

Embroidery Design for Collar and Cuff Set.

CENTER-FOLD

CUFF-CENTER-FOLD

BUTTON-HOLE, SATIN EYELET, OUTLINE AND SATIN-OUTLINE STITCHES

Such a set as this would be exquisite hand embroidered on crepe de chine or some other fine material. The design is new and not too elaborate. Detail drawing shows method of working.

In using the printed design from the paper the directions are as follows: If your material is sheer, the easiest way is to lay it over the design, which will show through plainly, and trace each line carefully with a hard, sharp lead pencil. If your linen is heavy, secure a piece of transfer or impression paper—the kind that does not rub off—lay it on the material face downward, place the design over it, and trace with a hard pencil. On removing the design and transfer paper you will find a neat and accurate copy of the design on the material.

The Home Harmonious.

Painting Old Furniture.

By Anita de Campi.

Getting Away from Stereotyped Menu.

WILL you please tell me how to go about painting a bedroom set in old ivory with floral ornaments? So many readers have written asking this question that it seems expedient to give explicit directions on the painting and decoration of furniture.

About the painting, to begin with, if the furniture is bought in the natural wood, without stain or painted surface, the first difficulty, that of removing the old paint, is obviated. But in the majority of cases I believe that when people want to paint their furniture it is because they have odd pieces in different woods—oak, walnut, even pine—that look like a job lot of rubbish in their present condition, but that could be charmingly assembled if they were but painted all one color and decorated to match.

The first thing, then, to do with furniture that is to be transformed into a modish set is to relieve it of whatever finish it already has. This is done by sandpapering. Sandpaper off all the old varnish and all the old paint. The surface left after the sandpapering will give just the right "tooth" to hold the new paint. The wood must be smooth and free from gloss. Now it is in the condition of new unpainted furniture.

After this is done give it two coats of pure white lead, which must be mixed rather thin with a little drier.

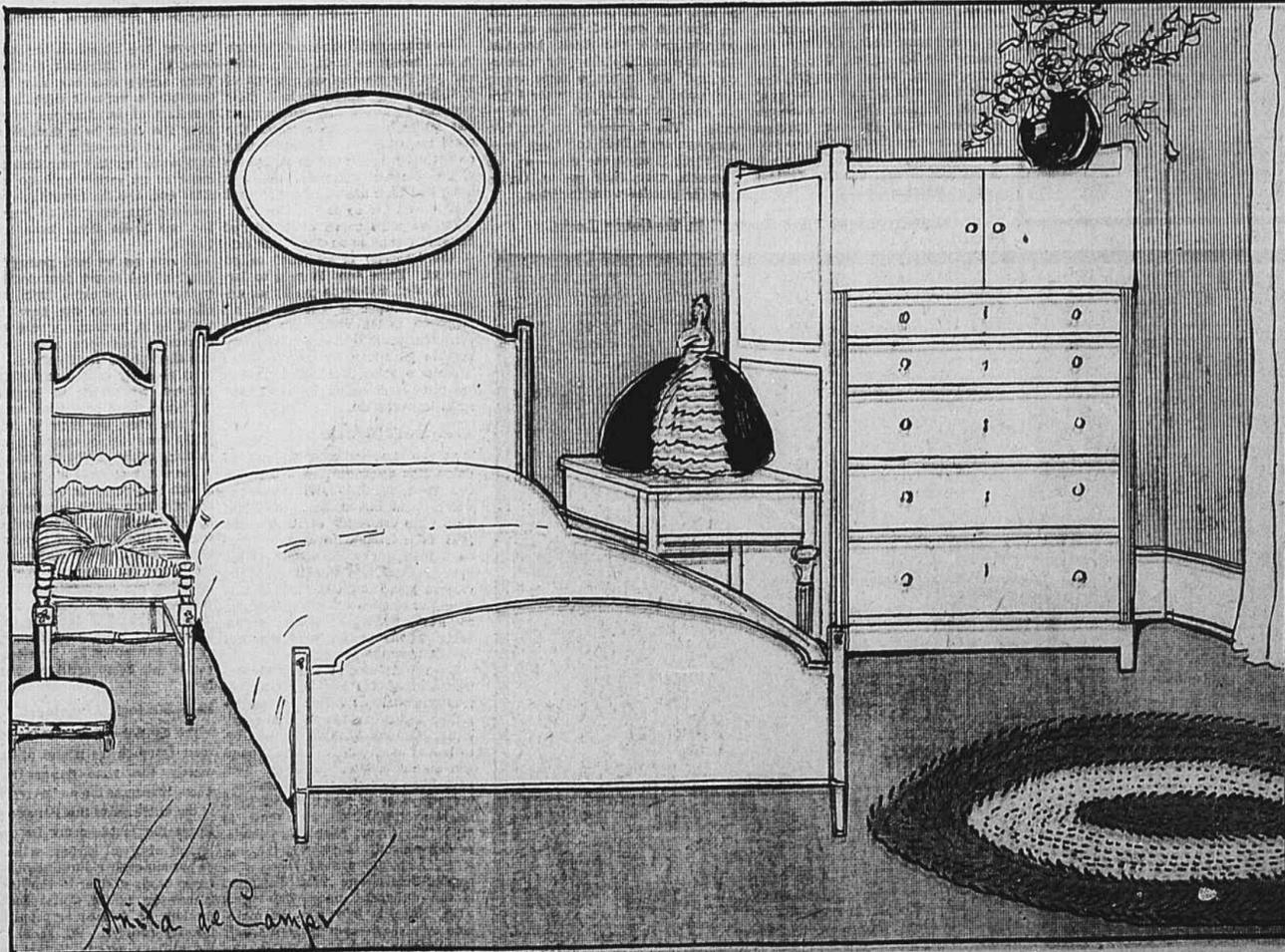
Careful sandpapering throughout the process is the secret of successful finish. Several coats of white lead must be applied, each one being allowed to dry before applying the next one. Each time the dried coat must be well sandpapered before applying the next one. Four or five coats are not too many.

When the third coat has been applied, instead of sandpapering, rub it down with powdered pumice stone mixed with oil to the thickness of good cream. The rubbing should be done with a soft piece of felt, thoroughly soaked with this mixture. Do not attempt to hurry. Good furniture was never made in a day. Remember that the thorough drying of each coat is absolutely essential.

When the use of the pumice stone has brought it to a perfectly smooth surface, give it two coats, and then follow with a coat of enamel. Care in carrying out these directions will insure an exquisite surface. Enamel can be had in a great variety of colors.

Ebonizing wood is another method of finishing and not a difficult one. In ebonizing, the wood is first given several coats of gray, which must be rubbed down perfectly and then be rubbed down rather thin. This is rubbed to a polish with a woolen cloth. A better finish is obtained by then applying a second coat and polishing down like the first.

The ebony stain can be made at home. It consists of one ounce of shellac thoroughly dissolved in a pint of alcohol with



enough lampblack added to make the mixture into the thickness of paint. The accompanying illustration shows a bedroom set that was nothing but a second-hand collection and mismatched as could be, until all of the pieces were brought into unison by being painted and enameled and decorated by hand.

The painting by hand is the part that most readers will despair over. To have this work done by an expert is expensive and few people know how to do it themselves. But I have discovered a simple new scheme of decorating furniture, so that any one can do it. Directions, together with a pattern, will be given in next Sunday's paper, showing how any furniture can be ornamented after the fashion of the furniture illustrated here. You can do it yourself, and you need not know the first thing about drawing to accomplish it. It's just as easy!

Answers to Inquiries.

M. M.: It would be best for you to keep to your color key of green in selecting your draperies for your living room. Have casement curtains on little pulleys for the small window, and for the main window, have string colored fine net curtains.

MRS. K. A. K.: The first thing for you to do is to use a varnish remover and get rid of all the badly chipped grained and painted surface on your woodwork. After that they may be treated with a pure white lead and then enamel. Let your side walls be plain buff color.

MRS. F. E.: For your side walls select a hinge exactly to match the rose in the rug, to this add an abundance of old ivory.

the shade of the furniture you have in the room; this combination will give a large rug and will accord well with the rug and with the furniture. Old ivory looks well in a yellowish gray room with an old blue rug.

F. G.: Trust to the selection of your architect as to the woodwork in the building you are to erect. Could you not give me an idea of the furniture you pre-

ferred, so that I may be guided in a measure in telling you what to retain and what to buy? Could you not write to me again when your plans are more advanced? Then I am sure I will be better able to give you more specific advice.

E. H. K.: I believe that you will find the change agreeable from the yellowish brown walls you now have to gray salmon-tinted walls. If you intend to use gold sunset hangings for the doors, be sure to mix the same shade of the same things in the walls, the gray of the ceiling. This will give the whole room a harmony with the gold of the doors.

A HOSTESS is judged to a great extent by the kind of food she provides. Certain things are correct at certain times; ceremony is right at one time and something more informal on other occasions.

Though sirloin of beef is absolutely correct for the Sunday mid-day meal, we do not expect to see it at that hour on any other day of the week.

Entrees are always welcome at lunch. Soup is not given except occasionally in the winter, and fish is only offered "in disguise." Luncheon must not, however, be simply like a dinner with the first two courses omitted; the dishes must be dainty and appetizing.

Any kind of fish salad is nice, whether lobster or salmon. Curry makes a good entree in hot weather; fricasse of chicken is another nice dish. In fact, poultry or game dressed in any way, and either hot or cold, always is in place at lunch.

Nice sweets may be offered at lunch, as it is rather a feminine meal, but they should not be of a substantial order. Stewed fruit makes a perfect luncheon sweet.

Dessert is not expected at lunch. It is usual to make rather a feature of the cheese course. Cream cheese is generally acceptable in summer, and brown biscuits are sure to be appreciated.

It behooves every hostess to beware that she does not offer a stereotyped menu. She should be able to call to her a list of dishes, and be always looking out for new kinds of salad and new sweets and entrees.

Even the plainest dishes acquire a kind of style when prettily dressed. Fillet of beef, for example, looks twice as acceptable when it has green and red vegetables arranged all around it in alternate colors.

Fruit is often a great feature at afternoon parties and it has the merit of being extremely decorative. Fruit is sometimes placed on separate tables at parties, as it takes up a good deal of room with all its accompaniments. For dinner it may be arranged on a lovely dish, but if it appears at lunch it is served in a simple style.