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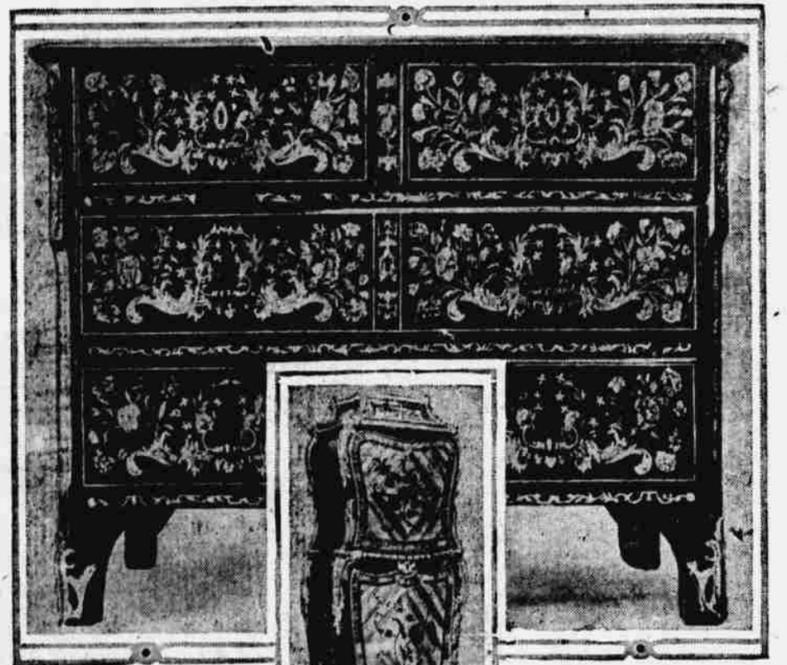
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Plain Furniture Made Beautiful

A chest of drawers from the Chateau de Montaigne, in light and dark woods and ivory, with a design of flowers, birds and animals—period of Louis XIII.



By GARRETT P. SERVISS. It is not often that Europe acknowledges that it has obtained artistic ideas from America, but such an acknowledgment is now made, and, interesting to say, it relates to a form of art in which Europeans have hitherto been unrivaled; viz., the making of decorative furniture. It is hand-painted furniture to which we particularly refer, concerning which an English pictorial journal bluntly says: "This new fashion has come directly across the Atlantic to us." The aim of the furniture painter now is to produce with colors the effects which the old master cabinet makers obtained by inlaying costly woods, with careful attention to the contrasts and harmonies of hues and the lines of the natural grainings. In the eighteenth century the favorite materials were tulip wood, mahogany, beech, pear, holly, linden and other delicately tinted and grained woods, together with ivory, ebony and mother-of-pearl. All of these can be quite effectively imitated, even by an amateur artist, and without great expense. Three principal methods are practiced; viz., first, painting on white, un-

varnished wood, with a layer of Chinese white for a basis; second, painting over body color, or gouache, and third, painting with oil colors on an enameled surface. The process, as recommended by I. G. McAllister, is, in substance, as follows: If you are dealing with plain, unvarnished white wood, begin by drawing in pencil on the bare wood the outline of the design selected, using tracing paper if necessary; then cover the outlined design with a coat of Chinese white water-color. Let this dry and then fill in the complete design with the various colors chosen and finish with a coat of delicate varnish. If body color instead of Chinese white forms the first coat, the subsequent process is the same. Mr. McAllister recommends a golden-hued varnish.

For models old suites of costly furniture may be used, and photographs of especially admired designs may be obtained. In initiating marquetry or inlaid designs, an outline of the "inlay" is drawn on the white wood and the different colors are filled in over a layer of gouache; then the pattern is delicately outlined in India ink with a drawing pen, while a golden varnish completes the work. It is very interesting and encouraging to be told that, by these methods and without any great artistic skill, provided that good models are followed, a new suite of plain wood furniture can be made very beautiful, while an old, disfigured suite can be caused to glow with a beauty that it never had even in its youth.

Cooling Drinks for Summer Days

So often we hear the remark: "I'd just give anything if I had a glass of cold lemonade." The desire is not an uncommon one in these hot summer days, for certainly we are always glad for a "refreshing drink" that really is refreshing. We need not confine ourselves to lemonade—as delicious and refreshing as it is—for there are ever so many variations of lemonade that make it altogether different and refreshing. To be truly refreshing it must be thoroughly chilled and not too sweet—rather a sharp taste. With so many fresh fruits and berries on the market it becomes a simple matter to make cold drinks which will not only quench the thirst, refresh and stimulate, but in most cases add real food value. It is wise, these days particularly, to save any tea or coffee that is left over—for very often it adds zest to the beverage. To be economical in the use of sugar these cold drinks which are sweetened before serving, it is wise to make a syrup by boiling the sugar and water together for five minutes, then cooling before adding fruit, etc. Lemonade. One cupful sugar, two cupfuls water and juice of three lemons. Make a syrup of sugar and water by boiling for five minutes and cool. Add lemon juice, but do not add it until syrup is thoroughly cool else the lemon juice will become bitter. Strain, dilute with ice water and pour over cracked ice. This lemon syrup may be bottled and kept on hand to be used as needed for lemonade or other drinks. Pineapple Punch. Two cupfuls sugar, one quart water, two cupfuls pineapple (chopped), juice of three lemons and juice of three oranges. Boil sugar, water and pineapple together for ten minutes or until slightly thickened. When cool add orange and lemon juice, strain. When ready for use dilute and serve with cracked ice. Fruit Punch—1. One cupful sugar, one cupful hot tea (strained), juice of three oranges, juice of two lemons, one pint bottle ginger ale and one pint water. Pour hot tea over sugar and stir until dissolved. When ready to serve, strain into punch bowl or glass pitcher over a large piece of ice, then add ginger ale, water and a few slices of orange. Fruit Punch—2. Two cupfuls strained tea, one and a half cupfuls sugar, one cupful water, one cupful grated pineapple, one cupful raspberry syrup, nine oranges, six lemons and one quart Appollinaris. Boil sugar and water together for ten minutes and mix with tea, then add grated pineapple, raspberry syrup and juices of oranges and lemons. Strain into a punch bowl over a large piece of ice and chill thoroughly. Add Appollinaris and a few cherries for garnishing just before serving. Ginger Punch. One cupful of sugar, four cupfuls water, juice of three lemons, juice of three oranges, one-half pound Canton ginger. Chop ginger very fine, add to sugar and water, which has been mixed together, then boil for fifteen minutes. When cold add orange and lemon juice, strain. When ready to serve dilute with cold water and pour over cracked ice. A slice of orange is always an attractive touch to such a drink. Mint Punch. Two cupfuls of sugar, one pint water, one cupful cherry juice, one cupful fresh mint (chopped), juice of six oranges, juice of six lemons, two cupfuls boiling water. Boil sugar and water together for ten minutes. Wash sprigs of mint carefully, then chop and cover with the boiling water and let stand for five minutes; add to syrup. Then add fruit juices, strain and cool. Pour over a large piece of ice into a punch-bowl or glass pitcher. When ready to serve dilute with ice water and

garnish with sprigs of fresh mint and a few cherries. Pineapple Lemonade. One pint water, one cupful sugar, one can grated pineapple, or one fresh pineapple, juice of three lemons. Make syrup of sugar and water by boiling for five minutes and cool, then add lemon juice and pineapple. Strain. Bottle for future use or dilute with ice water and serve with cracked ice. Garnish with a slice of orange or a few cherries. Lime and Pineapple Punch. Two cupfuls sugar, one quart water, two cupfuls pineapple (chopped), juice of four limes, juice of two oranges. Boil sugar, water and pineapple together for ten minutes or until slightly thickened. When cool add orange and lemon juice, strain. Dilute with ice water and serve with cracked ice. Garnish with a few cubes of pineapple.

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Hamburger Loaf

HAMBURGER LOAF is a palatable dish for luncheon, served hot with brown gravy and mashed potatoes. Put three pounds of round steak with four ounces of suet through the meat chopper, add one large or two small onions, finely chopped, and seasoning of salt and pepper, one cup of bread crumbs and two well-beaten eggs; mix thoroughly and shape into a compact loaf. Roll in egg and bread crumbs, put into a baking pan, cover with scored slices of salt pork and bake, basting every ten minutes. Serve hot with brown gravy made in the pan after the loaf has been removed. To-morrow—Virginia Green Corn Pudding.

TODAY'S DAINTIEST DISH 'COOKERY IS BECOME A NOBLE SCIENCE'



JAP ROSE SOAP

FRAGRANCE OF FRESH ROSES. TOILET & BATH. To-morrow—Virginia Green Corn Pudding.

Sentiment and Business

By BEATRICE FAIRFAX.

The officer—a correspondent in the trenches "somewhere," who has sent an account of the affair to me—used some strong expressions, as he looked at it, regarding the carelessness of fellows who lose things. "It" was a photograph of a girl which the writer of the letter to me had found, considerably the worse for having spent a day or two in the mud where he had discovered it. The likeness was damaged badly, but still "there it was," and who knew how valuable it might be to someone? The news of the find spread from man to man, but no one who had lost a photograph could be discovered. So the finder took it to his officer, who expressed himself vigorously about people who could not take care of things belonging to them. Having relieved his feelings in that direction, he wondered what was to be done. In the end he scribbled an advertisement on the back of an envelope.

"Found in trench—a young lady's photograph. Owner can have same on application to—" etc., etc. That notice was nailed up on a post where it would catch the eye of soldiers passing by. It hung there for days. It excited the greatest interest. Would the owner turn up? Each day the news ran around that he had not appeared. Amid all the anxieties and work of the day a wonderful amount of interest centered around the likeness of its owner. The news rushed around at last one day, when hope had almost died away, that the photograph had been claimed.

"All the fellows seemed to grin more happily," writes my correspondent. "Wonder if you'll think us silly, Fortune, for being sentimental?" Not a bit. There is some sentimentality that is to be revered with heart and soul. But there are people who don't believe in sentiment. "Sentimental rubbish," they call it. They believe in being practical—"in business"—and "no feelings, if you please." It does not seem to them that the two things can ever mix—that feelings can be anything but a drawback to doing one's best in life's flight. Feelings and idiosyncrasy go together in their estimation.

Among the acquaintances of Charles Phillips, the famous lawyer, was an old gentleman who had acquired a vast fortune by business and, as he flattered himself, had no feelings. He was a widower with an only daughter, and when a suitor suddenly presented himself before him one day and asked him for his consent to her marriage with him, he immediately set to work to discover whether he was a man "likely to make her happy." His idea of doing that was to investigate his prospective son-in-law means. He was rich, it turned out. "You see, Mr. X," he remarked amiably, "it is only natural I should wish to go into things. Emily will, as you are no doubt aware, have a large fortune on her marriage, and—" "I would marry her, my dear sir, if she hadn't a penny," exclaimed the devoted one.

"You would what?" cried the old gentleman in astonishment. "I would marry her if she hadn't a penny," shouted the lover. "Good heavens!" gasped the old gentleman in amazement. "What a fool you must be!" Feelings that have not a cash basis are folly to people like that. The lover went down enormously in the old gentleman's estimation when he discovered that he actually loved the young lady for herself. Her father had hoped he was a prudent man, marrying her for the cash she would possess, and here he was actually in love! It was quite a shock to him.

Thus the tides appear to have a general advance westward, while the earth turns eastward, and the effect resembles the sliding friction against the water. So much importance has been attached to tidal friction by some astronomers that it has been regarded as a very effective agent in the evolution of worlds and of solar systems. But these great effects are supposed to have been produced ages ago, when the entire globe was in a plastic state, while the tides of today, being notable only in the shallow films of oceanic water, produce relatively insignificant results.

The other cause (the influx of meteors) which combines with tidal friction to retard the earth's rotation is probably even less effective at the present time, although its results could possibly be measured if we had sufficiently delicate tests to apply. We know that solid bodies of unknown origin are continually falling upon the earth. Some of them, the so-called meteorites, are quite massive, occasionally weighing several tons.

There are magnificent specimens in the American Museum of Natural History and in other museums. But in addition to these huge masses, and in the aggregate more important than they, are the small meteors or "shooting stars" which are constantly entering the earth's atmosphere and being burned up there through the heat of friction. It has been estimated that not less than 20,000,000 of these small meteors enter the atmosphere every day. But since, individually, their weight may not exceed, on the average, more than a few grains, the total amount of matter that they add to the earth must be comparatively very small. But there may have been times when the earth was the meeting point of great flocks of meteors and when the downfall was considerable.

Indeed, according to the "planetsimal hypothesis" the earth was formed in some such way as that. But I have little faith in this hypothesis as applied to the origin of the earth. It is generally believed that the small meteors which appear periodically in "showers" are the scattered remains of comets. All of these cometary meteors are so minute that they are entirely consumed before reaching the ground, but, of course, their dust finally descends, and specimens of this collected from the snowfields of Greenland and from sea-bottom deposits show a composition similar to that of the large meteorites which do reach the ground nearly intact.

To sum up—neither the growth of the earth through accretions from without nor its shrinkage through contraction within, seems measurable change in its rate of rotation, possibly because they in effect, neutralize one another.

Shrinkage Speeds Earth's Rotation

By GARRETT P. SERVISS.

Is the earth increasing or decreasing in weight? Also, is not its rotating velocity increasing? What causes these phenomenal vicissitudes?—N. W. A. Eaton, Ga. There is no direct proof that the earth is increasing in weight, or that its period of rotation is either increasing or decreasing. But there are good reasons for inferring that its weight continually increases, and that, if there is a change in its speed of rotation, the change is in the direction of loss rather than of gain.

Some observations have led to the rather startling conclusion that the rotation is irregularly variable. Prof. C. A. Young put the matter in this form: "There are suspicious indications that Greenwich noon has, at irregular intervals of from thirty to fifty years, sometimes come too early by as much as four or five seconds, and at other times fallen as much behind."

If the supposed irregularity amounted to hours instead of seconds it would be a very serious thing for us, but, being so slight, if it exists at all, the variation could only affect our standards of time. In that way it would be important, but not otherwise, unless the irregularity should increase.

But the majority of observations show no measurable variation. There are three principal causes to which a change in the earth's speed of rotation might be due, but they do not all act the same way. The first of these causes, and one that tends to hasten the rotational velocity, is the slow shrinkage of the earth's bulk, due to the gradual cooling off of its interior. The core of the earth must be very hot, on account of the enormous pressures existing there, but the calculations concerning the rate at which this internal heat is escaping are discordant, because of the difficulty of obtaining an experimental knowledge of the subject.

We certainly are not aware of any heat gushing up out of the earth except in the neighborhood of volcanoes and hot springs. But if heat does regularly escape from the interior of the earth, then, inevitably, the globe, as a whole, must shrink. Indications of this shrinkage are given by great earthquakes, caused by the settling down of the rock strata to keep in firm touch with their underpinning. Such shrinkage, as I have already said, would tend to increase the speed of rotation.

On the other hand, there are two causes which must tend to retard the rotation. One of these is the friction of the tides, and the other is the increase of the earth's bulk and weight through the influx of meteoric bodies from outer space. Tidal friction is due to the fact that the earth rotates on its axis faster than the moon—which is the principal agent in raising the tides—travels around the earth.

The attraction of the moon draws the ocean water into "tidal waves" or protuberances, which would remain directly under the moon if the earth did not rotate any faster than the moon moves; but since the rotation is relatively rapid, the solid ball of the earth tends to revolve inside a kid of blanket brake, composed of the oceanic water held, so to speak, by the moon.

Thus the tides appear to have a general advance westward, while the earth turns eastward, and the effect resembles the sliding friction against the water. So much importance has been attached to tidal friction by some astronomers that it has been regarded as a very effective agent in the evolution of worlds and of solar systems. But these great effects are supposed to have been produced ages ago, when the entire globe was in a plastic state, while the tides of today, being notable only in the shallow films of oceanic water, produce relatively insignificant results.

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