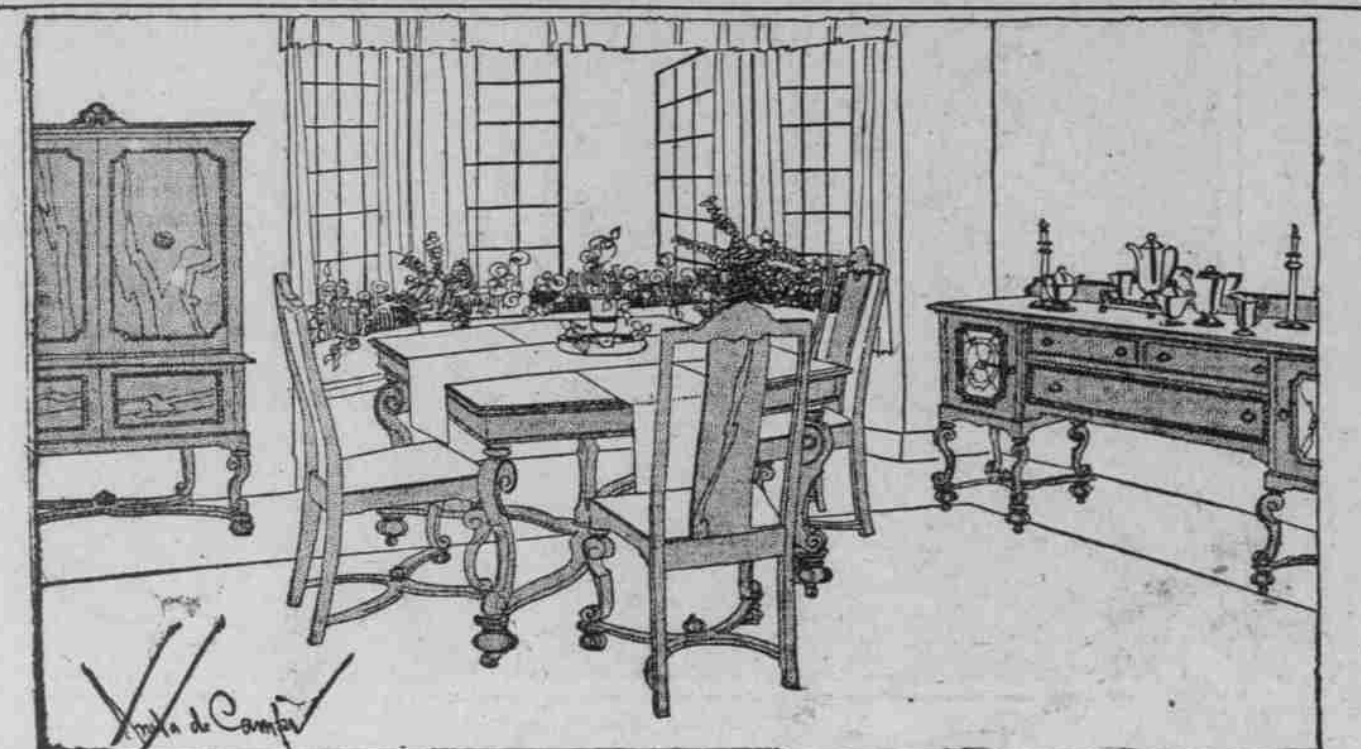


DARK TONES IN DINING-ROOM FURNISHINGS BANISHED FOR CHEERY EXPOSED SURFACES

Landscape Paper Is Used With Delightful Effect in Modern Homes—New Furniture in Italian Walnut, Lovely in Color Tone, Adds Much to Attractiveness—Oriental Rugs Beautiful.



An Unconventional Dining Room in Light Tones.

THOUGH families of two or even three maintain that the exigencies of their domestic life do not require a room to be used solely for the serving of meals, larger families find that the stereotyped dining room with the regulation center table and six chairs equipment is quite essential.

If rules were written for the furnishing of the conventional dining room, the first would probably be "clear the way." There is a cheery neatness about exposed surfaces, that is of floors as well as walls and sideboard tops, etc., and what everyone wants is cheeriness. Among the dismal horrors that have been banished are the dark tones. Woodwork is old ivory enameled where it was formerly "fumed," and walls are either paneled and light tinted or gaily papered with pleasant patterned paper. Scenic papers, particularly those in light, misty grays, are having wide vogue. Rugs and draperies used with them are usually in light, clear colors, but unfaded. Amber silk gauze, or soft old rose, or old blue or willow green are all nice for window draperies with taupe or other neutral carpets. The order that floors should be darker than walls continues to be the accepted formula.

Some new furniture in Italian walnut is being shown. It is remarkably lovely in color tone. The tint is indescribable. It is far lighter than American walnut, but little darker in color than the wood known as golden oak, but the texture is infinitely finer than the latter wood. The gracefulness of form will be best judged by referring to the illustration, that shows in detail the modeling of the legs and under runners.

A dining room fitted with this furniture is unique in coloring. The chair seats are upholstered in vivid coffee and cream colored haircloth. The walls are old ivory. The curtains are of light mustard color, figured in mulberry and leaf green. The floor has an oriental rug repeating all other tints in the room. On the mantel shelf are two tall vases of peacock blue Venetian glass, filled with pale yellow flowers. The floor around the rug is stained a deep mulberry color, and the center piece on the dining table, a chalice of straw colored Venetian glass, banded with peacock blue, is kept filled with multicolored field flowers.

In a dining room of quaint charm, patterned wall paper showing bright flowers and leaves on a cream ground has been used. An old fashioned chair-rail goes clear around the room, the paper being the same above and below the rail. The woodwork is old ivory and a tiny wood molding joins the side wall to the light ivory ceiling. The curtains are of blue gauze matching a flower in the paper. The hearth tiles are also blue. The furniture in brown mahogany is composed of a round table with six slender legs and ladder backed chairs. With the exception of a small service table there is no other furniture in the room. Corner cupboards are built in. The large

woven rag rug is in broken stripes of soft color. Landscape paper is used with delightful effect in a most attractive dining room, where it is combined with gray grass cloth. Well proportioned spaces are divided off into panels by means of narrow wood moldings, and the largest of these panels are filled with the pictorial paper, while the remainder of the wall is grass cloth covered and merely "trimmed" with wood molding outlines.

The table, an unusually long, narrow one, has turned legs and slender foot-braces. It is not an extension table. Across its full length is a runner of Italian flint lace. The chairs have ladder backs, cunningly carved, and the seats are made of rushes.

The curtains are of gold colored gauze, and the seamless chenille rug, in golden fawn color, has a wide border in a deeper tone of the same. The little lamp shades on the side wall candle brackets and on the center chandelier are of apple green silk, edged with a tiny cording of mauve.

Though center lights in rooms of small or medium size are considered incorrect, exception is made for the dining room. The center light here is fairly indispensable if light enough to eat by is allowed. Side lights are used as well. Five branch chandeliers are most desirable. Electric lamps directly on the table have been tried, but they are forever getting out of order, and, too, they hinder the sight of one's vis-a-vis.

I have seen an ugly center light cleverly masked by having a rather narrow, perfectly upright parchment shade encircling it. The parchment was a straight band adjusted at its upper and lower edges to two large wire hoops. The hoops were equal in size and the parchment, which was about the width of sash ribbon, was ornamented with painted flowers and trimmed top and bottom with narrow, inexpensive upholstery braid. The whole thing was suspended from the ceiling by four colored silk cords ending in long decorative silk tassels that fell over and below the parchment.

The flowers painted on the shade were copied from the floral pattern of the cretonne lambrequins at the windows. The cords were fastened to four tiny ceiling hooks. The center rod that held the ugly old fixture was wound around and around with silk cord matching that used to swing the shade.

This lighting mask has the advantage of being portable. The idea may be copied in decorative wallpaper or glazed chintz by anyone to whom painting floral designs is out of the question. If glazed chintz is used it may be cut the right way of the goods, and the cords will cover the seams. The effect is almost the same as that of hand-decorated parchment paper.

The colonial dining room is always gracious in style. In a colonial room the chief attraction may be a good painting, either a floral piece or an old family portrait inset above the

mantelpiece. A simple display of Sheffield plate is permissible, as a "character touch." Let it be a touch, though, and nothing more. A lavish showing of silver and cut glass is properly accounted vulgar.

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THE latest in scientific auction circles is, that rapidly increasing dissatisfaction is being found with the informatory double, and the probability is that, like many other things which have been tried and found wanting in the game, it will soon fall into innocuous desuetude and be heard of no more.

As I gave a more or less extended talk on the informatory double a short time ago, I will recapitulate merely that the informatory double is a double made over a one-trick bid, not with the hope or intent to have the hand played at the doubled bid for the sake of the doubled penalties, but to tell one's partner that the doubling hand contains a certain element of strength, and that guided by this knowledge, he, the partner, must make a declaration. When made over a one-trick no-trump bid, it says: "Partner, I also have a no-trump hand, and if you have any help for a no-trumper, even the most moderate, I want you to call '2 no trumps'; lacking such help, call two of your best suit."

When made over a one-trick suit bid, it says: "Partner, I have a no-trump hand, and if you have any help for a no-trumper, even the most moderate, I want you to call '2 no trumps'; lacking such help, call two of your best suit."

At the time I gave my talk on the subject, I stated that the policy had many objectors, but that, on the other hand, its promoters and those who did

a long colonial sideboard, which is painted with an arched recess in a fine room. The walls are just "off" white. The built-in cupboards have arched door tops and the four-fold screen leading to the butler's pantry is in arch-topped panels. The table and chairs are in brown mahogany with blue leather seats on the chairs. The inside curtains are of wistaria top, and the whole daylight effect is vivified by chintz window shades, brilliantly colored with birds and flowers.

Good decorative use is made in another dining room of an aquarium. This in width and length exactly fits the space and is placed on a group of that extends across a group of three windows. A striking touch is given the aquarium by the use of jade beads and the gold fish swimming in and out among the odd little strings are remarkably pretty. The walls are painted pale jade, with thin voile glass curtains to match. A valance of deeper jade voile trimmed with copper gilt braid crosses the group of windows at the top. The floor covering is oriental, and the furniture of black lacquer. Two narrow moldings about as high up on the wall as an old style plate rail divide the wall into two panels. The square tiles decorated in bright green and blue.

In the dining room where the plate rail has been removed, all the wall surface below the old plate rail line has been covered with painter's canvas, marked off into narrow upright panels with narrow wood moldings, and then painted a light ivory. The ceiling has been kalcimined a still lighter ivory, and the old ceiling beams have been ivory painted to match the rest of the wood. A tiny molding serves as finish, replacing the rail, and this molding is repeated at the juncture of ceiling and sidewall. Strips of wood the width of the ceiling have been placed upright between the horizontal moldings on the sidewalls, "tying" the beams to the wainscot. All above the wainscot is papered with paper having delicately colored popples and clouds, and the old ceiling beams have been ivory painted to match the rest of the wood. The furniture is in walnut and the carpet is sage green. "Tying" the beams to the wainscot, tinged slightly with green.

AUCTION BRIDGE

BY ANNIE BLANCHE SHELLEY

approve it, were loud in its praise and felt it added greatly to the value of the game. The only one who said that it has not been tried long since. The present protests come, it seems, from expert players who have conscientiously adhered strictly to the rule that they find it pernicious and altogether derogatory to the best interests of the partnership. They claim among other things that it does away with the time-honored rule not to double a one-trick bid save only when one is so strong that the "may" with any declaration, and which the adversaries may shift, and that it nullifies completely the original intent of the double, viz., to penalize players who make rash and unwarrantable declarations. It is also urged that, as was the case previous to the abolition of the high spade bid, the game is again becoming saddled with a number of conventions which tend to confusion and complexity, and that if there be not a thorough purging, it is liable sooner or later to meet the same fate which befell whist.

Whist, bridge, auction, are founded on certain sound and unchangeable principles which once understood should render it as easy for entire strangers to play satisfactorily together, as though they were in the habit of doing so. Such games are supposed to embody a language, simple, direct, and intelligible to all who take the pains to familiarize themselves with it. When saddled with conventions which most understand and employ and others do not, more especially when, as in the case of the informatory double, the convention imposes obligations upon one's partner which he must comply with, the original intent and purity of the game are destroyed and it becomes reduced to the level of less scientific games, where guessing is the usual mode of procedure and the best guesser is generally the successful player.

Two letters from expert players setting forth concrete objections to the informatory double have recently been sent to an Eastern paper. The first is from a well-known member of the New York Bridge Club. It reads as follows: "Four or five years ago, in the days of the two club and five spade bids at auction, I urged the abolition of all 'convention bids' or 'doubles.' These were eliminated in most clubs, and the

change of spades to the value of nine points a trick did away with some of others.

"I am of the opinion that the game of auction would be improved by the elimination of the doubled no-trump and doubled suit bid conventions, as these are merely attempts to tell the partner what the bidder holds. We might as well have the convention of holding up three fingers after a suit bid to show the partner that the player has the three other suits, or two fingers, to ask the partner to bid two in his longest suit. In some cities they are still playing the two club bid and in others the two diamond bid as an invitation for a no-trump declaration.

"I have watched the workings of the doubled no-trump convention, and have found that it works to the advantage of the first declarer as often as otherwise. Like this: 'You rose and went on because of weakness in a suit or by leading his partner to make a suit bid. I think it might be the subject of an interesting article to ask the opinion of your readers regarding the elimination of all 'convention' bids or doubles.

"WHIDDEN GRAHAM." The second letter, of which the following is an extract, is from a member of the Portland and Bath Clubs, London, and the author of the "Encyclopedia of Playing Cards and Games." "There is much in the American system of play of which I cannot speak too highly, but I detect all so-called conventions, and am sorry to see many of your best players advocating all sorts of fancy doubles and calls and take-outs. I am still of the same opinion with regard to taking the partner out of no trumps or of overcalling his major suits with minor suits, and am always declaiming here against any system of calling against your own partner."

With reference to the first letter, Mr. H. F. Foster comments as follows: "There is one point in connection with these conventions which is seldom mentioned by the advocates of them, and that is their unreliability. While it is true that holding up the fingers might just as well be used to convey the message to the partner, there is no guarantee that the message should ever have been sent. One player will double with only three tricks; another will do so with less than six."

"It would be interesting as suggested to have an expression of opinion by auction players generally, not only as to the desirability of abolishing these artificial conventions, but how to do it. The high spade bids were abolished only by eliminating the lower value of the spade suit. Then again the great mass of auction players do not trouble themselves to understand the meaning of the informatory double, and the great trouble with these conventions is that the average player does not understand their limitations."

This last is indeed true and is one of the very trying things with which a really good player has to contend. The rank and file of players get a little smattering of knowledge and have not the judgment to know when and when not it should be applied; such players adhere strictly to rules when a departure would be expedient and fail to use them when they should be used; in a word, they have not the sense to follow the limitations of policies or rules or plays, and constantly employ methods and plays which are not the standard of the game and make it anything but a harmonious, intelligible and intelligent game it is supposed to be.

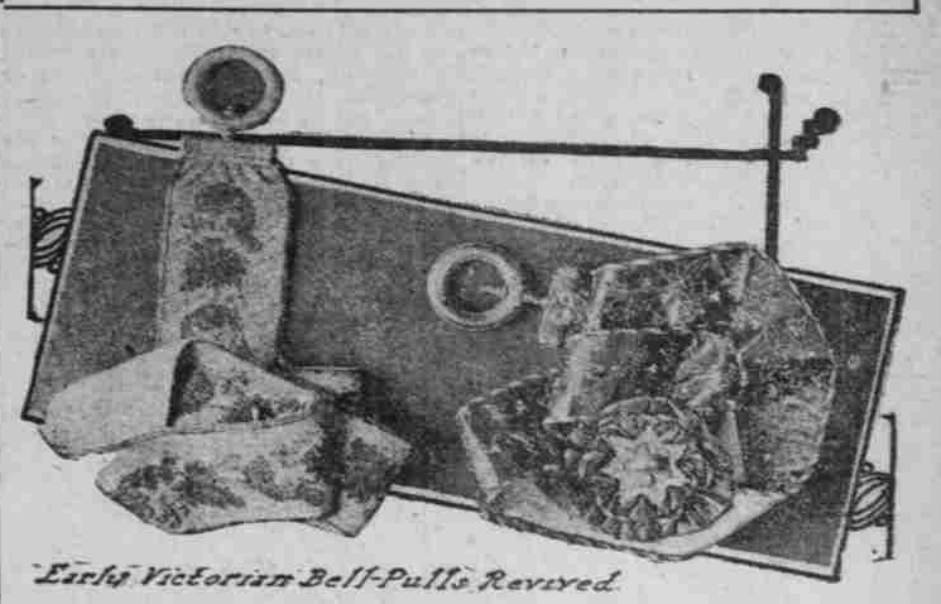
The present protests regarding the informatory double and the desirability of its being done away with will doubtless open up a number of interesting discussions on the subject. There is no reason why the discussion should be confined to the Eastern cities, and I herewith extend a cordial invitation to our own players to take part. Many of them are fully as capable and as well equipped to express opinions on this or any other subject pertaining to auction as the players to be met elsewhere, and I will gladly give my readers the benefit of any communications which may be sent me.

While I agree fully with the writer from London as to the desirability of the informatory double, I take issue with him regarding the overall or take-out. Such policies I consider in fact among the most valuable known to the game. In reality they are a legitimate and corporate part of the language which as explained it is of the first importance, should be established between partners. In their inception and workings they are entirely opposed to the informatory double.

In the case of the informatory double, both the declarer and the doubling player show strength. When two players have more than the average strength, of necessity there must be less than the average in the hands of the two remaining players. Why, then, should a player, as is the case with the player who uses the informatory double, ask of his partner a practically impossible thing—one which frequently places him in a most awkward posi-

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Early Victorian Bell-Pulls Revived.

If you have been a reader of English novels, you are familiar with sentences like this: "She rose and pulled the bell and a servant appeared with tea." Every English house is equipped with bells and every bell has its bell-pull—or did until very lately, after the advent of electric push-but-

tons. Bell-pulls, however, have never quite "gone out" in English country houses, and just now they are excessively smart in America. A push button in the hotel room or the kitchen in a cheap flat—according to latest conceptions of smartness—and the bell by which you summon your maid, or the butler with afternoon tea, must be tinkled or shrilled or buzzed by pulling a more or less ornate appendage.

It is seldom that he, the doubling player's partner, has the strength requisite to call no trumps, and while of necessity he holds a suit of four, possibly five cards, it may be to his honor, such suit does not offer the promise of any particular gain to the partnership. The doubling player and trembling. The doubling player in the majority of cases must, indeed, have unusual strength, with a sufficient number of trumps to insure the side the majority, to be able to get anything in particular out of the hand. Far better in the effort to defeat the strength in most cases that he use his strength in the effort to defeat the adverse contract and incur penalties.

In the case of the overall, the player who names no trumps or a suit, as the case may be, looks generally for a certain number of tricks from his partner. It is seldom that his own hand alone will carry the contract. When it can do this, the overall is in no sense a deterrent, since he can always go back to his declaration, if then the partner lack the looked-for help, but have something else worth declaring, should he not declare it and give him the original declarer, the option—there is nothing arbitrary about it, be it noted—of choosing between his own declaration and that of his partner; or even if he think it well, of shifting to some other bid.

It was only last week that I went fully into the merits of the overall, and it is therefore unnecessary at this time to go further into the subject.

What Price the U. S. A.?

The total expenses of the United States Government down to 1917 were about \$1,800,000,000. The first four years of the Civil War cost \$3,396,000,000, or nearly twice as much. Total expenses up to and including June 30, 1916, reached \$2,000,000,000.

The cost of this war is appalling in comparison. Last March, including loans to the Allies, we spent \$1,155,964,000, or over \$37,000,000 a day. This is as much as we spent in the first five years of our National life. A week's expenditures are now in regular times for the 23 years up to 1912, a month's are greater than were those for the first 60 years of our history.

Two very exclusive bell-pulls such as are used in American country houses, are pictured. One is of gray canvas cross-stitched in blue and lined with blue and white silk. The other is of black and gold ribbon with a round pink ribbon lining. The rosette which one takes hold of to "pull the bell" has a metal ornament and a similar ornament holds the ribbon at the top.

Now that leather is expensive, how cause so much of it is required for war needs, leather belongings are deemed very exclusive and distinguished and are therefore highly favored for gifts. The writing portfolio pictured is of scarlet Venetian leather, and tooled in a most beautiful design. The portfolio has a dull gilt clasp and lock. The pocket book is made of white suede with hand-tinted Chinese design. It is lined with white silk and the clasp is of inlaid mother of pearl.

A Closeup of Pershing.

What of General Pershing, who may one day have as great an army as any? The question is asked as often in Europe as in America. It is not, I think, known in America how deep a first impression his character as man and soldier have made on the British and, indeed, the French.

When he landed in England in June, 1916, one of the British newspapers, whose correspondent had been for a long while in his presence, compared him with Moltke, who was "silent in 17 languages." What General Pershing, the master of several Philippine dialects, said was little and good. When General Joffre shook his head in Paris a few weeks later—a scene worthy of a great historical memorial—he said to one of his staff, "General Pershing will think first and act afterwards." At all junctures the General has been cool and prompt and determined. His colonel in Cuba wrote of him, "He is the bravest and coolest man under fire I ever saw in my life." His own recorded maxims are few: but at the most worrying crisis in France—when news of the arrival of American troops were published while some of those troops were still in the danger zone at sea—he said, "I do not worry, and when the day's work is over I go to sleep."—W. Beach Thomas in Harper's Magazine.

NICE WARM SUSPENDERS.

Nebraska State Journal. It was Christmas eve in camp, and very cold at that. There was a certain amount of confusion, owing to the Christmas festivities, and leave and so forth, and one man was unable to find any of his outer garments. He wandered about shivering, and asking all his mates if they knew where they were. "Has anyone seen my b-b-bracket?" he demanded, and was told that no one had. "Has anyone seen my t-t-trousers?" No answer. The unfortunate Tommy watched his head for a moment. "Well, I'm jolly g-g-glad I have got a n-nice w-w-warm pair of b-b-braces!"

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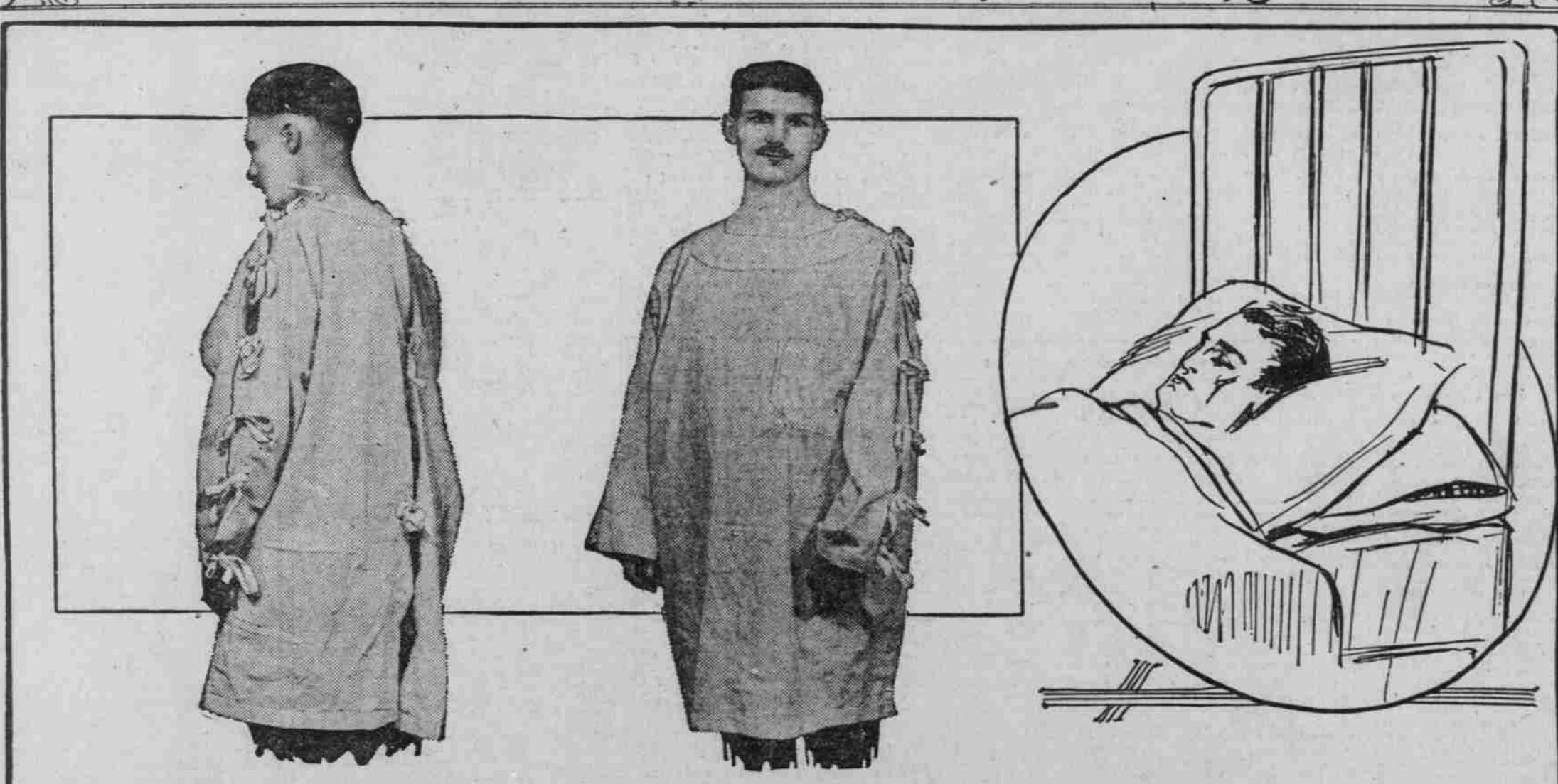
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PATRIOTIC and PRACTICAL NEEDLEWORK by Clotilde



THE SURGICAL SHIRT. The most important thing of the hour is hospital garments. Among them one of the most needed articles is the surgical shirt. With the thousands of wounded men as the toll of the recent fighting on the French front, the hospitals cannot keep on hand a sufficient quantity of these garments to insure each soldier a change from his blood-stained uniform unless the

women of America will help. Not only are the allied men in need, but now our boys are taking their share in the suffering of this war. Between two wounded poilus or Tommies it is no uncommon sight now to see a brother in khaki braced up in bed with an indomitable American grin on his face. The American fund for French wounded has done great service in the past months for our men. Through

its headquarters in Paris the supplies which will help alleviate the hours the boys pass in the hospitals. Patterns for the needed garments may be secured from it, and the finished articles sent to it with the assurance that they will be shipped directly abroad.

Directions for the surgical shirt: The shirt will take three and seven-eighths yards of twilled muslin, 36 inches

wide; nine yards of twilled tape half an inch wide, and No. 60 white thread. The shirt opens in the back. On the left front is a patch pocket. The shirt is 38 inches long. It measures 25 inches across the shoulders. The neck is round, and the shirt opens the entire length of the back being fastened together by tapes stitched on at equal distances. The left sleeve is not sewn together, but left open from the

wrist to the neck and the edges neatly hemmed. It, too, is fastened together with tapes, which are sewn on in pairs five inches apart from the wrist to the neck.

In this way the shirt may be put on or taken from the wounded man with the minimum of discomfort to him.

Pattern for the shirt may be put on cured from the American fund for French wounded, 60 East Washington street, Chicago.