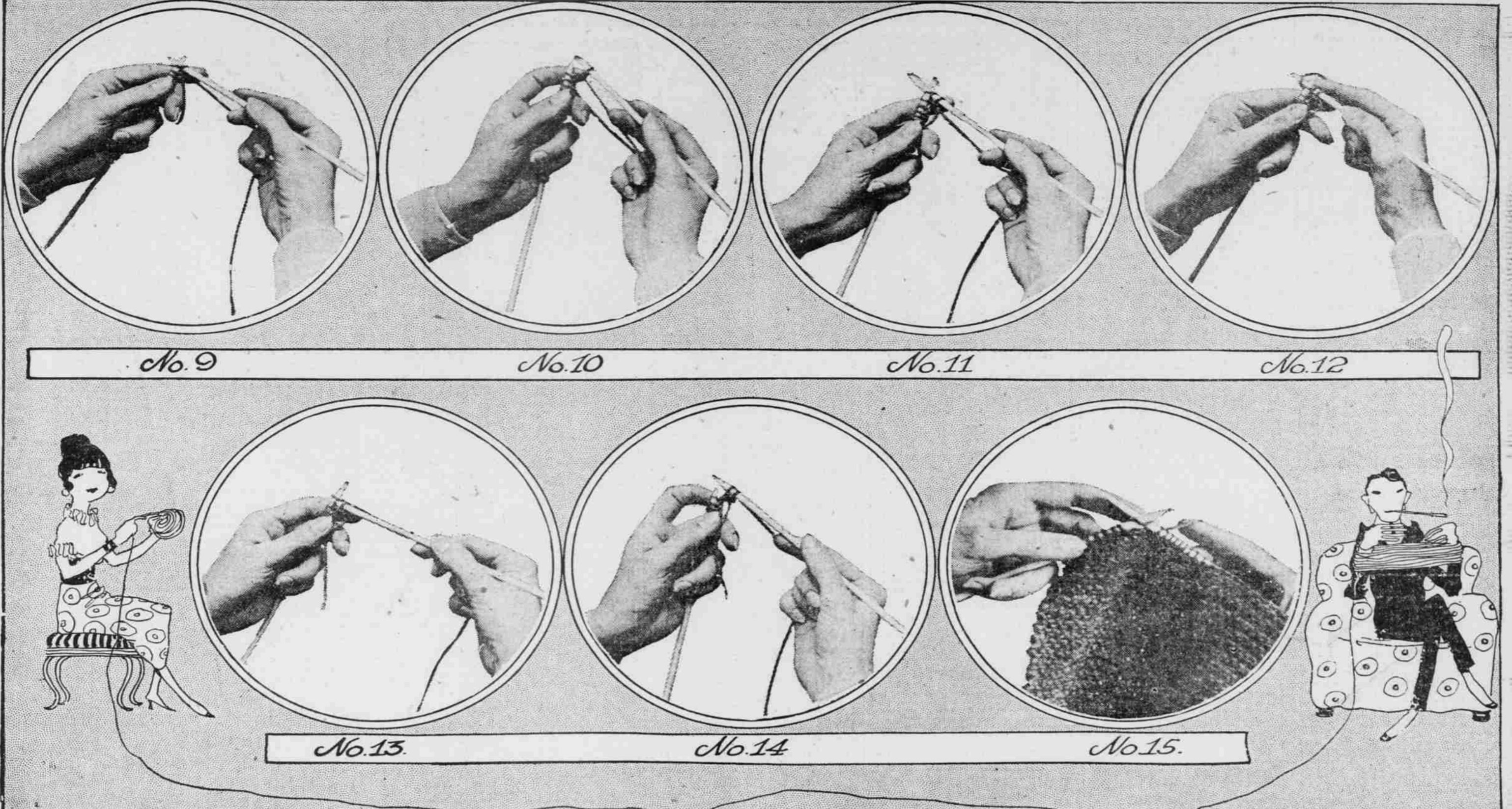


Practical and Fancy Needle Work *CLAUDE*



No. 9

No. 10

No. 11

No. 12

No. 13

No. 14

No. 15

(Continued from last Sunday.)

No. 9—After you have cast the desired number of stitches on your needle, the next thing to do is to turn and begin the second row of your knitting. Transfer the needle with the stitches from your right hand to your left, keeping the

yarn back of your work. Take the second needle in your right hand, holding it with the thumb and first two fingers and the thread between the third and fourth fingers as illustrated. Now slip the point of the right hand needle under the first stitch

on the left hand needle, inserting it from left to right, then hold the needles in position as shown in the illustration. No. 10—Now carefully slip the first stitch off the left hand needle on to the right hand needle as illustrated. We are now ready to begin the plain stitch.

No. 11—Insert the point of the right hand needle, from left to right, through the first stitch and under the point of the left hand needle as illustrated and as done in No. 9. No. 12—Holding the position of No. 11, with the first finger of the right hand

put the thread under and over the point of the right hand needle as illustrated. No. 13—Now draw the thread around the point of the right hand needle with the fingers of the right hand and carefully draw the thread through the first loop on the left hand needle as

shown in the illustration. No. 14—Holding the position of No. 13, carefully raise the point of the right hand needle to the point of the left hand needle, slipping off the first stitch from the left hand needle. You now have the position of No. 14 and are ready to start the next plain stitch. Repeat

from instruction No. 11 until you have finished the row, then go back to instruction No. 9 for the turn and so on. No. 15—This scarf is made entirely of rows of plain knitting. (Further instructions will be given next Sunday.)

The Home Harmonious

A Splash of Color

By Anita de Campi

DECORATIVE schemes this season have more depth of color than has been allowed heretofore. Particularly is this true of bedrooms. Pale tints in bedrooms have been accepted for so many years that this change comes as a decided innovation. The new creations are partially responsible for this order of things. They are so rife with brilliant tones that the erstwhile beloved pinks and blues look deplorably washed out beside them.

Lacquers and enamels follow the general trend. The latter are no longer confined to a choice of white or ivory, but are tempting in neutral tints that blend well with rich draperies. As to lacquers—in matter of color they are a law unto themselves. Sea green, antique gold, dull red, robin's egg blue, mauve and saffron all find their place of acceptance. The room itself is characterless unless a dash of color, yet generally speaking, the tones throughout, though deep, are subdued.

The room illustrated here has its "color splash" easily achieved in the glazed chintz roller shades that are printed in gorgeous tones over a background of black and white. The edge is bordered with a bias black and white hem and set off with a tremendous tassel of scarlet vermillion. The rest of the room is in silver and green. The wallpaper is in a fern-like pattern of delicate green leaves on a broken ground of cross-patched silver and white lines. The carpet is green—a real pea green.

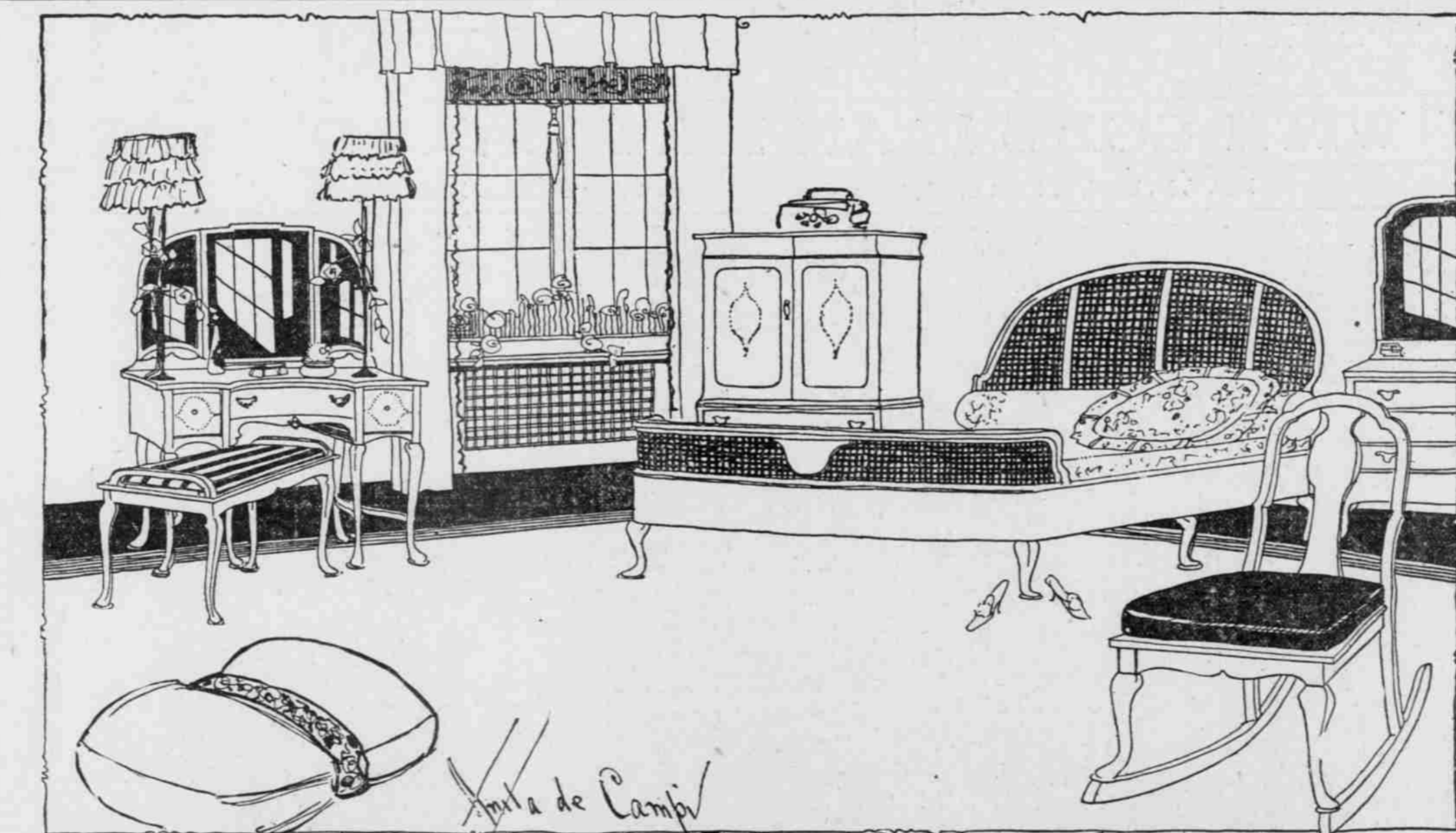
The furniture is fawn-colored enamel with brown cane insets and all of the drawers are lined with Chinese vermillion. The covers are white over tan. The cunning lamp shades are green silk covered with antique lace. The chair cushions give a unique touch, is of military blue with a cording of vermillion, and the same blue is repeated in the paint showing around the border of the carpet. Notice the radiator, properly built in under the window.

The inside draperies are of green silk, as is the big floor cushion. The latter is belted in the latest fashion, with a band of mustard and blue Japanese embroidery. The dressing bench has a cushion of fawn and brown.

More elaborate is the color splash attained in an otherwise almost colorless room by the use of a wonderful Spanish shawl laid over the bed as a day cover. Nothing could be more decorative than such an exquisite piece of needlework, in which the embroidery is done in vividly colored silks on a cream ground. An interesting part of the shawl is its deep thick silk fringe, intricately hand knotted. In this room the side walls are of ecru grass cloth, marked off into panels with narrow walnut molding.

There is no picture molding nor are there any pictures in this room. A seven-inch flat white enamel molding forms a base to the side wall and the ceiling is white. The floor is stained walnut, the door and furniture are of walnut and the rug is olive green in small diapered pattern. The draw curtains, of which there is but a single pair at each window, are of raw silk. The only touch of real color, aside from that in the spread, is in two little lamp shades at the head. These are in light yellow silk.

Novel and not difficult to copy is a day bed cover that is shirred and corded all over. The original is made of flamingo red chiffon taffeta and used on a peacock blue lacquered bed. The



Anita de Campi
A Splash of Color Easily Achieved

shirring cords run lengthwise of the bed in rows about seven inches apart, the outside edge only remaining unshirred. This forms a flounce over each side of the bed reaching to the floor. The bed is dressed without pillows, the shirred pieces being tucked in at the head and foot of the mattress.

In this room the side wall and the draperies are of the same soft-looking material, cloth being used instead of paper. The ground is a dull mustard color with bronze green leaves printed on it.

Unbleached sheets, embroidered in colored worsteds, are gayly used as bedspread and curtains in a simple room furnished in straight-line brown oak. The carpet is mulberry-colored and the needlework on the muslin is mulberry, rose, old blue and green, carried out in Bavarian peasant design. It certainly

is cheerful and its cost is reckoned more in hours of labor than in dollars and cents. The curtain fixtures, contrary to the usual rule, are not concealed, but made actually a conspicuous part of the decoration, as the pole is enameled mulberry color and the large fringes looping it are overwound with the various colored worsteds used in the embroidery.

Some of the latest creations have that are familiar to everyone who has in mind Japanese paper fans. Bright pink is in evidence in the printing. Large, sketchy-looking flowers in huge motifs have not more than four repeats to the yard. Some of these beautiful things do not sell well by the yard, be-

cause when only a small portion of the bolt is spread out the design looks too big and bold, but when made up in full lengths, liberally folded, the pattern is broken up by the folds and the effect is enchanting.

Cretonne of the kind described is used in a room furnished in mauve lacquer. The printing is done in pink, old blue, orange and yellow flowers and sage green leaves. The pattern is outlined in white on a black ground. It is made up into shaped flat lambrequins hanging from black and gold moldings.

Side curtains match the lambrequins, both being trimmed with black and orange fringe. Glass curtains, close to the window, are of string-colored lace not and between these and the cretonne draperies (on a separate rod) are draw curtains of yellow silk. These are al-

most concealed by the side curtains during the day, but at night are drawn across the net curtains, serving in place of roller shades.

In this room the carpet is deep purple and the side walls papered in ecru, over-printed with a black line work in small octagons.

Changeable silk brocade is employed in a fine scheme. The colors in the silk are violet blue changeable with gold. The brocade pattern is small, hardly noticeable. Contrasting with these tints are cushions of bright old rose velvet. The lamp shades are of painted parchment. The furniture is in modern adaptation of Italian renaissance.

The bed covers are, of course, flat lace over old rose silk and the carpet is ash colored. One chair in this room is upholstered in putty-colored diag-

onal cloth, hand embroidered in an Italian renaissance pattern of scrolls, flowers and queer birds. The dresser bench, bed end benches and writing table all have console ends. It is all walnut, decorated in polychrome. The walls are divided into panels and papered in taupe velvet flock.

ANSWERS TO INQUIRIES.
W. L.: Cheap varnish has evidently been employed. The best thing for you to do would be to remove it entirely with varnish remover. Varnish with a luster is no longer used. Either paint, enamel or refinish in flat finish.

A. B. G.: Why do you want to put anything in the panels? Are they not decorative enough in themselves? Use easement curtains of printed linen. Let the colors in the pattern repeat all of

the other colors in the room. Curtains both rooms alike.

C. R.: Yes, it would be consistent to have the woodwork in your bedroom in old ivory. Simple adaptations of the Adam style make good conventional dining-rooms. The finish is brown mahogany.

Mourning to Be Banished From Wear on Streets.
Women Show Heroism in Preventing Heartaches in Those Whose Loved Ones Go to Front.

ONE significant evidence of the high spirit of courage and helpfulness with which women have undertaken to do their part in the war, is the resolution adopted by a large number of American women to banish from the streets of American cities and towns during the remainder of the war, the depressing signs of recent bereavement. In smaller towns, particularly the sight of many friends and neighbors plunged into habiliments of woe would have a very disheartening effect on those mothers, wives and sweethearts who are to be called upon shortly to send their loved ones to the front with brave hearts and high spirit of duty to right and to country.

Thousands of women all over the country are pledging themselves to abstain from the wearing of mourning, however the issues of war may affect them personally, and whatever their own personal desires might be in that event. "Judging by the views expressed on this subject by men and women of National prominence," says the Dry Goods Economist, an authoritative trade magazine of the country, "those who object to giving up this conventional form of respect to their dead during the war will be in a very small minority." The Economist appeals to the women of America to forego their own personal desires and omit any outward manifestation of loss which would militate against their country and its future.

Lick 'em Good, Then—

Germany has sowed her crops and is about to reap her harvest—and her bins will be heaped up and running over with the grain of hatred. You've seen Canada thistles in a field and know how hard they are to get out. Hatred is like the thistles. Once growing, it takes years to clear it away. It is our hope that Germany's crop of hatred will soon be reaped and that clean, sweet, nourishing grain will be growing again in her fields. We hope that hatred will die with battle. We hope that when we have whipped Germany and cured her of her madness, we will not continue to hate. The other day we heard a man say, "I'll never buy an article made in Germany as long as I live." Since then we have heard that many times. At first we agreed. Then we started to think and saw how wrong it was. Suppose you were disobedient and your dad licked you—as you deserved—and then kept on being angry with you for years. How would you like it? Would it be fair? The world will not be bettered by hatred dwelling within it. Lick 'em good; make 'em behave—then let 'em stop.—From the October American Boy.

When a woman insists upon her rights the time has come to stand from under.