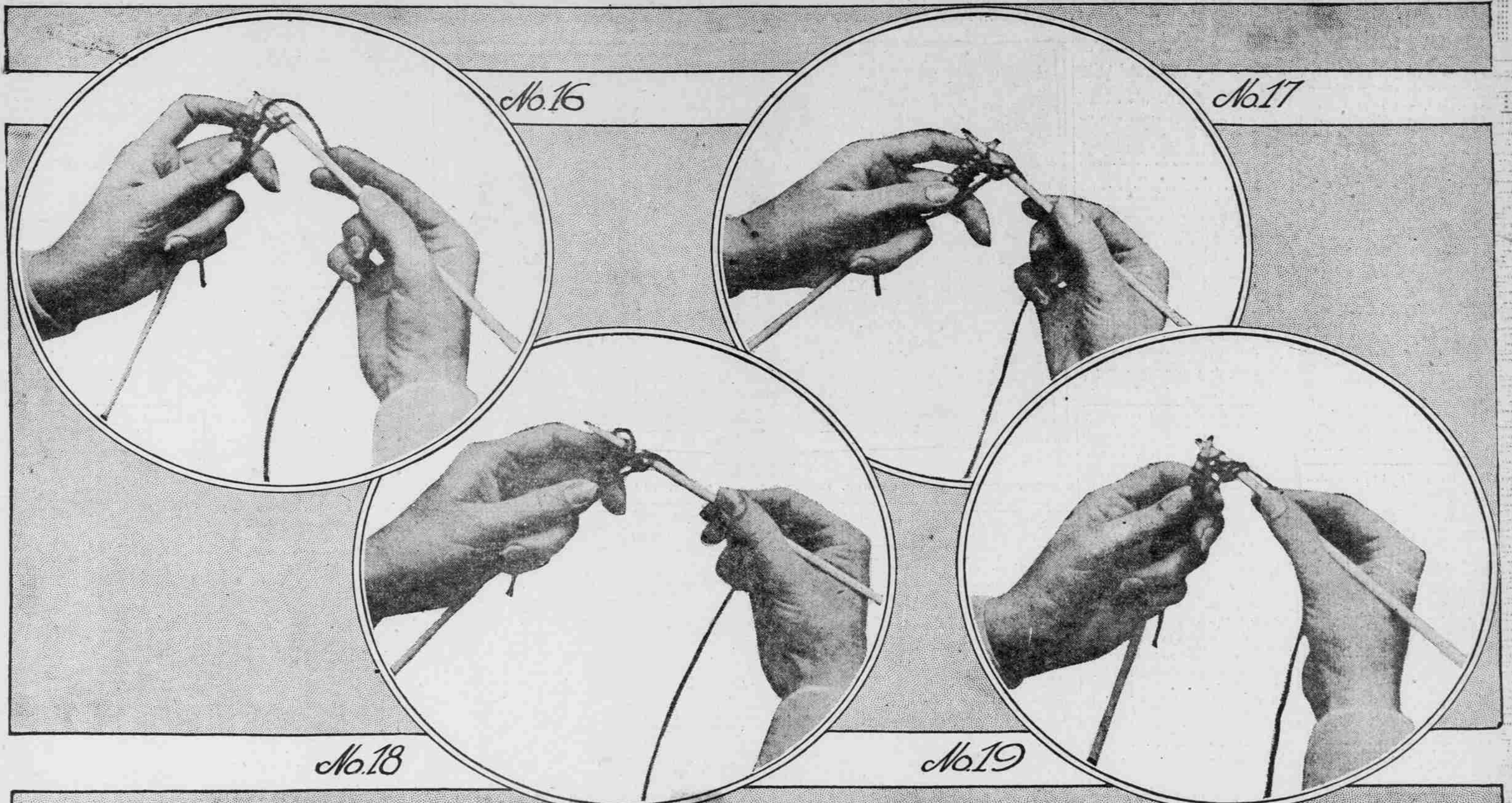


Practical and Fancy Needle Work CLOTHILDE



(Concluded from last Sunday.)
No. 16—After one understands how to "cast on" and "knit plain" the next thing to learn is to "purl." Hold as for plain knitting. With the fingers of the right hand bring the yarn around in front of the right-hand needle as illustrated.
No. 17—Holding the thread in place with the fingers of the right hand, insert the point of the right-hand needle

from right to left through the front of the first stitch on the left-hand needle as illustrated.
No. 18—Bring the thread up and around the point of the right-hand needle with the right hand.
No. 19—Now draw the right-hand needle with the thread on it through the loop backwards and slip the stitch off the left-hand needle as in plain knitting.

When purling comes in the same row with plain knitting, before changing to purl remember that the yarn must be brought around in front of the right-hand needle and it must be brought back again before changing to plain knitting.
In knitting, the position of the hands and the way the thread is held is important. Study the hands in the illustrations carefully and try to hold these

positions. Be sure that the thread slips through the fingers of the right hand easily or your knitting will be too tight. Always keep the thread over the first finger of the right hand so that it may be slipped over the point of the needle easily.
The Red Cross has issued the following "general directions" for knitters:

To cast on double for sleeveless jacket, allow about 120 inches of yarn and cast on with double thread loosely. To bind off double, knit first two stitches together, put new knitted stitch back on needle. Knit this stitch and one more together, and put new knitted stitch back on needle. Repeat loosely until all stitches are bound off.
Make all measurements by laying the garment to be measured on a flat sur-

face, such as a table or floor, and measure with a wooden or metal measure, not a tape line.
Measure socks carefully from tip of heel to tip of toe. Socks should be from 10½ to 11½.
It is suggested that any bits of wool of any color may be knitted into stripes or bands in the tops of the socks, thus answering the triple purpose of put-

ting to good use remnants of wool that might otherwise be wasted, of making distinguishing marks of ownership or of pairs, and of saving the stock of wool, which is scarce and high priced. Wash such yarn before using.
All knitting is better and more elastic if loose. Casting on and binding off must be loose.
For all articles except socks use khaki colored or dark gray for soldiers and marines; dark gray for sailors.

The Home Harmonious

Dressing the Window

By Anita de Campi

TO the feminine heart nothing touches closer home than the window draperies. A bewildering perplexity of styles and fabrics is now being offered. It is a question which is most important, the manner of making or the manner of cloth.

People are learning the wonderful ornamental value of drapery and upholstery. Every homemaker, without being proficient in the mixing of colors and the making of designs, has both color and design ready at hand through the agency of textile fabrics. Beautiful motifs and exquisite tints are at her command to be converted into colorful home pictures—pictures not merely to be looked at, but to be lived in.

Given a proper background of simple walls, it remains with the individual to show her artistic ability in the selection of the goods. I have seen living quarters filled with peculiarly illusive charm obtained through this medium—whereas a facsimile of the same quarters in the same building, even were rendered hideous by a wrong fabric selection.

It is sage advice to settle upon the style of making before the goods are bought, because the selfsame material that looks lovely in one style is downright ugly in another. Huge, highly-colored motifs, for example, that are nothing short of frightful if stretched out over a large, flat surface, are exquisite if allowed to fall into fullness. This breaks the pattern into folds, integrating it into splashes of interesting color.

Such broken-up patterns are at their best if made up in generous side curtains and contrasted with a fancy lambrequin valance or overhead creation in some solid-colored material that repeats the dominant note in the scheme. An arrangement of this sort illustrated here was sketched at one of the finest department stores in the country. Close against the French windows are thin net curtains. Inside of the net is a pair of gold silk draw curtains and the flowered curtains that are purely decorative and are not supposed to be drawn together, are of lined-up cretonne, very "happy" in tones of vermilion, mustard yellow, old blue and dull green, on a black ground, while the overarch, on a hollow wooden frame, is of gold-colored material with a tiny ruching. The gathers are caught together at the center under an Oriental-looking great flat pom-pom made of bright-colored worsteds.

The upholstery of the chair is a woven silk and wool fabric, repeating all of these colors "in an undertone," as it were, while the little taffeta cushion on the chair repeats the tints also, but in a higher key. The cushion is of corn-colored silk edged with wide violet blue chenille fringe and trimmed with hand-made worsted flowers in mauve, old blue, green and bright deep pink. A perfect darling of a pillow, worth mental note as a Christmas gift. It is lightly filled with down. The mantel arrangement is faultless—a fine old painting flung and flanked by a pair of rare vases.

Lined-up cretonne is the best seller of the year. It comes in 53-inch width and beautiful patterns.

When the design is attractive and not too large, a valance or lambrequin may be used over single transparent or striped goods without side curtains.



... Curtains of figured cretonne with contrasting over-arch ...

An ingenious young woman has contrived a most decorative scheme in her house by having a lambrequin at each window made of fawn-colored rep ornamented at the center with a basket of flowers, that is to all appearances painted on the rep. But she assures me that she made these lambrequins herself, wooden frames and all, and that the floral motif is cut out of lined-up cretonne and pasted on with library paste.

The lambrequins are irregularly scalloped at the bottom and trimmed with

narrow colored fringe. Ecu net fin-it may be easily lifted off. The cloth need not be tacked to the frame, but it may be snapped to it with a series of dress clasps. It is readily pulled off for cleaning.
A new contrivance is a portable fixture, ready made valance frame of wood to match the wood in the house trim. This fixture accommodates the curtains hanging, overdrapes, and window shade, covering all of the rods and curtain ends, boxing them in from above, and protecting them from ceiling light and dust. It is a regular

molding frame finished with period motifs of carved wood. Needless to say it gives a professional air even to home-made draperies.
Whenever the question of lace curtains is brought up decorators become vehement in their denunciation. Sometimes I question in my own mind the justice of this sweeping condemnation. The principal argument seems to be that because good lace is expensive, having it in the window is a vulgar display of wealth. But is the lace in itself ugly or vulgar? Certainly not.

It is the showing of it that is objectionable. Then why not modify the display? Why taboo lace? There are many beautiful and expensive things in our homes that we would not put on show in our windows. Need we display the lace there?
I do maintain that in some delicate boudoir schemes, particularly those into which white enters, nothing can quite take the place of the textural loveliness of lace. Can we not retain it for special interiors? Suppose we comply with the demand for exterior

simplicity by shielding our faces from public view with extra curtains of sheer material, placed between them and the glass. This would but give them an added charm.
There is no reason why some of the new window laces of shadowy design, on a fine quality of net should not be used over glass curtains of plain fine net. The different depths of white, caught in the light and shade of the weaves should be almost as effective as that most incomparable of all traces, rice, a fantasy of hoar frost.

Miss F. S.: What have you in the room at present? How large is the room? You did not give dimensions. What sort of a telephone have you, wall or desk? Still be glad to help you if you will specify. Shall keep your diagram until I hear from you again.

Men Work Hard and Live Long.

In an article called "Have You Seen Imaginary Troubles" which the November American Magazine prints, the author says:

"Gladstone was another one of these hard workers, with no dreams with regard to work, turning from political responsibilities of the heaviest to Greek, for recreation, and living his fourscore years and more, just as Pope Leo XIII. turned to Latin poetry for his relaxation from world-wide burdens, and lived on beyond fourscore and ten, being so hopeful that when, at the little dinner given him on his 80th birthday, one of the Cardinals said, in proposing a toast to him, 'Here's that you may live to be a hundred, Holy Father,' the old Pontiff replied, 'But why limit me to a hundred? They were contented, poor fellows of Ranke, the German historian, who at the age of 91 proposed to write a history of the world in 12 volumes, one volume to be completed each year, and actually lived, I believe, to complete nearly half of it. These men had no dreams; but they allowed their energies to work on, without any fear of exhausting their vitality.'"

Sleeve Is Feature.

The dolman sleeve in the new top-coats are their peculiar new style feature. Of course, they are not exactly the dolman shape of old-time wraps, but there is much of the same peculiar contour, modernized up to date. These sleeves start from very large armholes placed low in a capelike garment. Large at the top, they become much smaller. Sometimes they have a loose fur cuff, sometimes one gathered with a sort of large ruffle below. The newest collars seem to be those that, rising high to the chin, turn over almost to the shoulders. This collar laps in front and ends in two deep points.

Novelties in Bags.

The all-popular khaki has even made its appearance in handbags, says the Dry Goods Economist. Khaki-covered handbags, lined with rubber to assure their being waterproof, come in several of the larger sizes.

The new beaded bags are extremely attractive in their beautiful color combinations and designs. In the cheaper bags, the American-made ones are popular, but the most striking ones still come from Europe.

Novelty bags still carry out the Chinese note in colors, embroidery and shapes.