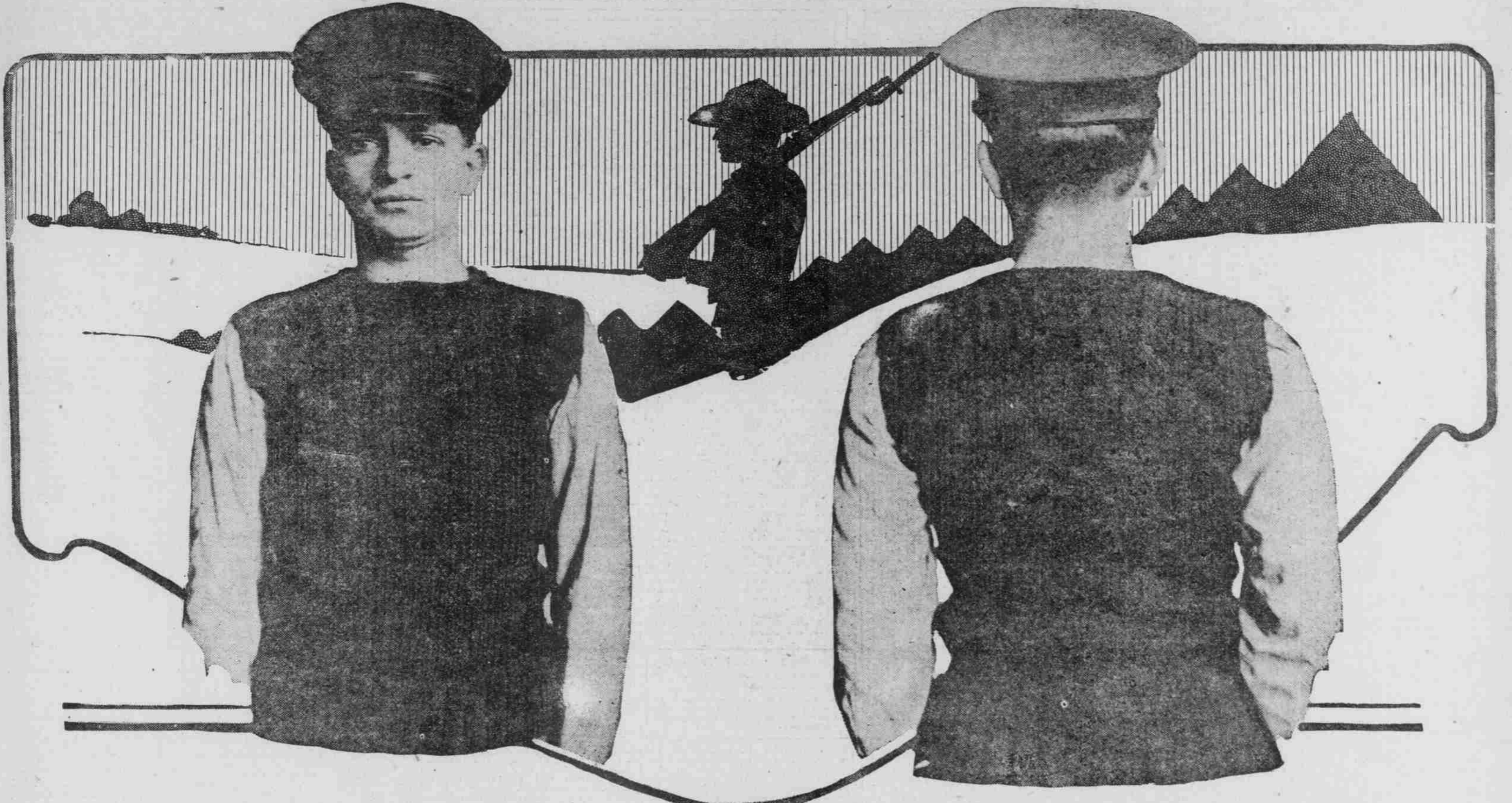


Practical and Fancy Needle Work CLOTHILDE



This week the directions for a man's heavy sleeveless sweater are given. These directions are furnished by the Red Cross and will be found simple and satisfactory to those who wish to make

a heavier jacket than the one for which directions were printed on July 29. Cast on 80 stitches; knit 2, purl 2 for 4 inches, and then add one stitch after every fifth stitch, until there are 96

stitches on the needle. From this point slip 1, knit 1 on the right side, purling every stitch on the wrong side for 17 inches, then knit 2, purl 2 for 2 inches, before binding off the middle 24 stitches

for neck. Carry ribbing over shoulder piece, allowing 12 rows; add 2 inches of ribbing for back, slip 1, knit 1 for 17 inches, and then bind off every fifth stitch, reducing the number of stitches

to original 80, before adding final 4 inches of ribbing. Finish off with double binding. Sew up sides, leaving 3 inches for armholes. Finish off neck and armholes

with two rows of single crochet. The materials required for this sweater are one pair of No. 5 amber needles and about 3 hanks of khaki colored, gray or black wool. It may

require more wool than this, however, as the hanks vary so in size and weight that it is difficult to say just how many are required.

The Home Harmonious

MIDWAY in importance between the actual furnishings of a room and the bric-a-brac come the accessories that add essentially to comfort as well as to beauty. Among these are the lamps, sofa pillows, mirrors, pictures, screens and fireplace fixtures, ferneries, covers, floor cushions, aquariums, baskets, bird cages, etc.

Many of these objects are so attractive and so negligible in cost that they are worth considering and keeping in mind for the gift-giving season which will soon be upon us. As to pictures, I am always loath to advise. I have seen in the course of my work so many rooms execrably ruined by bad paintings that were retained on account of their having been gifts. Better a thousand times a bare wall than one decorated with a painting of uncertain merit.

A few simple suggestions on the subject are all that can be offered. As a rule it is best to see that whatever is hung upon a wall should partake in a measure of the proportions of the wall space. It is usually unwise to attempt to harmonize pictures in different mediums in one room, and to have them all in one genre, not to have a water color, an oil, and an etching in close proximity.

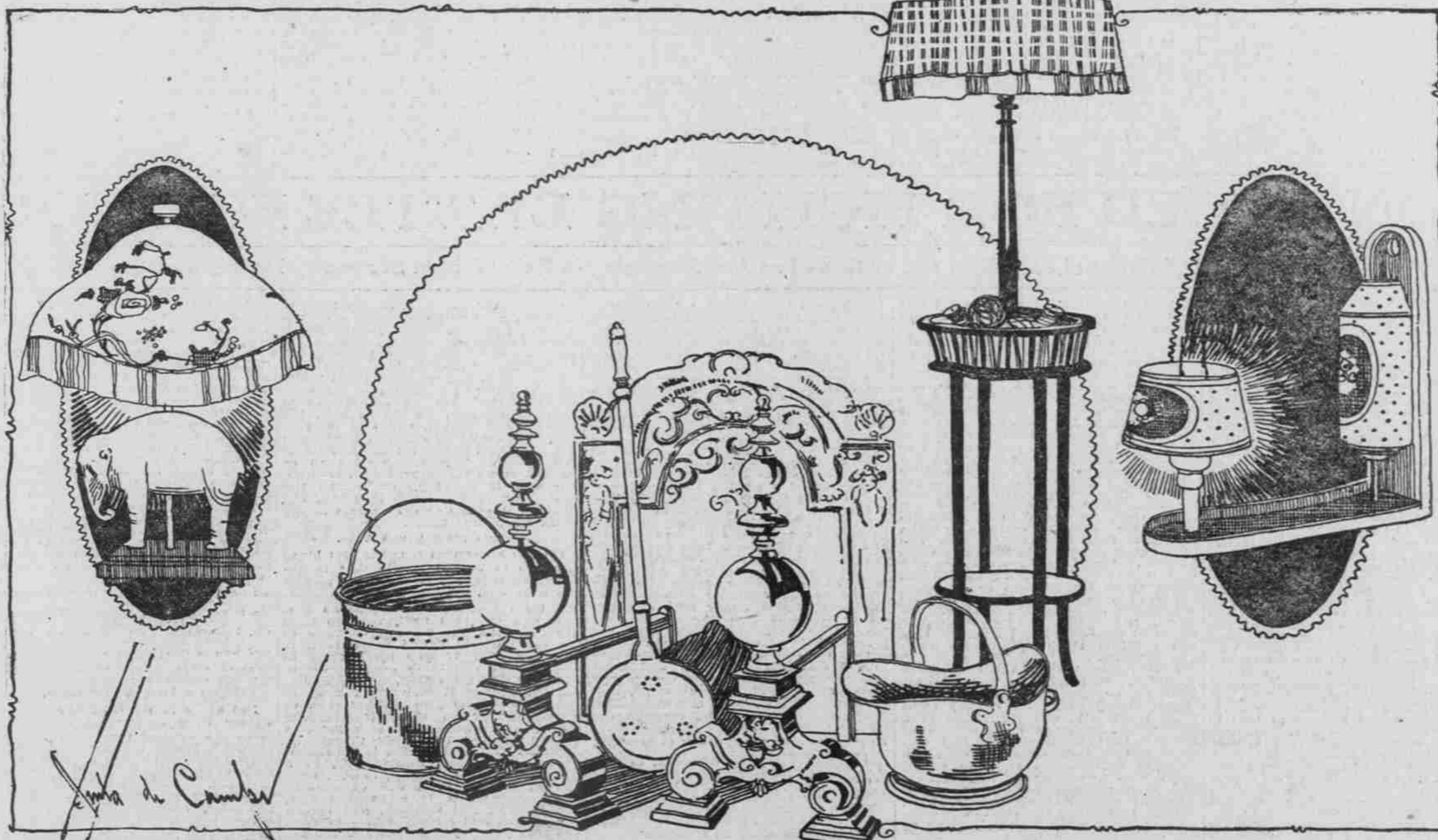
It frequently will be found that a well-framed mirror may with advantage be substituted for a picture. This is especially good used in conjunction with some good wall furniture, a chest, a console, or other wall table. Some English mirrors are to be had finished in antique gold with blue glass borders. The Italian wood carved mirror frames are lovely. A small pair of these wall mirrors in frames of dull gilt, touched with polychrome, makes an exquisite wall decoration. They are purely ornamental, being too small to take in the reflection of one's millinery.

In a room furnished throughout with Italian furniture, such a pair of mirrors on one wall is balanced by a single larger mirror on the opposite wall. It is hung above a console table of fine walnut and on the table are two unusually high carved wood candlesticks with slender lighted wax candles that almost sanctify the owner's vanity with their church-like air. In this wonderful room, which is decorated for her own use by one of the leading women decorators, is an Italian walnut day bed, with a small pair of these wall mirrors in frames of dull gilt, touched with polychrome, makes an exquisite wall decoration. They are purely ornamental, being too small to take in the reflection of one's millinery.

A lamp is about the most conspicuous article in a room. It should therefore be selected with the greatest care for its decorative value or its practicality. The models shown here are attractive. The one to the right is a kerosene bracket, or it can be fitted with electricity. The bracket is painted wood and the shade of parchment. It is a copy of an antique. The lamp to the left has no vase; it is electric and has a cover of rare Chinese embroidery. The third one speaks for itself. It is a sewing stand lamp, her movement towards greater simplicity is well appreciated today, yet we still require a certain amount of ornamentation. A room that is devoid of accessories always looks more like a furniture sample saleroom than like part of a home. It depends upon a few well-chosen accessories to humanize it into being fit to live with. It

Accessories of a Room

By Anita de Campi



is interesting in looking over rooms that have been successfully executed by good artists to pick out the minor points that save them, from being simply furniture show rooms. Fireplace accessories play a big part in decorative work. Whenever it is at all feasible, gas logs are discarded and andirons, fire baskets to hold wood or coal, fenders, and shovel sets are put in their place. The decorative value of a real fire cannot be gainsaid. A set of this kind, together with a brass stand containing hearth brush, shovel, poker, tongs, etc., is splendidly used in a Caen stone fireplace, with a great tapestry hung to the plaster wall above the mantel shelf. In this room the woodwork is oak, and old

English dark oak furniture is used. The walls are high. At one side is a great wooden door and an inset above the door is made of cross-stitch embroidered canvas. Beginning on a line with the top edge of this inset is a long, narrow panel of the same embroidery done in dark colors. This pair of panels flanks door and inset, running clear to the floor. One high-backed chair is covered with cross-point embroidery. A group of high windows is divided into small panes and bordered with narrow strips of blue glass. Few "modern conveniences" are more offensive to the artistic eye than the steam radiator. Those that are built square and low are masked with window seats, but the large upright one is a stubborn proposition. Here is a simple expedient for its disguise. Make a frame of plain wood the size of the front of the radiator and to this stretch some decorative fabric (a certain sort of gauze, sunfast, that comes in thick and thin weave like madras

would be excellent); stretch this or gather it to the back of the frame. The whole thing will not be much heavier than a wire window screen. Strap it to the radiator with some metal picture wire. A little block tacked to the back of the frame will hold it away far enough to keep the gauze from direct contact with the hot pipes. Sofa pillows are more elaborate than ever. Among the novelties are little round ones not more than six or eight inches in diameter. These are called elbow pads. They look like exaggerated penwipers. Some are made of applique felt, with the edges pinked or cut straight around, not turned in. Strips, squares, and stole shaped pieces of upholstery, brocade, armure silk rep, satin damask, brocatelle, etc., are never amiss made up into table mats or runners. All they need is to have the edges stitched flatly down on the right side and covered with an edging of dull gilt braid or lace. Beautiful remnants can be found in up-

holstery departments. Table mats of all sizes are in high vogue, and these are far less complicated to make than sofa pillows. An attractive dining-room furnished in Adam furniture has scenic wall paper, old ivory enameled woodwork and old ivory mantel piece with an oblong mirror in Adam frame almost filling the width above it. The mirror is suspended by heavy old blue cords and tassels that are fastened up to the wall (not all the way up to the molding, under cord rosettes). At each side of the mirror is a silver candle bracket, two branch, with shield candle shades in pale yellow. On the round table is a narrow runner, by way of day dressing. The runner is made of yellow brocade with rose, blue and gold worked into the weaving. It is a straight strip the width of the table, but turned in a blunt point at each end, and has a great dull old blue and gold tassel hanging from each point. This run-

ner is repeated on the console table. It is made narrower than the center table piece, is set well forward on the surface, and the buffet articles are ranged, not on the strip, but back of it on the table top. The carpet almost completely covering the room is of bronze taupe chenille. A low bowl full of flowers is placed on the center table, and over it is a silk drop shade in primrose yellow. ANSWERS TO INQUIRIES. R. E. H.: Have the ceiling and woodwork in old ivory. Use an all-over carpet of old blue velvet or chenille. Have side wall the silver gray of inclosed sample and draperies combining wistaria, old blue and sage green, with wistaria predominant. Let the lamp shades be of chamol yellow. Mrs. W. L. D.: Deep cream or old ivory would be a safe color for the shades. It would be easier to repaint

your woodwork than to scrape and stain. Enamel it old ivory. Make casement curtains of casement cloth. Yea, side lights are better than center lights, especially in small rooms. I am sending you a sample of fine paper which you might match in color if not in quality.

Cheese Muff Fine for Extra Sunday Supper.

Dish Is Easy to Make and Supplies Are Likely to Be in Stock.

THE housekeeper always appreciates a recipe for something that can be concocted out of "things in the house" when unexpected company drops in for Sunday supper. Cheese muff is delicious, and "filling" also, and its ingredients are always to be had in the Saturday-stocked larder, for, whether or not one expects to use it, it is always wise to have half a pound of cheese in the house over Sunday. For cheese muff, butter three or four slices of bread and place in a baking dish. Between the slices put salt and pepper and grated cheese. Beat up two eggs in a pint of milk, pour over the bread, grate cheese on top and put into the oven while you are getting supper. In half an hour the ingredients will have become a fluffy "muff," brown and bubbling on top, and unbelievably delicious — until you have tried it.

When One Chinaman Prayed.

In "Rough Hearts—but Gentle Hands," in the November American Magazine, the author of the story writes: "A pregnant hush filled the room, and I held Maria closer to still her trembling. Then a voice broke the silence: 'You not know me, God, I just Duck Sing, China cook on 'Liso Lanchu, and we do not want to talk about us, but one time in Mission long time ago man tell me 'God is love,' and that he take care of good man after he go away from this world, and so we just want to tell you about this man, Led Antone. Him good man, God. Maybe you not been found Topa Topa Countee velly much, and so not claimed around here, but we live here and we know Led Antone is good, good husband, good papa, good to work, an that is good as any man can be in Topa Topa Countee. He wants find his wife, so you please help him, 'cause that make him happy, and he good man. We goin' take care his little boy an' girl, so you not have to worry about them, God. Excuse China cook for talk so long, but we want to tell you about Led Antone. Good-by. Amen.'" "When we opened our eyes a tranquil smile shined out the wrinkles in Antone's face. He was with his Marie."

Charm of Beads Told.

Beaded bags never lose their charm. There are many silver chains used now as handles, and all the handles are longer than they have been. The beads are on silk and are either white, flowered with light colors, tan, with deeper colors, or all steel or jet. The color of the silk on which the beads are sewn makes striking differences in the effects. Either very long or very wide the new bags are, both in the beaded silks and in the other styles, which include moire silks, buckskin, velvet and cashmere.