

This trademark on the foot-rail identifies metal beds that are perfectly made in every particular. Look for it when you buy.

Some day you'll need a davenport like this. Not too expensive, yet strong, attractive, roomy and comfortable. No home should be without one.

The thing people most like about the "IDEAL" Steel Davenport is its simplicity. Nothing burdensome, intricate or breakable about it. Nothing to get out of order, or collapse at any time. Back is quickly lowered to make a thoroughly comfortable bed when desired.

All steel frame, finished in gold bronze. Springs in seat and back. Mattress securely fastened to both back and seat, covered with green denim. Length is 73 inches, width of seat 22 inches, width when open 47 inches.

Be sure and ask your dealer to show you the "IDEAL" Steel Davenport. Our trademark identifies the genuine. Other "Space-Saving Specialties" are shown in our booklet, sent free if you write our nearest office for Book No. S66

THE IDEAL BEDDING CO. LIMITED
MONTREAL—TORONTO—WINNIPEG

ONE GOOD FEATURE OR EVERY FEATURE GOOD WHICH?

As long as a cream separator skims close, it is a good investment. But one good feature or a few good features do not make a separator that will skim close for any length of time.

A good separator is one in which the minor parts have been just as carefully designed and just as well made as the most important parts. A defect in a minor part will, by throwing the entire machine out of adjustment, offset all the perfection attained in any other part of the machine. In the

I H C Cream Harvesters Dairymaid and Bluebell

one feature does not overtop all others because the same I H C standard of quality in design, material, and workmanship is maintained throughout.

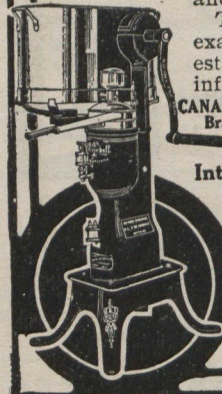
They are the only separators with dust-proof and milk-proof gears which are easily accessible. The frame is entirely protected from wear by phosphor bronze bushings. These separators have large shafts, bushings, and bearings; the flexible top-bearing is the strongest and most effective found in any separator. The patented dirt-arrester removes the finest particles of dirt from the milk before the milk is separated. I H C Cream Harvesters are made in two styles—Dairymaid, chain drive, and Bluebell, gear drive—each in four sizes.

The I H C local agent will be glad to let you examine one of these separators, or, write nearest branch house for catalogues and other information.

CANADIAN BRANCHES: International Harvester Company of America at
Brandon, Calgary, Edmonton, Hamilton, Lethbridge, London,
Montreal, North Battleford, Ottawa, Regina, Saskatoon,
St. John, Weyburn, Winnipeg, Yorkton.
International Harvester Company of America
Chicago (Incorporated) U.S.A.

I H C Service Bureau

The Bureau is a clearing house for Agricultural data. It aims to learn the best ways of doing things on the farm, and then distribute the information. Your individual experience may help others. Send your problems to the I H C Service Bureau.



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Does Your Granite Dish or Hot Water Bag Leak?
USE MENDETS
A PATENT PATCH
They mend all leaks in all utensils—tin, brass, copper, graniteware, hot water bags, etc. No solder, cement or rivet. Anyone can use them; fit any surface, two million in use. Send for sample pkg., 10c. COMPLETE PACKAGE ASSORTED SIZES, 25c. POSTPAID. Agents wanted.
Collette Mfg. Co., Dept. D Collingwood, Ont.

STAMMERERS

The Arnott Institute treats the CAUSE, not the HABIT, and permanently cures the most hopeless looking cases in four to eight weeks. Write for proofs, references and information to

THE ARNOTT INSTITUTE, BERLIN, ONT., Can.

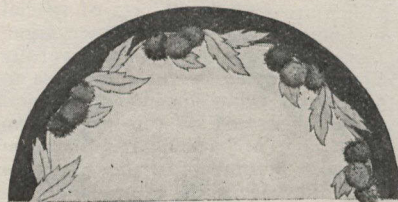


By JESSIE E. RORKE

THOUGH few of us can claim really to enjoy housecleaning, it is not without a certain amount of pleasure that we begin the campaign against the season's accumulated dust, and watch the house growing fresh and spotless under our busy hands. Then, too, there is the pleasure of the new things, for each cleaning is likely to bring with it some added piece of furniture, a rug or curtains replaced, or freshly-decorated walls, or, perhaps, it is only a cover for the table or a new cushion, but whichever it may be it fills its own place in completing our plan for a beautiful home. But it is possible that we may as far advance this "house beautiful" by discarding some of our possessions as by adding new ones. We are not always as ready to bring the severe tests of good taste to the consideration of furnishings to which we have become

or; and the clock that we did not altogether like in the first place, but that has just been "the clock" to us for so long, would suddenly look cheap and tawdry with all its gilt trimming. Perhaps it is well for our comfort that we find it difficult to take this impersonal view of our surroundings, but once a year at least, it is wise to compass it if possible, and surveying our bric-a-brac, ruthlessly discard any that only our sentiment, and not our knowledge of the beautiful can approve.

IT is not sufficient that an ornament shall be beautiful in itself; it must also be appropriate and in harmony with its surroundings. The character and uses of the room must be considered, and if ornament is not its sole purpose, the first consideration must be appropriateness to its own uses. It is often here that we may add rich touches of color that may repeat and intensify the colors of the room or give a pleasing note of contrast. A few pieces of silver give a charming effect in the drawing-room furnished in gray and old rose, while a piece of dull red pottery amongst furnishings of green or a brass bowl or jug contrasting with blues will be equally beautiful. The placing of an ornament will often enhance or detract from its effect. A brass or copper bowl while beautiful in any position, will be doubly so if placed where it catches the flickering light from the open grate or near a window where it becomes a glowing piece of color in the sunlight.



DESIGN FOR NUT BOWL

accustomed in our home, as we would be in the purchase of new ones. This appears to be especially true of the things that are purely ornamental. We tolerate many things because they have become so familiar that we have long ago forgotten to consider their claims to be really beautiful, and put them back in their places as a mere matter of course when even the empty spaces might be greatly to be preferred.

As a rule we are quite too much afraid of empty spaces, and in our fear of leaving a room bare and unfurnished fail to achieve the quiet simplicity and beauty that is attained by the repetition of a few simple, graceful lines and harmonious tones of color. One or two ornaments of real merit will give an effect that can only be marred by the use of other poorer ones, while even if all were exquisitely beautiful too many would only divide the interest, and each would lose something of its charm. A mantel with only one ornament, if that fails to be beautiful, will be poorly furnished indeed, and will be insufficiently so if the ornament fulfills every requirement of beauty and still lacks interest enough to hold our attention, and fill so large a space. One of the dainty rose bowls of iridescent glass, while a perfect thing in its way, with its pretty lines and glowing bits of color, will give its full share of pleasure for the moment, but for the moment only, and will seem quite inadequate if placed alone upon the mantel, but put in its stead the Winged Victory or the Venus of Milo and we look for nothing more, but find sufficient interest no matter how often our eyes may return to the place.

Though the costliest things are assuredly not always in the best taste, it is true that much that is most beautiful in the line of ornament is expensive, and some of it no doubt to be placed among the things we may only admire but not possess, yet if we counted the cost of the bric-a-brac in our rooms would we not often find that we might have replaced it with one or two of the pieces we coveted at no greater cost and with infinitely better effect. And even if we cannot afford the things that fulfil our standard of what is most beautiful, at least we need not tolerate that which has no claim to beauty at all. If we could only spend a few moments as strangers in our own houses and view our possessions with impartial eyes, seeing only the final effect and forgetting all the associations, how differently things would impress us. The blue vase on the mantel would present itself as a jarring note of color amongst the tan and red furnishings of the living room instead of a familiar wedding gift calling up pleasant memories of the don-

nishings of an ordinary home. Though we are told that tinting invariably takes away from the delicacy and clearness of detail of a cast, the dead white rarely harmonizes with the color scheme of the room, and one turns in preference to the ivory. What is called a snow finish gives a medium between the dead white and ivory. Many of the casts taken originally from the bronze are tinted a dull green, and harmonize beautifully with some color effects.



DESIGN OF FRAME FOR ROUND MIRROR

Flowers, the most beautiful of all ornaments, are within reach of all of us, but most especially those who are fortunate enough to possess country homes. Endless variety in beauty of form and color are at our hand only waiting for us to choose. For our living-room with its tan and brown fur-