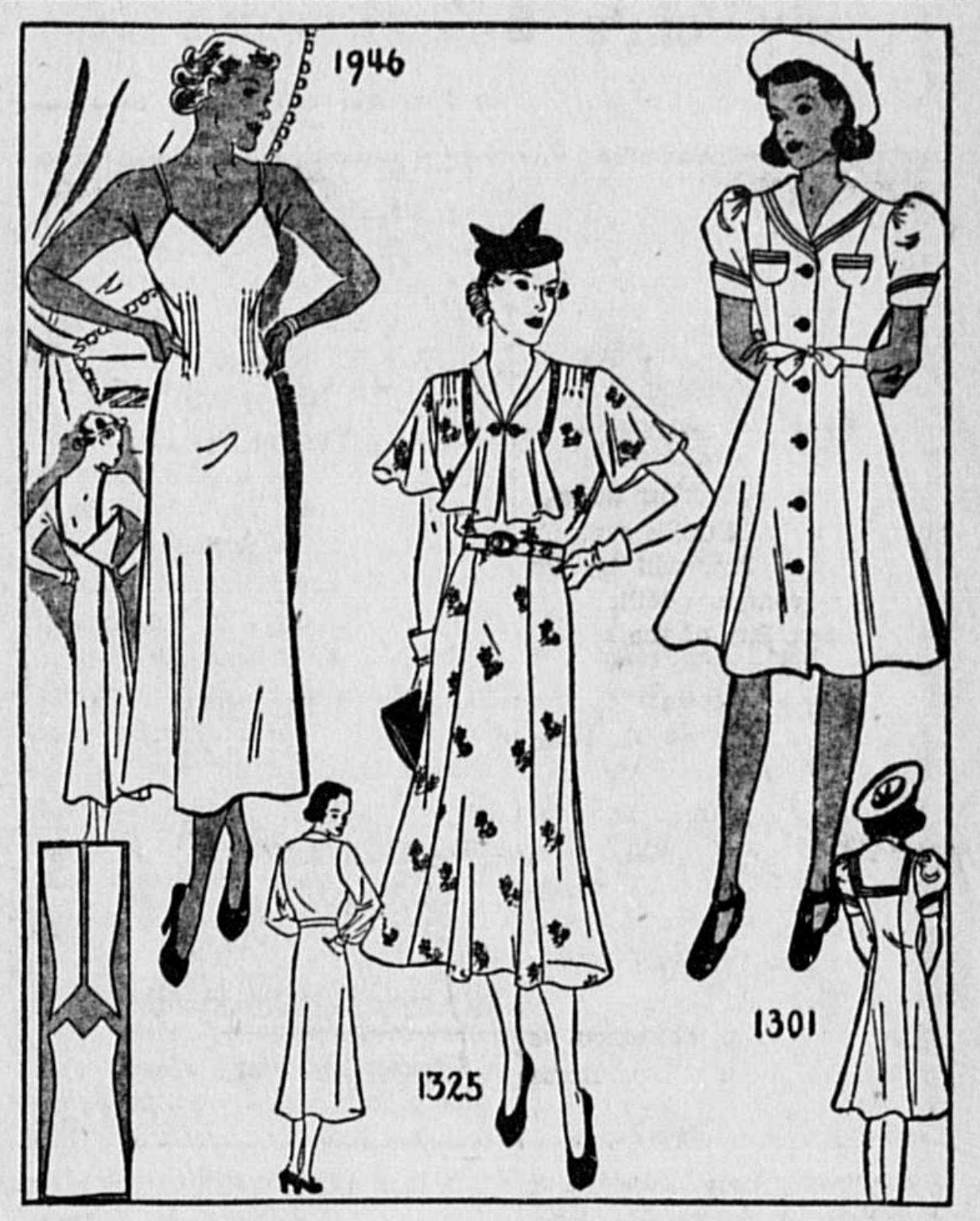
Exciting Features Mark Fashions for This Season

Fashions have much that is new and exciting about them. "There's something in the air" that has put all the designers on their mettle. They have outdone themselves in creating beautiful, elegant, wearable clothes.

The cycle is complete and we are back again in a period of trimmings. Throughout the mode, but especially for evening, applied decoration, such as embroidery, beading, spangles, paillettes, encrustations and handwork of all kinds, is almost as widely used as it was before the war.

The silhouette adheres to the natural figure, with normal waistline, smooth, slightly rounded shoulders and molded upper stratum. The figure, as a matter of fact, should look corsetted. The clothes are basically simple and it is upon this simplicity heightened by accessories, trimmings, rich fabrics and color that fashion has relied for its newest aspects.

Smart and Comfortable



YOU can stay on the cool side this summer and still bask in the sunshine of flattery if you'll look to Sew-Your-Own for your inspiration. Witness today's trio of smart fashions: do they not fairly take you by the hand?

For Sheer Comfort

The model portraying the cool poise of a well groomed cosmopolitan, above center, can be yours, Milady, with very little tadoo: Choose a beauteous dark ground sheer for this stylish frock.

Personal Item No. 1.

This cleverly designed slip is, in a way, like the lovely flower born to blush unseen for it knows its place and keeps it. Because of superb styling, this slip offers new chic to the meticulous woman. It has a wide shadow proof panel, and smooth fashionable lines that make for a well turned out appearance.

Sweet 'n' Tart.

As wholesome and becoming as her suntan, is this exciting new dress for Miss Junior Deb or her kid sis. It is young enough to please its youthful client, and pretty enough to satisfy the most fastidious mother. Noteworthy is the button-all-the-way front. This means easy laundering.

The Patterns.

Pattern 1946 comes in sizes 14 to 20 (32 to 44 bust). Size 16 requires 3¼ yards of 39 inch material plus 1 yard of ribbon for shoulder straps.

Pattern 1325 is designed for sizes 36 to 52. Size 38 requires 4⅜ yards of 39 inch material plus ⅞ yard trimming as pictured.

Pattern 1301 is designed for sizes 6, 8, 10, 12, and 14 years. Size 8 years requires 2⅓ yards of 35 or 39 inch material plus 5 yards of trimming to finish as pictured.

Send your order to The Sewing Circle Pattern Dept., 247 W. Forty-third street, New York, N. Y. Price of patterns, 15 cents (in coins) each.

© Bell Syndicate.—WNU Service.

MAKES 10 BIG GLASSES
KOOL-AID
5¢
AT GROCERS

WHY DOES HARRY SAY MY NEW LIPSTICK IS LIKE A PE-KO JAR RING?
I KNOW! IT GOES ON EASILY AND COMES OFF EASIER.
U.S. ROYAL JAR RUBBERS

PE-KO EDGE JAR RUBBERS
If your dealer cannot supply you, send 20c with your dealer's name for a Trial Package of 48 genuine Pe-Ko Jar Rings; sent prepaid.
United States Rubber Company
United States Rubber Products, Inc., Room 608, 1790 Broadway, New York

Man's Morals

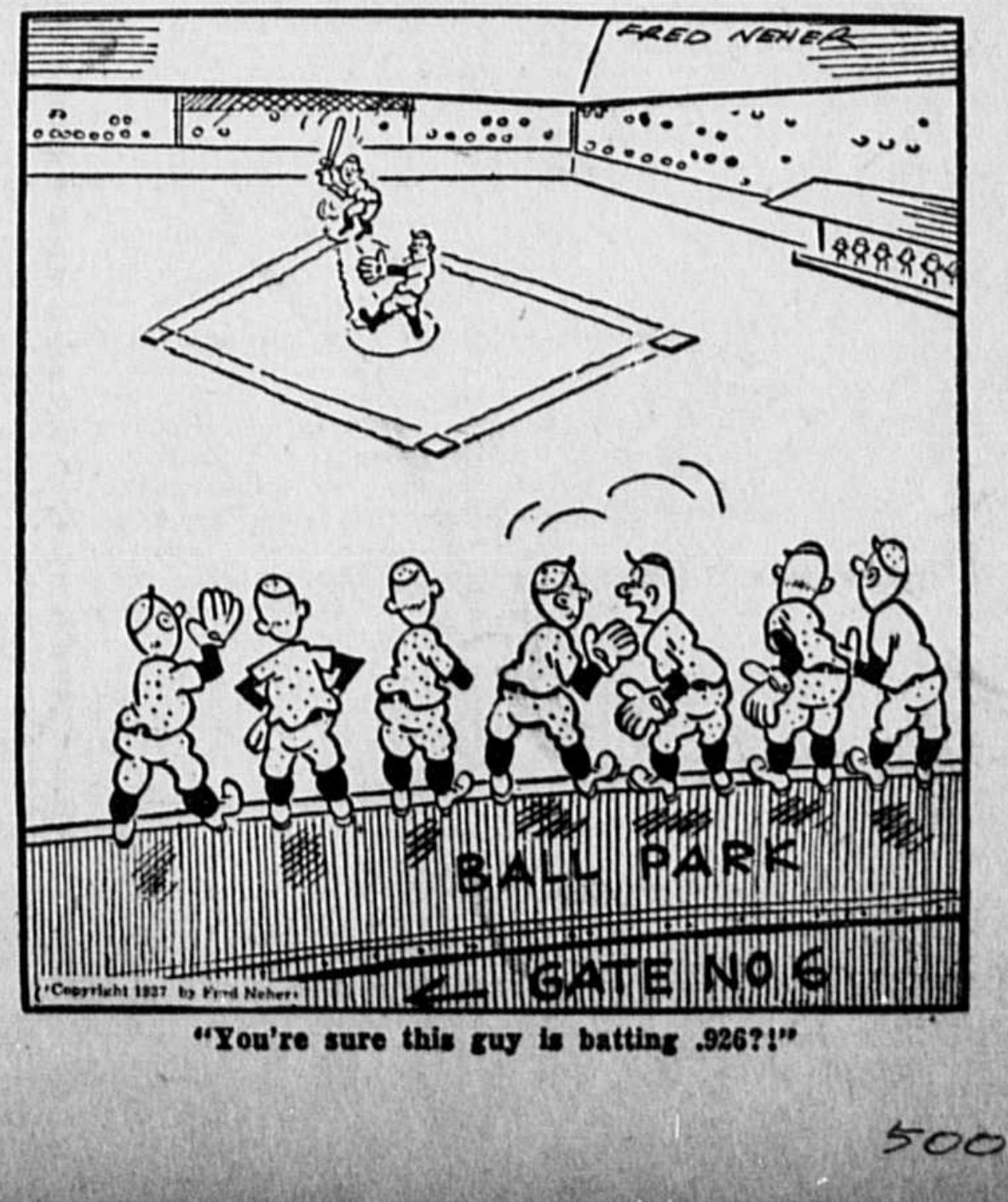
Intellectually man has progressed and his intellect has taught him morals.

What Counts

Saluting the flag is fine, but it's the thought behind the salute that is important.

CHEW LONG BILL NAVY TOBACCO 5¢ PLUG

LIFE'S LIKE THAT *By Fred Neher*



"You're sure this guy is batting .926?!"

5007