

# RESPONSE PAGE OF FASHIONS & BEAUTY

## ECONOMY AND CHARM IN JUVENILE RAIMENT

GOOD news for mothers who must reduce economy to a science! This is to be an apron season for young people, very young, and sweet sixteens, too.

Every mother knows that the use of aprons for school and home wear reduces expenditures for frocks, and stretches the dress allowance of the family most judiciously. Not that aprons are being worn because they are sensible and economical, but because the mothers of the very rich have set the styles by announcing that the demure, demurely inclined maiden is the very proper figure in the juvenile world. And what the very rich announce, the middle class confirm, and so aprons it will be.

First Miss Ten-year-old will feel her dignity somewhat impaired by the news that she is to wear aprons to school daily, but if rebellion threatens, just take her for a walk past some fashionable school where young hetresses to millions are acquiring learning, or past some brown-stone mansion where the youngsters of the family loiter in the broad windows, and there she will see windows and windows of aprons. Also she will see them in the smartest shops, and you may be sure that smart shops are not showing aprons as mere window decorations.

"But," says some busy mother who does her own work, "laundrying white cambric aprons is such a task."

Well, who said that all the aprons were of white cambric? Personally, I have seen, in shops which specialize juvenile raiment, some very attractive aprons which were not of white cambric. They are in colors—and such colors! For instance, fine zephyrs and Scotch gingham and chambrays in Dutch or Delia blue, and white stripes; natural colored Holland and natural colored linen, pique and batiste figured with dots, rings, fleur de lis, cubes and other geometrical forms in fascinating blues, browns, scarlets, etc. Then there are new American made galateas cloths for the homelish little maiden, which wear like Dutch or Delia blue, though a trifle heavy on a dainty little girl. Quite generally the blue and white aprons are trimmed with flat, white, washable braids or stripes, and embroidery, the natural colored aprons are made without trimming or with natural colored embroidery, which, however, is not cheap. A very good thing to avoid is braids or colored embroidery of any sort. In using either of these, you take grave chances of their running into the goods.

French percales at 25 cents a yard are nearly as good as the Dutch or Delia blue. Popinette and lightweight pique make good plain aprons, and the new calicoes, which, alas, have risen to 10 cents a yard, show some lovely, clean-looking patterns.

For plain white, I have always found either a good quality of long cloth, barred muslin or a Dutch or Delia blue ordinary cambric, which is not easy to launder. It washes well, but has a trick of wrinkling in ironing. A lightweight, sheer long cloth, which is used for this purpose and for the cross-bar muslin, select rather a heavy-weight with a decided crease. Do not waste time putting very cheap materials like dotted Swiss, ten-cent lawns, etc., into aprons for regular wear.

Avoid the shapeless apron. I do not blame the child who rebels against the apron shape, but I do blame the mother who just as easy to shape the gored carefully, and fit the yoke or bands tidily to the little figure, as to throw the apron together without any thought of the fact that above all things do not permit the apron to sag over the shoulders. This will give the child a trick of shrugging or bunching her shoulders, and it will require effort to keep the apron in place. If you are afraid of shrinking, rinse out the material and iron before making it up. Or if you want it to first in all its pristine freshness, then make it loose, allowing for shrinkage and fasten on the shoulders with pretty bar pins.

Even the little checked, all-enveloping aprons for house wear can be made trim and attractive if they are well fitted at throat and wrists. For example, here is



Kate Greenway Effect.



Short Skirt Effect.



Attractive Play Apron.



Box Plaited Design.

a suggestion for a play-apron with loose front and plain, half-fitted back. Note how much more effective is the shirring

at neck and wrist, then a plain band. For the sash could be substituted a plain

stitched band, finished with a button. In fact, I think the average child prefers

bands to sashes every time. Make the all-over apron large and full in the

arm's-eye, as that is where the heaviest strain comes. For this design, in a size for a 4-year-old, about two yards of material 36 inches wide will be required.

Another simple but effective little apron follows Mother Hubbard or Kate Greenway lines, and you will find it develops very prettily in natural colored linen or batiste with a scarlet circle and dot design. The grace of this little apron depends entirely upon the well fitted yoke-bands and the fullness of the skirt section. Never "skimp" a Kate Greenway pattern, especially if the garment is to be worn by an angular, slender girl. This apron may be edged around yoke and arm's-eye with embroidery, strong torchon lace or frills of the material, but with well-attached and properly fitted bands it is quite as effective and easier to iron.

To turn this into a dressier apron, finish the yoke band with a deep bertha of embroidery or material, with insertions of embroidery. Such an addition to a simple apron of white lawn or barred muslin will make it quite pretty enough for afternoon wear. For the plain apron, insertions are particularly effective about four yards of 27-inch material will be required.

An apron which gives something the effect of the above pattern, but which is really made with box pleats to fit more snugly, is shown in the next illustration. This design is fitted over the shoulders, and the other parts of the apron are related by the use of embroidered trimming. It can be made with or without the frills of embroidery over the shoulder, and will require about three yards of material for a child eight years old.

The last apron shown for girls suggests the French dress with its short skirt effect and bloused waist section. This design is particularly suited to the awkward age, making a break in the long, lank figure. The yoke-bands form shoulder straps and may be of the same material as the other parts of the apron or embroidery may be substituted. This model can be worn by girls from four to 12 years of age, and pleases them all.

Even the older sisters are coming in for aprons this season, and some lovely little conceits are being turned out by the girl who is learning that to be domestic is the highest of accomplishments.

A young daughter of a fairly well-to-do family was showing me only the other day some aprons which she had made to wear while helping her mother about the house. She had picked up a five-year-old remnant of dotted Swiss of good quality at a bargain, and from this she had evolved the lovely little apron shown when dusting, setting table, sweeping the porch, etc. The aprons are cut quite square, but are set into V-shaped bands, which give a trim, pointed effect at the waist-line. The bottom of the apron is finished with tucks and a ruffle, but the sides are hemmed. The sash ends are rather broad, ending in a plain, wide, white with narrow ruffle. To wear with this while dusting she has made a cunning mop cap of the Swiss, trimmed with lace, which she says does not look like the work of a parlor maid, yet it protects her hair from dust. One apron she intends to finish with lace, edging the ruffles and adding a tiny, lace-edged pocket for a soap suds can. Her kitchen aprons are more practical, following in lines the Kate Greenway aprons on this page, as designed for her younger sister.

The apron is fitted snugly, but the arm-holes are large, to allow of free movement. The skirt is very full, and finished with deep, narrow ruffles, and the natural-colored linen and are most becoming to the brown-haired, brown-eyed girl. She has the sleeves of her morning gown plain and full, finished with a wide elastic, so that she can roll them up when needed without the use of pins.

For the slender girl who likes a dressy trim apron to wear when she is setting the tea table, or using the chafing-dish, or doing light housework in an afternoon frock, I am giving today

a rather fanciful design in figured lawn, with trimmings of insertion and a bertha effect over the sleeves. One and three-fourths yards of material are required for the foundation of this apron and trimming may be bought as desired.

Mary Dean

### It Is Women Who Count Most

Clayton Hamilton in the Forum. Victor Hugo, in his preface to *Le Dernier Jour d'un Condamné*, divides the theater audience into three classes—the thinkers, who demand characterization; the women, who demand passion; and the mob, who demand action—and insists that every great play must appeal to all three classes at once. Certainly Ruy Bias itself fulfills this desideratum, and is great in the breadth of its appeal. Yet although all three of the necessary elements appear in the play, it has more action than passion and more passion than characterization. And this fact leads us to the statement, omitted by Victor Hugo from his preface, that the mob is more important than the women and the women more important than the thinkers, in the average theater audience.

Indeed, a deeper consideration of the subject almost leads us to discard the thinkers as a psychological force and to obliterate the distinction between the woman and the mob. It is an unthinking and over-feminine mob that the dramatist must first of all appeal; and this leads us to believe that action with passion for its motive is the prime essential for a play.

For, nowadays at least, it is most essential that the drama should appeal to a mob of women. Practically speaking, our masses and auditors are composed chiefly of women, and our evening audiences are composed chiefly of women and the men that they have brought with them. Very few men go to the theater unattached; and these few are not important enough, from the theoretic standpoint, to alter the psychological aspect of the audience. The masses of female characters over male in the large majority of the greatest modern plays. Notice "Nora Helmer," "Mrs. Alving," "Hedda Gabler," "Hilda Wangel," "Magda," "Camille," "Mrs. Tanqueray," "Mrs. Ebbensmith," "Iris," and "Lettie"—to cite only a few examples.

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### Fashion Don'ts

Don't wear vividly tinted gloves, purple, blue or green to match your new shoes. Don't wear a shade of red or mode which will harmonize with the gown. Don't wear a long, trailing veil with a tailored suit on the street. The long, floating veil is a pretty adjunct to the riding or motoring hat, but are unsightly for general wear on the street. For traveling the end should be crossed in the back and tucked under the chin. Don't fail to get out your hairpins in the way of jewelry. Old-fashioned coral and garnet pins, brooches, ear-rings and necklaces, and so on, are surrounded with pearls, are in great demand. Don't buy a round, short feather boa if you are small or stout. If you must wear a necktie, choose one that is a perfectly flat stole which comes to the bottom of your dress and gives you height. Short stoles and boas cut off the figure and reduce height.

## CHATS WITH HALF-GROWN UPS

PLEASE tell me what is the right thing to do at a dinner party. I have an invitation where I know there will be a table set, and I want to do "the right thing."

And then comes such a formidable list of questions that I fairly tremble for the writer's first appearance at a well-appointed dinner table.

And what is more, I get so many letters of just this sort—from girls and young men who live in boarding-houses—and they wind up their pathetic appeals with some such remark, as "and you know how careless one gets in boarding-house life," and from other girls and boys who write, "we are sort of careless around home, and mother is obliged to do her own work, and father is always in a hurry."

The place to lay the foundation of company manners is at home. The place to learn how to pass through the ordeal of a formal dinner with flying colors is at the much despised boarding-house dinner table. There are two ways to have two sets of manners—everyday, home manners and company manners. Some of these times you are quite sure to get them mixed up, and at the worst possible moment for such a mix-up.

We will discuss first the problem of the girl or man who boards—and the big cities are full of these bees from factories, stores and offices, who pay reasonably good rates for board and have the right to decent table service. And what is more they could have it, if only they would show by their own bearing that they would appreciate it. For instance, how do you enter the dining-room, dear Miss Stenographer?

In the morning you lie abed until the very last minute, and come rushing down with only a few minutes for breakfast. You lay your coat across a chair, push up your veil and lay your mail beside your plate.

"An orange, Maggie," and do be quick. I am late again. You rip open a letter with a hatpin, and then suddenly discover as you come down without cleaning your finger nails. So you use your lap and the table cloth as an apology for a screen and actually clean your finger nails during the wait for the orange. This over, you take the half of an orange in one hand and your home letter in the other and snuck through the dining-room, where they leave ugly spots. You wonder that Maggie brings you a dish of oatmeal with some of the cereal running over the edge of the saucer. Is it any wonder that she slips down your cup of coffee and spills some into the saucer? What sort of an example in table manners do you set to the girl who earns less than half what you do, and who looks upon you as her superior?

Now you want a piece of bread, and Maggie is not there, and the man across the table is buried in his paper,

as you in your mail. So you take up your fork and poke the bread-plate toward you. Just as you are finishing your bacon and eggs a clock strikes in the kitchen and you spring to your feet, leaving your knife and fork clinging to opposite sides of your plate, instead of laid neatly side by side in the center or on the same side of the plate.

And at night it is but a repetition of the breakfast scene. You stop on the corner to chat with a friend, come in late, sit down to dinner with your hat on, your office waist showing marks of the day's toil, perhaps your hair just begun to have to boxes in need of powder or washing. The dinner has no charms for you, partly because you are so tired, and you shove back your various courses discontentedly, dipping into one before its predecessor has been removed, crumbling your bread in untidily little piles, slouching into your salad with knife and fork when you should use the fork alone, and otherwise acting as if you did not have to be polite or even wretchedly polite to a womanly art.

Now, suppose you try a new regime at meals. Get up a litter earlier in the morning and leave your hat and wraps upstairs. Try to forget you are a working girl, whose first instinct is to bolt her food. Make sure that your toilet is complete before you leave your room. Do not come downstairs fastening the pocket of your skirt or settling your necktie. Lay aside your mail and make the eating of even your commonplace breakfast a womanly art. Scoop out the half orange that Maggie brings you with a teaspoon, eat your oatmeal noiselessly from the side, not the point, of the spoon; ask Maggie to pass you the bread (for she will probably be watching you in more or less amazement, instead of retiring to the kitchen to complain of impatient boarders), or if Maggie is getting your coffee, ask the young man with the paper if he will kindly pass the bread.

He may have an attack of heart disease at the word "bread," in an unhappy boarding-house circle, or he may lose his place in the paper, but he will pass the bread, and the next time he may glance up to see whether there is anything on his side of the table that you do need. Maggie may be only a three-dollar-a-week aculeary maid, but she knows which boarder leaves crumbs for her to clean up, spills soup on the table cloth, and drops her knives and forks, where they leave ugly spots. And when she finds that you make the least work for her, she will prove your adoring slave and give you cheerfully the service which you think is at the command only of the fortunate girl who eats at high-priced hotels, or in brownstone mansions.

Then, for dinner, reach home in time to change from your office waist to something fresh and restful. The psychological influence of clean clothes is simply wonderful. They exert a charm over the wearer as well as those who

look upon the wearer with new interest. A waist of challis or nun's veiling or any other inexpensive material, cut with a Dutch neck, filled in with lace or tulle or worn bare with a band of black velvet around the throat is more effective, and exerts a good influence over the entire boarding-house circle. It somehow speaks of hopes and pleasanter days. Don't wear tawdry, soiled, party waists but what you can call, however, simply they are made, your dinner waists. And a dinner waist means freshly-brushed hair, clean hands and face, and the restful feeling which comes with more cleanliness.

Now, Maggie is going to wait on you a little more attentively if only to see how you hair is dressed or your waist is made, and the young man across the table will pass things where you used to "appear" them, because he is vaguely grateful to you for brightening up the dinner circle. And then some day when you have an invitation to a real dinner party, the mere service of a well-trained maid will hold no terrors for you.

In our next talk we will take up some of the little mistakes inexperienced diners make, the right utensils to use at table and the order in which dinners are served.

Katharine Maguire

### To Smoke or Not To.

Literary Digest. The father of Governor Hughes, of New York, is a Baptist minister. When he was a young man in college, and even after entering the ministry, he smoked considerably, but finally decided that for a preacher to smoke was not proper. He made numerous attempts to limit his indulgence but concluded that the only way was to give it up entirely. How he came to this decision is told in his own words, quoted in the New York Advocate. We read there:

"I began to smoke when I was 16 or 17, and during my college life I indulged much. We had our college prayer-meetings at a o'clock in those days. Before each meeting and before I went to my classes I had to have my smoke. "After my ordination into the ministry I thought that it was incongruous for a minister to set the example of smoking to the young men of his congregation. I gave it up again and again, but I always returned to it, because I had tried to give it up of my own strength.

"Finally I had promised my congregation I would give up smoking except with my friends. Some time after this my father-in-law came to visit us, and I was very glad indeed, because I could sit down and smoke three times a day with him. One day I went upstairs, expecting my father-in-law, who was downstairs, to follow me

shortly. I filled my pipe and began to smoke, but my father-in-law didn't come. I smoked on and on, expecting him, but feeling rather uneasy about smoking while he was downstairs. I sat down with the open Bible near me. While I was sitting my pipe mechanically, my eye came upon a verse in the Bible. It was: "Whosoever ye do, whether ye eat or drink, do all for the glory of God." "It came like a voice from heaven to me. I put my pipe back into the box and knelt down in prayer. I said, 'I don't smoke for the glory of God.' I had never realized that smoking was a sin. I know that it is a sin now, and I vowed I would never touch tobacco again until I could do it for the glory of God. I have never had the slightest desire for tobacco from that day to this."

### Houses to Be Fireproof.

Chicago Evening Post. Fireproof houses are the newest thing in Oak Park. Charles E. White, Jr., is the architect who is drawing the plans for them, and he says "simply can't burn."

"There won't be anything in the houses that can burn," said Mr. White in telling of them. "The only wood used will be for the doors, window frames and the top floors. Hollow tile is the material of which the houses will be built. For the exterior a coat of plaster will be used."

"In time undoubtedly a tile so ornamental that it needs no covering will be manufactured, but at present there is not sufficient demand for such tile. The floors will be concrete, covered with wood. It would be impossible for that layer of wood to burn."

"Fireproof residences are just beginning to be planned. I believe there are a few of the great country houses in the East that are fireproof, and the new Ogden Armour house at Lake Forest, I have been told, is to be fireproof. The principle on which they are built is the same as that used for office buildings. In a few years I believe few houses that aren't fireproof will be built. The original cost is about one-third more, but it is economy in the end. Insurance will be unnecessary, and so will repairs."

### Making the Modern Coat.

Charities and Corrections. Coats used to be made by tailors. A skilled tailor made the entire garment. If that were the method of manufacture today there would be plenty of tailors, apprentices trained to do the work; but the method of manufacture has changed. It no longer takes a tailor to make a coat, and therefore those who are to work in the clothing trades need not take the old-fashioned tailor's apprenticeship. According to Pope's The Clothing Industry in New York, there are now 29 different occupations comprised in the manufacture of a coat, in a shop where specialization has reached its highest development under the factory system. This means that the skill and labor of the tailor are not merely supplanted somewhat by machinery, but that they are also subdivided into 29 parts.

During one month recently a single machinery manufacturing company of St. Louis shipped 553 cars of machinery,

## HOW TO REACH SKIN DISORDERS

YOUNG people, both girls and lads, write me most pathetic letters concerning disfiguring ailments of the skin. Many of them add: "Mother says not to worry. I will soon get well; but I am getting so I cannot bear to look at myself in the glass."

There is no more foolish fallacy than this—for a woman of years and experience to attempt to comfort a child, shave her own purse and save her maternal conscience by saying that a skin disease is outgrown.

Any sort of an eruption indicates disorder beneath the skin, and should be regarded as a danger signal. Furthermore, aside from mere questions of health, the boy or girl who has an unsightly eruption on the face and is neglected, generally develops into a sullen in later years, careless as to personal appearance, dress and manners, and who can blame him for eliding into a veritable slough of despondency?

Eruptions indicate various internal ailments—impoverished blood, indigestion and mal-assimilation of food, kidney disease and bad blood, in which some decided disease germ lurks. The child should be first taken to a physician and the cause of the eruption ascertained, and properly, scientifically treated. It is not within my province to set forth any regime of medicine in this column, but I would like to make some general suggestions for the diet. Anyone afflicted with a skin eruption should drink quantities of cool, not iced water, between meals. Start the day by drinking a big glassful before breakfast, and during the day—that is between breakfast and lunch, and lunch and dinner—drink at least eight glasses more. The last thing before retiring, drink a glass of very hot water with unsweetened lemon juice in it.

Eat quantities of oranges, three or four a day if you can afford it. Avoid all pork, veal and rich pastries, and eat as much rare, lean beef as your purse will permit. Eat dry toasted bread or Zwieback instead of hot biscuits and pancakes. Substitute lemonade and orange juice for coffee and tea.

If you have what you call a "muggy" complexion—and many young people find that a most expressive term—bear in mind that your night ablutions are the most important of the day. Allow plenty of time to prepare for sleep, and make sure that the skin which has been subjected all day to dust, grime, wind, etc., is thoroughly cleaned. If you give her a treatment for pimples, acne, blackheads and generally muddy conditions of the skin, which are the most common skin ailments, you must give them an occasional pie as a special treat!

Have plenty of hot water at your command, soft towels (old tablecloths or napkins are even better), a deep, enamel basin, and what is known as a comedone extractor, which is shaped not

unlike a watch key and is used for pressing out blackheads and opening pimples. Start your nightly ablutions by removing the evening grime from your face and neck by the use of cleansing cream made as follows:

Orange flower water, 4 ounces; oil of sweet almond, 1 ounce; glycerine, 2 ounces. Melt the wax and oil in a double boiler. Remove from the fire and beat in the orange flower water. Beat until cooled, then add the glycerine, and mix. Apply this with a rotary movement with the tips of the fingers. When it is thoroughly worked into the skin, wipe off with a piece of old linen or toweling, and dry with a soft Turkish wash rag, or, if you prefer, a camel's hair brush. Pat the face dry with old linen and apply one of the two following lotions:

Pimple lotion—Precipitate sulphur, 1 dram; spirits of camphor, 1 dram; glycerine, 1 dram; rosewater, 4 ounces. Blackhead lotion—Boric acid, 1 dram; alcohol, 1 ounce; rosewater, 2 ounces. If you have pimples, touch each pimple with a bit of the pimple lotion. If you have blackheads, use the blackhead lotion only. Leave these on until morning, and on arising wash your face first with hot then with cold water, in which a few drops of benzoin have been poured.

Once a week steam your face over a basin of boiling water. Fill your deep basin with the water after it comes to a boil, bend over the basin and have some member of the family wrap a thick towel over your head and shoulders to prevent the escape of the steam, which should open the pores of your skin. Pat the face dry and then with a comedone extractor remove any blackheads or press the yellow matter out of the pimples. Then massage the face with massage cream as follows:

Rosewater, 4 ounces; almond oil, 4 ounces; spermaceti, 1 ounce; white wax, 2 ounces. The addition of a few drops of tincture of benzoin will insure the cream from becoming rancid, and it should be kept in small jars that can be tightly closed to exclude the air. Remove all the cream from the face, bathe with toilet water, powder very lightly with the best grade of rice-powder, and your skin will feel delightfully cool and refreshed.

This treatment must not be spasmodic. It will do no good to wash your face one night and go to bed with the face covered with white cream. Persisted in for six months, this treatment will give you a new skin—and more pleasure in living.

Prudence Standish

## Old-Fashioned Pie Recipes

"Do you believe in pies?" asked a prim-looking student of an up-to-date cooking teacher. "Yes," returned the teacher promptly, "for those who can digest them." And the philosophy of a pie diet lies in her answer. Pies will not hurt the man or woman who has a perfect digestion and leads an active life, particularly the active, outdoor life. They are lead on the stomach of the man or woman who lives a sedentary life and who has never known what perfect health is. And as there are many men and women, in cities and outside, who have good digestions, despite the prevalence of nervous prostration and pre-digested health foods, why not give them an occasional pie as a special treat?

First as to pastry for the foundation. If you want good old-fashioned crust with a slight aid to digestion, send, to this recipe in which baking powder is introduced:

Three cups sifted flour, 1-2 cup of lard, 1-2 cups butter, 1-2 teaspoon of baking powder, 1 cup cold water. Sift the baking powder into the flour, cut

the lard into the flour with a silver knife, and mix it into a smooth paste with the water. Set away on ice for fifteen minutes. Press the milk and salt out of the butter with a clean, cold, wet towel, and flour it lightly. Now roll out your dough on a well-floured board, lay the butter on it, fold over and roll out until it is half an inch thick. Turn it over, fold each end into the middle, flour lightly and roll out again. Repeat this process at least three times, and the butter will be worked into the flour without a touch of your warm hands. Heat makes pastry heavy. This pastry is better if it remains on ice for half a day or more before using.

CRANBERRY PIE. Line your pie tins with paste with crimped edges. Step three cups of cranberries with 1/2 cups sugar. Run through sieve or fine colander and fill the lower crust moderately full with the fruit mixture. Wet edges of pie crust and cover the top with narrow strips of pastry, forming diamond-shaped openings. Each strip is plucked to the rim of the pie to hold it firmly. Wash the top with an egg beaten in a little ice-cold water. Bake in a quick oven. The egg gives the top of the pie a brilliant glaze.