

The HOME HARMONIOUS

By Anita de Campi



RICH COLORS IN INTERIOR DECORATION.

THE popular colors being used in women's clothes seem to be setting the pace for the present color schemes and combinations in interior decorating. In some of the most discriminating studios and shops brown is dominant in both draperies and rugs, and the use of gold colored backgrounds in cretonnes is quite pronounced. Such color combinations as gold and brown or light taupe and ochre are typical of the day's tendencies.

Chinese rugs in browns, yellows, and blues are being given a great deal of attention. There is a strong demand, too, for velvet carpets in taupe colors. In jasper effects, and for drum-printed velvets.

For the wall decoration of dining room, hall, and living room numerous beautiful tapestry reproductions are being shown. These range in color from the softest pastels to lively reds, yellows, and wistarias. Grass cloth and other fabric effects are as popular as ever. In two toned papers, brown, and corn color for library, study, or smoking room are being offered, with occasional experiments in dove gray or shades of taupe.

Blue and orange splashes, to catch the stray sunlight in a bedroom, are a rather startling novelty. A room which I saw recently has been carried out with this idea in view. The furniture is walnut. A blue, black, and tan Chinese rug, with accents of burnt orange, covers the floor. Blue silk velvet, matching the blue in the rug, is used for the valances and side drapes. These are edged with a burnt orange chenille trimming. Quilted saten, in burnt orange, covers the twin beds.

Yellow and black, in a bedroom scheme, are suggestive of the orient. The furniture is lacquered black. Black, gray and white chintz, Chinese patterned, is used for the drapes, and a small figured rug, in two tones of gray and black, covers the floor. Canary yellow taffeta is used for a bodyspread and for chair and dressing table bench cushions. Yellow tarlatan, gathered full and weighted at the lower edge, so that it falls in good lines, is used for the glass curtains. As the light is diffused through these bright, transparent curtains it produces a cheerful effect of sunlight. Walls are papered in light barley gray. This makes an excellent background for a set of six

colorful Japanese prints, set in narrow ebony frames.

Satin striped wall papers, to correspond with satin damasks and draperies, are being much sought. These vertically striped papers are especially good for use in low ceilinged rooms, as they produce the needed heightening effect. In a rather small French bedroom the walls are done in a satin striped paper, showing one inch stripes of jade pink and pearly gray. French gray enamel is used on the woodwork. The Louis Quinze chairs are upholstered in satin damask. Jade pink velvet hangings, edged with silver silk fringe, are used at the windows, over silver silk gauze pane curtains. The rug is deep taupe, and the bed cover is in wide bands of alternating plain and shirred jade green taffeta. The lamp shades and shields combine jade pink and silver silk.

Careful attention is used for the upholstery of a Sheraton living room suite. The drapes used in conjunction are of mullin tan silk velvet, and the valances are of figured silk in rose, gold, and heliotrope, with green leaves, on a ground matching the side-drape. A deep brown rug covers the floor, and the shirred silk lamp shades are of cloth of gold, interlined, for a pleasing lighting effect, with rose colored silk.

Orchid seems to be becoming more and more popular. This is especially manifested in silk gauze curtains and damask upholstery. A stunning winter breakfast room, which has just been completed, is curtained with orchid silk gauze. The furniture is enameled in a sort of misty Nile green. Light gray paint is used for the woodwork, and the electric candle lighting fixtures are dull silver. Orchid georgette, shirred over Du Barry rose, is used for light shields. For wall decorations plaques are used, showing gay bunches of flowers, done in parchment paper.

In textiles, the colors for which the greatest preferences are shown are browns, deep, almost midnight blues, and sand colors. These colors, with various lively variations, are almost sure to be pleasing. There is something warm, and yet restful, in the proper combination of sand colors with blues, yellows, and burnt orange. Curtains, hung straight across the entire window opening, with ample French headings, and then looped back gracefully, with cords and tassels, produce a note of richness in a formal living room. A charmingly soft quality of deep blue velvet is effective. Half widths are used for each curtain, and allowed to hang straight from top to floor in even, shadowed folds. The edges are outlined with two inch deep, silk bullion fringe, of fine weaves, combining the blue of the material with alternating strands of taupe color. This arrangement of two contrasting colors in trimmings is singularly striking. Heavy, open meshed fllet is used for glass curtains.

A large number of enameled bedroom suites in interesting tones of ivory, tan, and various shades of gray, is

being shown by some of our best decorators. This type of furniture is well adapted to the average home, because it is light and simple, and informal in character. There is nothing particularly radical in the majority of enameled suites which are being offered at present. Bow foot beds are popular, although not to the exclusion of straight ones. The drawer handles or knobs are usually of metal, gold, silver, and oxidized. Carved decorations, and most necessities are applied sparingly, and consist chiefly of gaskets of flowers, festoons, and bunches of conventionalized flowers.

An enameled bedroom suite, which attracted my attention a few days ago, consisted of twin beds, dressing table, and bench, chiffonier, writing desk, and two side chairs. These all were enameled turquoise green, edged with dull, rubbed gold. To be used in conjunction were gold colored silk gauze caseement curtains, with mauve taffeta over drapes. Matching the drapes were the ruffled bed covers. The floor was to be covered with a deep mauve colored carpet.

Figured mohair velvet, in emerald green, with an old gold background, is used for window draperies in a dark oak paneled dining room. In the valances the really beautiful pattern in the velvet is accentuated by having its salient features outlined, producing a scalloped edge. The wide, lustrous folds of the curtains are looped back, above the sill line, with self loops, edged with gold colored silk fringe. The same fringe outlines valances and curtains. Pane curtains are of gold colored gauze. A stately oaken dining group, of ancient lineage, is used. The backgrounds of the finely carved panels, in the furniture, are brushed with bits of dull red and green, and the details light hinged with antique gold.

Golden brown is the background color of the cretonne curtains and fire-side bench upholstery shown in today's illustration. This is figured in Du Barry rose, sage green, and dull blue, with touches of ivory white. Occasional cushions are unfigured, repeating the various colors in the cretonne. The recessed fireplace is an attractive feature. For those contemplating a new bungalow or house, a fireplace similar to this would make a pleasing offset, without adding much to the building cost.

THE COOK BOOK

By Jane Eddington

SUGAR BATTERS AND DOUGH.

WHY cannot any cake cook make cookies, perhaps New Year's cookies or cookies in the shape of bird and beast and man, for the children? These latter are coming into great popularity, yet only a home cook here and there can make and roll out a dough that will give a tender and palatable cookie.

A cake batter seems easy enough. To make a cake dough is not so easy. The light hand of experience is required, and how shall that experience be acquired without waste of sugar and spice and all things nice that go into cookies?

The problem is in getting the flour into the wetness without "wadding" the batter. If that term may be used in cookery. All the recipes for cookies are at bottom just like those for one egg or two or perhaps three egg cakes. The two egg, or most universal of cake formulas, generally called cup cake, is given in the old books for the rather rich cookie, and the one egg for plain, although it contains just as much of the really richer ingredients—sugar and butter.

Old and Modern Recipes.
Take the two as given in the old books. Plain cookies—One-half cup butter, one cup sugar, one-fourth cup milk, one egg, three level teaspoons baking powder; flour to roll out thin. Richer cookies—One-half cup of butter, one cup of sugar, one tablespoon milk, two eggs, two level teaspoons baking powder; flour to roll out.

Compare these with a modern text-book cookie recipe, which you should notice, puts the flour first and prescribes an exact quantity. It reads: "Two cups of flour, two teaspoons baking powder, one-half teaspoon salt, one

egg, one cup sugar, one-half cup fat, milk or water—about three-eighths cup, one teaspoon flavoring or spice."
The directions for this are: "Make a plain cake (do not separate the eggs), adding just sufficient milk to make the dough stiff enough to be rolled out. Put the dough in a cool place to chill. Roll out in small portions, then sprinkle with sugar. Cut and bake about ten minutes, or until brown."

The directions for making plain cake are to put dry ingredients mixed together into wet ingredients. That is a common and almost universal direction, but it is not the direction for making pie crust, and cookies partly partake of the nature of pie crust. They are, like the crust, to be rolled out thin. One old direction says to roll out as thin as a knife blade.

French Methods.
The getting the wet into the dry in making bread, cake and pastry is the French method in making almost every type of dough. The French cooks are not even dependent upon a mixing bowl. The dry ingredients are blended on a board, a grater or basin like indentation made in the cone formed, the wet poured into that, and the work thereafter done so expertly that the weight of the wet does not break down the sides. It is easier to scant the wet when mixing a dough in this fashion than by the other method and it is also easier to use a little more than the other method. There is no turning dough out on a floured board which requires that it be rather stiff, and the continuous manipulation from soft to hard has its advantages in keeping the dough less hard, so that the cookie will be more tender.

That is what is wanted, a "tender" cookie. No matter how much fat the inexperienced uses she can get a tough cookie, but note what the text book says on fat and texture: "Drop cookies may or may not contain fat. Cut or rolled cookies usually contain fat. Since a dough is prepared in making

the latter kind of cookies, fat is needed to make the mixture sufficiently tender. One gives nothing but a formula for sugar cookies, without a printed word of direction, and that is less than the cook books give on a subject which seems to present so many difficulties to the learner. I have been through many books to see if some cook or other had not found some way of telling just how that was truly illuminating, the result of wide experience in cookie making. No help!

Cookies in Myriad Shapes.
All the denizens of the menagerie and some animals that never have existed on sea or land have of late been represented in cookies. A young college woman was pictured not long ago "baking barnyard cookies in sixteenth century kits," but some of the fowls so represented did not belong to modern barnyards. A part of the legend under the picture said that just a short time back the ability to make fudge was something that boys and girls vainly the girl who can make tender cookies can well be prouder than the mere fudge maker.

Quite interesting effects in faces can be secured when one has no cutters save the round ones, but those star shaped, clover shaped, and so forth are easy to find, and the variety of cutters will surely be increased or ancient patterns restored to service if the present fashion spreads widely.

One of the farm weeklies some months back had this to say about cookie dough: "The dough should be possible to roll it thin and to cut it easily. The board should be kept smoothly floured, but not too thickly covered. The rolling pin and cutter must be kept absolutely free of dough. Last of all, but very important, keep everything cool—the dough, the rolling pin, the cutter, and yourself—and try to handle the dough as little as possible. Much handling and much fussing mean warm dough, and that means more flour, and more flour will mean stiff and tough cookies."

How Shapes Are Acquired.
Three methods of getting cookie shapes are given, and this is recommended for richer cookies and sand tarts: "Form the dough into a neat oblong roll, and then, after chilling it for several hours, slice it down into thin rounds; place these in the greased and floured baking pan and bake." This, of course, is the method used for cinnamon rolls and various filled breads and cakes which are rolled up with filling like a jelly roll before being cut. It does not solve the problem of a rolled cookie dough which is to be cut

out in fancy shapes surely and certainly without reworking of dough. But for squares and bars we can get on without rolling the dough. We may even have as a base of our preparation what is about as soft a batter as any made. One of the date and walnut bars has such a batter, and as the bar is chewy it may be liked better than the stiffer sort, so stiff that it does not need to be covered with powdered sugar to be attractive.

And yet another and popular way to get bars of cake is to cut either sponge cake or angel cake into slices and these into strips and toast them. This has been quite a popular afternoon tea sweet.

Compact Date and Walnut Bars.

The following recipe has been quite widely used, and two inch squares of something probably made by the same formula are being sold at one exchange for some foods at 10 cents a square: One cup sugar, three eggs, one cup flour, one teaspoon baking powder, a little salt, one pound of dates, one cup of walnut meats. Notice that there is no milk or any wet but the egg. Sift flour, baking powder, and salt over the dates and nuts prepared and cut in rather large pieces and stir all together well. Beat yolks of eggs with sugar until the whole ribbons and mix into first mixture, then fold in the stiffly beaten whites. Bake in a shallow pan for thirty minutes in moderate (325°) oven. This dough is stiff enough so that it could be baked on a sheet or at the bottom of a dripping pan, so that it may be easily removed, and cut in strips or squares. If kept in a closed tin this keeps well like any fruit cake, and since it has a meringue-like surface the sprinkling with powdered sugar is not necessary, and it does make it seem a bit mussy. It seems to me a little like rough treatment, but some people put the squares or strips in a paper bag, shake powdered sugar over them, and then shake the whole.

Soft Date and Walnut Bars.

One cup sugar, one egg, one cup flour, two teaspoons baking powder, one-fourth teaspoon salt, one half cup milk, twenty-five or thirty dates washed, drained, seeded and sliced cross so as to make rather large bits, one cup of walnuts cut across in the same way rather than chopped. Beat egg, add part of sugar and beat, add milk and beat well and pour into bowl in which dates, nuts and flour sifted with salt and baking powder have been well mixed. Mix thoroughly after this. It makes a thin batter and the pan should be papered if it is to come out well. Bake in moderate or 350 degree oven for one-half hour. This is chewy rather than stiff like the other, and has more the perfected quality of the simplest cakes. Cut to suit.

Simple Batter Cake.

Leave out the nuts and dates from the recipe for the soft date and walnut bars, and bake in the same fashion. A little flour may be added, but it can be highly satisfactory without it. It needs a papered pan, as it will be sticky with such a proportion of flour to sugar. Flavor with vanilla or use spices.

My Nicest Compliment

Spontaneous and Sincere.
The nicest compliment I ever received was from a girl whose friendship I count as one of my dearest possessions. We were discussing another girl whom I greatly admired, and in the course of the conversation I remarked that I thought she liked me quite well, too.

Then my friend answered, "Yes, she does, Betty, and I don't know of any girl who doesn't." It seems to me you are one of the most popular, well liked and well loved girls I know. I liked that, coming so spontaneously and sincerely. B. D.

Making It Up.
Never having been the object of men's admiration and not being any one's girl in particular, I feel rewarded for what I may have missed by the compliment I lately received.

My friends, both girls and boys, always tell me their troubles. I rather resent this—or so much of it—until one boy made me appreciate it. I had given him the best advice I could, and when I finished talking he quietly said: "Thanks so much. You always do say the right thing at the right time." R. Y.

Likes Them Quiet.
At a party the trend of the discussion went far from my usual mental haunts, and though thoroughly embarrassed at my ignorance, I maintained a discreet but attentive silence.

I left at an early hour, fearing my hostess had found me a bore. Imagine my surprise, then, when at the door she remarked, "So glad you

How Did He Propose?

Any One Would Do.
I had been in love with a girl for a long time, but couldn't muster up enough courage to ask her. One day I got desperate, picked up the telephone, and got her number.

"Molly, will you marry me?" I boldly asked.

"Yes, dear, I will," was the sweet response.

I felt lifted up to the seventh heaven, but her next words floored me. "Who is this speaking?" she asked.

A girl who would snap up any man worth asking and I hung up the receiver. G. H.

Dreams Come True.
I never will forget my husband's proposal. We were sitting on the front porch of my home and had been talking of dreams. He told me he had dreamed of me the night before. He dreamed we were on a train going away to be married, and he even dreamed of the place we intended

spending our honeymoon. He said he was awfully disappointed when he awoke and found it was only a dream. He said he wanted it to come true and asked me if I wanted it to come true also. Of course, I admitted I did, for I knew he had been wanting to propose to me, but didn't know how to start it. I also knew that he made up that dream at the time, and he has since admitted that he did. B. E.

Heartless.
This is the way I wrote my proposal to my beloved:

"Dearest Millie: I dreamed last night that I had a charming wife, a cozy little home, a well cooked meal, my slippers ready for me when I reached home at night, my pipe always handy, no mother-in-law to take the joy out of life. Dearest, will you help to make that dream come true?" And this was the heartless response: "Dear Joan: You never ought to marry, for when a man has a dream like that he ought not to risk waking up. And my answer is—no." J. T.

Bright Sayings of Children

Elizabeth had an active mind and was always ready with an answer for her mother in every matter. One day her mother ran into her in the dark passageway.

"O, Elizabeth," she said, "I beg your pardon."

Elizabeth looked up and with her ever ready answer said, "Yes, mother, you're beggared."

The kindergarten class was gathered together for the usual morning talk when Bobby asked the teacher if he

might draw something on the blackboard. Upon the teacher's consent, he picked up a crayon and drew a large circle.

"This is a bear, and this is his eye, and this is his mouth, and here are his teeth," said Bobby, making accompanying marks. Then he added the ears and tail and sat down.

One little fellow in the back row said, "Say, Bobby, where are his legs?"

"O," said Bobby, disdainfully, "he's lying down."

Karel delights in spending a night at grandmother's home. Pressed for a reason, she quaintly replied, "My grandpa's beds are sleepable."

Roy had returned from a visit to his aunt, and was trying to describe the folding bed he had been sleeping in.

"It lays down at night, mamma, and stands on its hind legs in the daytime," he said.

Mab had visited a railroad town where a great number of people regulated their activities by the whistle blown at the roundhouse.

On returning home she described it to her mother as follows: "They're whistled to work in the morning, they're whistled to their dinner, and they're whistled to stop in the afternoon."

Practical and Fancy Needle Work

By Clotilde



DESIGNS ON NET.

YEAR ago a great deal of time was spent by women who like to do practical and fancy needlework in darning wonderful looking designs on net. And for months past there has seemed to be a revival of the interest in this work.

It is noticeably good looking on curtains, a not too fine mesh being chosen, and generally a six stranded thread being used with a blunt needle. Whether or not one uses the entire six

strands at a time depends of course on the mesh of the net. As many strands should be used at a time as will pull easily through the meshes, filling the spaces well.

Where one has time, this darning can be used to good advantage on black or white net for a party or dinner dress, and the darning may be done in one or several colors.

The design shown here seems especially appropriate for window curtains, running it down each front edge and

across the bottom; and it would also make an effective border for a tunic or a dress.

Answers to Sewing Questions.

MRS. L. K.: You should finish the edge of the circular organza handkerchiefs with a narrow, rolled hem. Then put footing for the ruffle, and you can suit yourself, of course, in the width of the footing and as to whether it shall be plain or with a small dot. This footing is pulled on to the edge of the handkerchief.

The Best Joke I Ever Heard

Reproed.
A man fell in the river and began yelling, "Help! Help! I can't swim a stroke!"



"Neither can I, but I wouldn't go around bragging about it," responded Mike.

3, three for 2, two for 1, one for nothing. I'll take one. S. R.

One Lives and Learns.

The doctor's wife had advertised for a girl to do housework, and was showing an applicant over the house. She had been liberal in her promises of privileges and it looked as though the two were going to come to an agreement, when the girl asked:

"Do you do your own stretchin'?"

"Do we do our own what?" asked the puzzled mistress.

"Do you put all the grub on the table and stretch for it, or do I have to shuffle it around?" "I. R. R."

Just Like the Kettle.

Bobby was playing with his kitten before the fireplace when it began to purr contentedly. The boy's mother was shocked presently to see her son grasp his pet by the tail and drag it



across the carpet to the accompaniment of agonized protests from the unfortunate animal.

"Bobby's mother cried, "You must not hurt kitty."

"I've got to get him away from this fire," said the child excitedly. "He was beginning to boil." E. B.

Quite So.
Little Willie went into a confectionery store to buy some candy.

Willie—How much are those?
Clerk—Six for a penny.
Willie—Six for 5, five for 4, four for