

Decorations for Walls and Ceilings

The use of Alabastine tints for ceilings and walls is becoming more popular. This popularity is due to three reasons:

First, the use of Alabastine permits of great variety of effects in different rooms. It is easy to give character to a room with water colors. Alabastine comes in a great variety of shades and tints, and by mixing these shades and tints an almost unlimited variety of color schemes can be procured.

Second, Alabastine is inexpensive, consequently each year it can be renewed, or the tints in the different rooms changed, if desired.

A third and very important reason is that Alabastine is very sanitary. Kalsomines are temporary, and when the action of the air begins to disintegrate the glue the tinting rubs off or "chalks." The pastes with which wall paper is applied to walls forms a breeding place for germs, and it is therefore barred from many schools and hospitals by Boards of Health.



Dining Room Interior

Alabastine, while applied in a similar manner to kalsomine, is chemically different and mixes readily with cold, warm or hot water. It will not rub off, and it is particularly well adapted for use on new walls, because after the walls have cracked, or settled, another coat can be put over it without washing it off. But it can be washed off readily if it is desired to change the tinting on the walls or ceilings.

Alabastine is made from alabaster, and it has been manufactured for more than twenty-five years. It has stood the test of all sorts of climatic conditions, heat and cold, moisture and dryness.

As a rule new walls should be treated with a coat of size, or otherwise prepared for the receiving of the finish.

In a new building there is almost certain to be a settling of the walls, which causes cracks more or less conspicuous, and it is a good plan to place on the new walls a coating that can be easily removed.

Alabastine, being a water color, can be easily removed when it is desirable to take the color all off down to the wall itself.

As Alabastine is not expensive it is recommended for use on walls and ceilings of new buildings. Any competent painter can use Alabastine effectively. It comes in dry powder ready to mix with cold water, according to directions which are on each package, and applied with an ordinary wall brush.

Flat paints on walls are all right, if the walls are in perfect condition, but should it scale in places to get the paint off of the wall it becomes necessary to burn the paint off, which is a very expensive operation. The cost of flat paints is considerable and when washed the results obtained are not satisfactory for living rooms. There are many places, however, where a washable paint is desirable, such, for instance, as bath rooms, kitchens, below the plate rail of dining rooms, along the stairways, or in other places where the walls are likely to be soiled by placing the hands against them, or brushing them with damp clothing. In such places a flat wall paint, such as Alabasco, which is made by the Alabastine Co., can be used in connection with Alabastine, using Alabastine for the upper walls and ceilings, and the color scheme maintained just the same as though the work was all done with Alabastine.

The manufacturers of Alabastine give free stencils to users of their goods and with the use of these stencils a great variety of attractive border effects are obtained.

Alabastine and Alabasco are made by the Alabastine Co., 80 Grandville Ave., Grand Rapids, Mich., and the company has just published a handsome book showing 40 color plans of interiors in actual colors. It is a guide to correct color schemes and up-to-date harmonious, water color effects. The booklet is sent free to anyone who writes for it.

FORMALITY VERSUS ~ INFORMALITY ~

DO you want your Home to express your individuality or don't you really care a rap about its individuality or expression one way or the other? There is the woman who said, "I want my house to express me!" and the woman who answered, "I don't care what my house expresses so long as it pleases." Both viewpoints are worthy, and both are natural. We have tried in the Ideal Home to furnish fertile ground for expression; the seal of individuality is easily set upon it, while as it is, it is complete in pleasing qualities. If more dignity or formality is required, an iron gate in the hedge, a tiled roof, bronze leaders, and more severity in the garden will give the desired effect. Greater informality may be obtained by the use of a Dutch door, wooden shutters on the lower windows, settles on the porch, and less labor lavished on the upkeep of the grounds or more happily a slight disorder observed.

We believe that the Ideal Home strikes a happy medium between informality and formality, both in room arrangement, interior furnishing, and in the exterior where the slight conventionality of the street frontage blends off into the intimacy of the rest of the grounds. Indoors, the walls and woodwork of the living rooms are treated to give a rich and yet restful effect; a neutral and harmonious background for the accessories that make up a home. The bedrooms are designed to impress you with their dainty simplicity, and the porches with their great possibilities for open air comfort. The big room is all informality with its centering fireplace, its long table spread with books and magazines, and its easy inviting chairs placed so conveniently near the numerous lamps and lights. The dining room, on the other hand, has a slight air of formality, of dignified, limited use; its orderly remoteness as noted by the casual caller serving to give the formal note.

Porches should proclaim a decidedly unconventional stand. The covered porch of the Ideal House is reached through the central hall, and is cut off from any formal approach—clearly intended as a place of intimacy and retreat. Here should be the ever delightful Gloucester Hammock, a porch rug of woven grass, easy wicker or hickory chairs, and many pillows, a low table for tea or sewing, and large mouthed jars for flowering branches. The chairs should be of a sort that one could leave out in a rain storm without harm, and the other accessories easily moved indoors.

A suggestion of formality may be observed in the guest room (not necessarily the choice room of the house); but not to the loss of the personal touch that makes for homeyness, the true essential of every house.

~ THE GARAGE ~

THAT good-time car of yours will need a housing. You have learned ere now that you can avoid considerable expense by keeping it at home. You have seen how your neighbors have crowded in little portable shacks just back of their houses and you have felt, with us, that the garage should be part of the general scheme of things and considered at the start. Our idea is chiefly this: sightliness, economy of construction, utility and simplicity of up-keep.

The Ideal Garage costs, according to actual estimate, five hundred dollars complete. It is constructed of the same material as the house; stucco on metal lath and sheathing.

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How We Decorate the Ideal Home

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mals, sailing ships, little Dutch figures or a Kate Greenaway design, might be placed, not too high, and yet high enough to be out of reach of tiny tracing fingers, not always over clean. Little shelves put up here would hold the favorite toys where they could always be seen and reached down by the elders to waiting hands. A mahogany high-boy to hold the crisp little garments stands near the window and opposite the other room door. The bed or cribs are of wood enameled white and slatted. A night stand, chairs, a chiffonier and a big closet complete the furnishings. A screen to cut off draughts would be an excellent addition and might be made very interesting by a repetition of the same stenciled pattern. The rug would be a large homespun affair in plain tones of buff with a giddy little border on each end, of cottages and windmills, clouds and green hills.

THE kitchen and pantry have a color scheme of delft blue and white, very simply carried out by means of blue cooking utensils and china against the white walls. A blue and white china clock, a few jars in the same ware, marked for dry groceries, dish towels of blue cross-bar and little white cheese cloth sash curtains give the desired effect.

The owner's bathroom has a pale green tint on the upper walls. The lower walls of cement marked off into tiles, is made washable and white with enamel paint.

THE front bedroom facing the garden boasts a color effect at once simple and exquisite. This room, dedicated to some member or members of the family, (possibly two boys or two growing girls) has a soft old blue wall treatment. The woodwork and furniture is creamy white enamel. The room is so large that the white bed, dressing table and chair or chiffonier, if the occupants be of the male sex, occupy an alcove, leaving the greater part of the room free as a sitting room, boudoir or study. A comfortable lounge is drawn across the foot of the bed, providing space for a chum over night possibly, and at any rate—a cosy loafing place near the window seat where one might also stretch at ease. A tea table stands here, or a smoking stand, as the case may be. A desk table beyond, gets the light from the big window. The dressing room or closet is an admirable place to tuck away nick nacks. Three easy chairs and a bookcase, hedging the chimney, complete the furnishings. The rugs are deep blue with white fringe. The hangings are a Japanese crêpe fabric in blue and white. The lounge is covered with plain blue with some pillows of the same, and some of the crepe. A lamp on the desk table has a shade of white rice paper—a blue blotter, blue cups and saucers, old blue sun-fast silky curtains at the bookcase, and a cast or two make up a dainty and utilitarian bedroom.

THE guest room in ambers and yellows has an inviting and cheerful effect. The yellow walls and white woodwork, the white furniture, the flower-sprinkled cretonne in a quaint little pattern of tiny roses and twining green leaves, bring a feeling of sunshine and happiness. The twin beds are heavy and simple, and spread with white. The arm chairs are natural willow. The couch under the slope of the roof is covered with flowered stuff. The low table near the window holds a dark bronze lamp with an amber shade and a book rack of reading matter selected to conform to the tastes of the guest. A dressing table of white enamel with a little stool to match, that slips under it, is grouped near the bed, as is also a tall white chiffonier and an easy chair near the window. The rugs are of dark green jute, preferably of a cottage weave that needs little care when not in use.

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(Must be presented by an adult.) M.M. 9

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