



### The Sapphire Reproducing Point of the Edison Phonograph

distinguishes the Edison from all other instruments. This point is not a "point," but a "button" that travels without friction, producing the perfect, life-like tones for which the Edison is famous.

There is no scratching, no harshness, no metallic sound and practically no wear on either the reproducing point or the Records. With this sapphire button Edison Records retain their sweet musical tones for years.

There are Edison dealers everywhere. Go to the nearest and hear the Edison Phonograph play both Edison Standard and Edison Amberol Records. Get complete catalogs from your dealer or from us. Edison Phonographs, \$16.50 to \$240.00. Edison Standard Records, 40c. Edison Amberol Records (play twice as long), 65c. Edison Grand Opera Records, 85c. to \$2.50.

NATIONAL PHONOGRAPH CO.  
100 Lakeside Ave., Orange, N.J.  
U. S. A.

## "CEETEE" UNDERWEAR

Look for the "sheep"

Always a perfect fit

"Ceetee" Underclothing makes you feel right. No irritation, will not wrinkle, sag or bind. Always comfortable

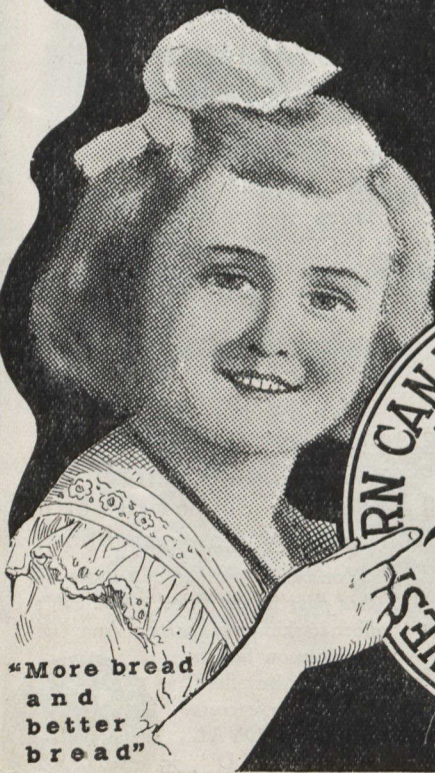


Insist on "Ceetee." In all sizes for men, women and children.

The C. Turnbull Co. of Galt, Limited  
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# PURITY FLOUR

If that name  
is on the sack  
you can buy  
with confidence



"More bread  
and  
better  
bread"

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IN WRITING ADVERTISERS MENTION CANADIAN HOME JOURNAL



THE important considerations when selecting furniture are its comfort, durability and beauty. The first of these we cannot well sacrifice for any gain in the other two, but it will often be found that when comfort and durability have been considered, beauty has come of itself. The simple lines that tend to greatest ease rarely fail to be pleasing, and at least sufficient durability to make a thing suitable for the purpose for which it was intended is necessary before it can be beautiful.

We are sometimes tempted to forget this greatest consideration of comfort or appropriateness, but if we are distrustful of our own good taste in furnishing an attractive home we will find it one of the greatest safeguards against incongruity. We are inclined to apply it only to a few easy chairs and couches and forget that it should be a consideration in each piece of furniture that we buy. Our tables, sideboards, cabinets or dressers each minister to our comfort in their own way, and the designs that do this most successfully will usually be found most pleasing and attractive in our homes.

To be durable, furniture must be well made, with careful attention to all the minor details, and the material must be of the best in all respects except those that affect its beauty only. Durability is a source of economy, though the initial cost of a well made piece of furniture may be greater. Good workmanship and good material are necessarily expensive, but it does not follow that the most costly furniture is always the most durable.

Some woods are expensive because the supply is more limited, others because of beauty in grain and color—or again the greater cost may be due to ornament that at the best is a doubtful improvement.

Mahogany and Caucasian walnut are both beautiful woods and both expensive. The best oak is to be had at smaller cost, followed by maple and birch, and finally the best grades of ash. The most satisfactory mahogany is solid but some very beautiful pieces are veneered. The brighter colors in this wood are to be avoided. Oak is not always beautiful, the best being decidedly the most expensive. Probably the best tones are to be obtained in the

on good lines and proportions—color and the material used. Of these line and proportion are the most important and good examples may be found in the less expensive as well as the costly furniture. A cabinet made from a good grade of ash with simple pleasing lines and good proportions is infinitely more pleasing than one of costly mahogany that fails in these respects. It is this that gives its charm to colonial furniture. Simple, even to severity, as some of the pieces were they have a



CORNER BOOKSHELF.

charm many of our elaborate modern designs lack. It would be difficult to find a more pleasing and simple design than that of the old Colonial "high-boy" in the illustration. The perfectly straight lines are only varied by the curving of the base and the gracefully turned legs while the varying measures are so carefully proportioned that they do not obtrude in any way and we feel its beauty without stopping to question why. The Heppelwhite sideboard is equally pleasing in its simplicity and grace. Either of these would be exquisite in mahogany or walnut but would still be beautiful if made of the most ordinary wood.

Color is also an important consideration. The crude tones should be avoided—the brighter red in mahogany, yellow in oak, and the reds in birch. In all cases guard against a high polish. If the piece of furniture is satisfactory in every other way it is usually possible to have the polish rubbed down in the shops. Nothing is worse than a mixture of woods in a room. If possible have the woodwork and the various pieces of furniture of the same wood, but if this result cannot be obtained have them at least harmonize in color. By the use of stains the various oaks may be made to harmonize—and either stained birch or dark oak may be used with mahogany.

Ornament should be used sparingly. The best pieces of furniture have very little, and frequently none at all. Hand carving and inlaid work can be used only on hand made furniture and the prices are exceedingly high. Imitations of these are not to be considered—it is much wiser to put one's money into the beautiful wood than poor ornament.

Very little of the furniture that is designed to-day can compare with the Chippendale, Heppelwhite or Sheraton models—but reproductions of nearly all of these may be had now, though if well made they are necessarily expensive. But the simple colonial types can be reproduced at a much smaller cost and are more beautiful than most of our modern designs. Occasionally a home is found with some piece of old furniture stored away in the attic more beautiful than any that appears in the drawing room; and now and then a real treasure is to be picked up at some country auction sale for very small cost. But this happens much less frequently than a few years ago, as we are all beginning to realize the beauty of our old furniture made when dignity and simplicity of design were the rule and not



COLONIAL HIGH-BOY

fumed oak, an attractive nutty brown that is not brought about by staining so does not change or wear off. Good effects in weathered oak are not so certain though some of it is very satisfactory.

Good upholstered furniture is very expensive and the poorer qualities cannot claim much durability. This depends not only on the covering but also on the springs and the material used for the stuffing, and it is impossible to judge of the quality of these, the only safeguard being to buy from a reliable firm.

The beauty of furniture is dependant