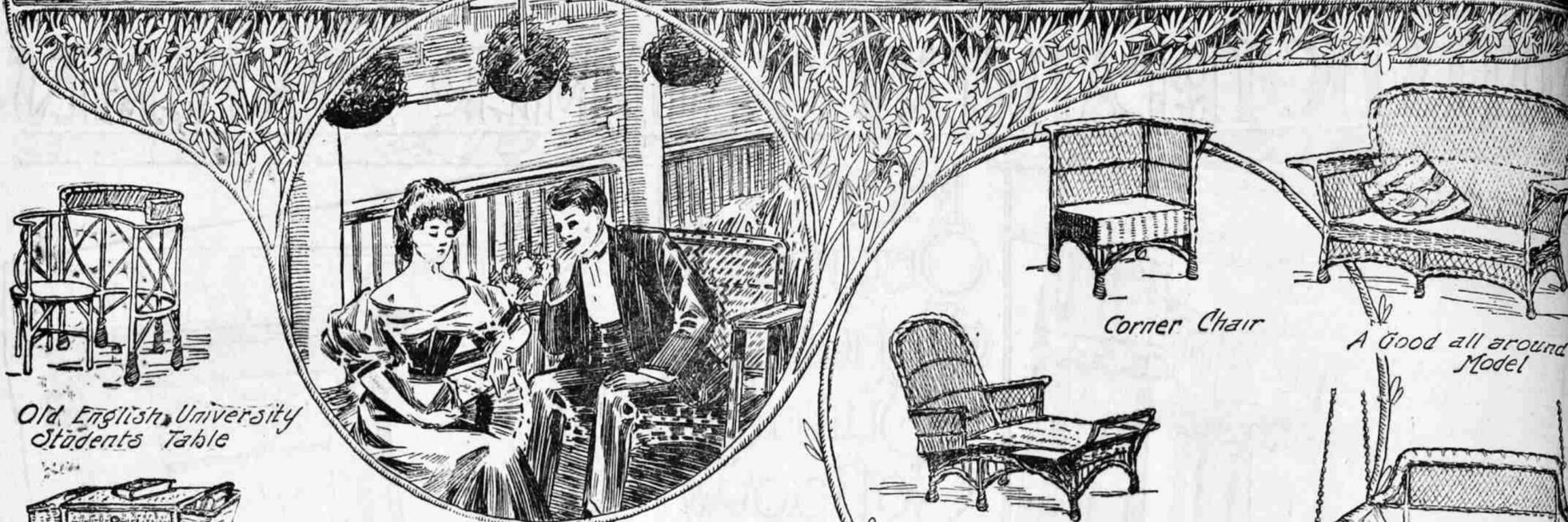
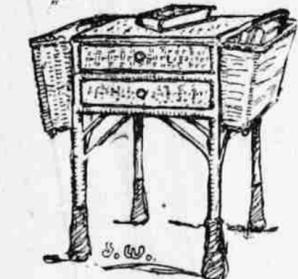


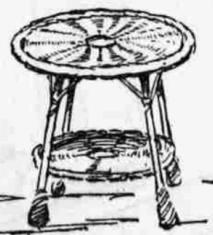
# Latest Designs in Wicker for Summer Furnishings



Old English University Students Table



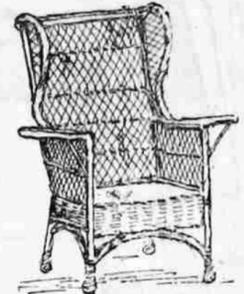
Sewing Table of Wicker Moulded over Colonial Lines



The most Popular Model for Small Table



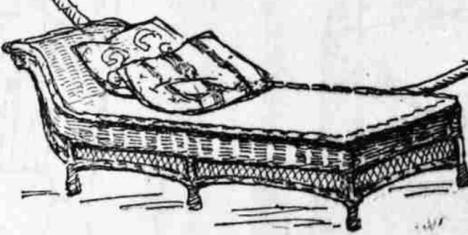
A Chair that lacks nothing in Comfort



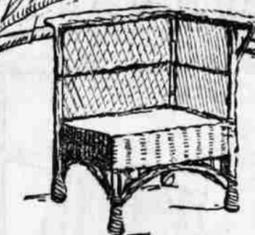
A Favorite Model known as the "Dickens" Fireside and "Chelsea"



Roomy Chair with Footrest



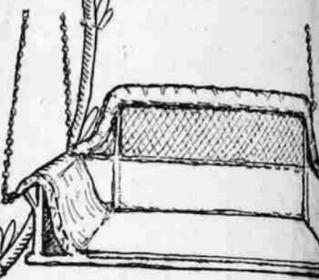
"Brighton" Settee



Corner Chair



A Good all around Model



A Good Design for Swing with Rest

WITH each succeeding season more devotees are added to the long list of those who employ willow almost exclusively in their summer homes.

Wicker and rattan, the latter in combination with Japanese matting, are the next alternatives along the same line of lightweight furniture. Then come the pale green oak frames with Japanese mattings, built over mission shapes, which are thought to be very fashionable, the Arts and Crafts, and then the rugged, unpretentious old hickory.

Willow is cheaper than any of the former styles, and is lighter in weight. It withstands the extremes of weather admirably, and is adapted to almost any room in a summer house.

Willow is grown in France and Madeira, imported to this country and hand-made into various designs in the big factory plants scattered over the country.

The designers of willow furniture take their inspiration from the Colonial and old English styles that were built of mahogany and black walnut. The mission lines are also noticeable among willow pieces. Willow furniture is more readily kept clean than wicker on account of the former's loose weave and the compactness of the latter.

A most interesting design is shown in the upper left hand corner. This is a careful reproduction

of the student's table used for a hundred years or more among the old English universities. In its original design the seat portion swung back on the line with the table, so that it could also serve independently as a seat.

In willow it is very attractive used as a writing table, on which books and flowers may also be placed. As a table on which to put the breakfast tray it is very desirable, and invalids also find many uses for it. The price is \$10 in natural color willow.

The little sewing table just beneath is moulded over the Colonial design of mahogany with its crystal knobs. The drawers are fitted with little compartments for sewing accessories, and the pockets on the side accommodate fancy work. Books and magazines are also piled on top and in the pockets.

**SOME FAVORITE MODELS IN CHAIRS.**

One of the best selling patterns for chairs boasts of several names, the "Dickens," "Fireside," "Chelsea," "Winged" chair and "Sleepy Hollow," practically all mean the roomy chair with high back and ears at the side.

A sketch of this attractive chair is shown in the center sketch. Spacious arms at the side add not a little to its comforts. The chair just above is called the "Nantucket," and is seen in almost

every home where willow furniture is employed. The price for same is \$3.50; without the rockers, \$3. The corner chair is a convenient size and shape to fit into the corner of a room or piazza. A similar shape with circular back is also much liked, shown in several patterns.

There are various sofa shapes in wicker with curved and straight backs that make good hall or piazza seats. Arms on any chair or piece of furniture make them that much more desirable. Sofas accommodate from three to five people.

A lounge is a very desirable addition to the furnishings of a room or piazza, and next to this is the reclining chair shown just above the sketch of the former. A cushion for the back and seat is all in one piece.

**TABLES, SWINGS AND OTHER PIECES.**

The little table shown in the corner is one of the most desirable shapes sold, and may be had in twenty-four inches, thirty-six, forty-five or larger to order. This pattern is very good in large and small sizes for garden parties, or where meals are served in the open.

There is another style of a table with a solid wicker base that tapers slightly toward the cen-

tre, that is much liked for its substantial solidity. There are low, oblong tables, nice for serving tea and light refreshments. Still better and very fashionable are tea wagons, which are usually stained a pretty forest green.

Swings are shown in the straight mission lines and patterns that do not indicate any particular period. A good design is shown with a head rest. Swings also have two and three seats marked off by low compartment rods.

Toilet stands for babies and various nursery furnishings patterned in an appropriate size are temptingly displayed. Desks, sideboards, bureaus, dressers for men, dainty editions for women, screens and other essential furnishings add their quota of summy beauty and sanitary value.

In former seasons willow pieces were purchased in their natural color, and so remained until they became soiled, when they were doused with stain and then varnished or shellacked.

This summer a fad has been started for brilliantly colored enamel effects, and the shops are selling these in surprising numbers. The colors in many cases match the predominant tone in the wall paper or draperies.

Those who have willow may buy extra paint store for twenty-five cents a can and brush for fifteen cents, and completely restore the appearance of the piece by coloring and then adding figured cretone or plastic for upholstery purposes.

There is a host of colors from which to choose among the colored enamels. Three shades of green—the forest hue, the medium tone of pale leaf green; dark, though a striking sapphire blue; four shades of red, from the maroon to the pale rose pink; the light shade of gray, bronze, and vivid and pale

**Little Things of Housekeeping**

THE housewife who has experienced annoyance resulting from the dirt and consequent disfigurement of the walls and tubs, will be glad to know that this may be prevented by the application of a special preparation of articles, while still new, with one or two of glycerine.

The care of fine tableware is much to be desired. It is a matter to be delegated to inexperienced hands. Cut glass, for instance, should be handled with care, and should be washed in a solution of ammonia, and then rinsed in clear hot water—two or three times. The washcloth being made of two thicknesses of cheesecloth, quilted. For the interstices a soft brush is used when all dust and dirt are removed, the should be rinsed in clear hot water—two or three times; it should then be drained for a few minutes, and when almost dry polished with soft linen glass cloth. The finishing touches are given with a piece of clean, soft cloth.

When lamps are used in the household, a practical mind and a watchful eye are required which few servants appear to possess. To obviate the unpleasantness and danger attending them, the burners should be cleaned at least once a month, all of them being cleaned at the same time. To do this, they should be taken all together in a tin saucpan reserved for the purpose, and covered with boiling water, in which has been added a good-sized lump of washing soda. After fifteen minutes of boiling, all grease, dust and charred matter of wick will have been loosened. The saucpan should then be well rinsed with plenty of water, dried with a cloth and finally polished thoroughly with a small, long-handled brush.

No less important than this operation is the careful and regular trimming of the wick. The lamp has been filled—care being taken that it is not filled too full—the cap of the should be lifted and the wick raised to the top of the cylinder which contains it. The sharp pair of scissors, the chamed, should be neatly and evenly trimmed off, the being rounded very sharply. Dull or chipped chimneys can be cleaned by the method of cleaning out glass; or they may be cleaned over the steam arising from a kettle of water, and afterwards polished with a soft newspaper.

The shining tin and brassware with which grandmothers' kitchens were replenished quite passed out of recognition, and the age housekeeper now stocks her shelves with plentiful supply of agate or granite ware. Labor of keeping modern culinary utensils really amounts to very little, the only being plenty of hot water, a couple of sized scrubbing brushes, some good sized package of washing powder or a bottle of hold ammonia. The latter, which is used as if by magic, is especially useful in cleaning saucpan or stewpan should, as soon as the tents are removed, be filled with hot water, the soda or soft soap being added, and the side of the stove; within twenty minutes need nothing more than a thorough scrubbing. When scouring is necessary, a mixture of silver sand and common salt is invaluable for the purpose.

The wise woman who possesses a marble—relic of some discarded table or bureau—may set up on a stationary shelf in her tray or a cool corner of the kitchen, and have it for pastry and bread making. The dough, cutting meat, dressing poultry, etc., is indeed, for most other culinary preparations, the coolest and most desirable of all surfaces to work upon; and it possesses the advantage of being easily cleaned and disinfected. The far-seeing housekeeper always keeps a supply of old newspapers on hand, knowing that uses they may be applied.

For the kitchen, a better polish is required, and it is better to use a good quality of silver sand, and a little of the best floor padding, to be placed beneath the newspapers are particularly useful, preventing the entrance of the ubiquitous moth.

## A Word About School Gardens

THE movement for school gardens which has been so prominent a feature of recent educational development, probably means more to the home gardens of the next generation than any other phase of educational work. At first such gardens met with serious objection from many classes of people, but wherever they have been introduced they have been of such value that they have won approval on all sides.

An education that does not fit a person to be better able to support himself and those dependent upon him certainly falls far short of what it should. It should also make him a better citizen, for that is one of the great reasons that State funds are continually appropriated for the establishment and maintenance of our public schools. Since less than one per cent. of our boys and girls who are to earn their living from the land attend agricultural schools or colleges, it seems important that our common and elementary schools should teach something of the rudimentary methods of agriculture, and help in a greater degree to fit them for their life employment.

Where there is sufficient space to allow an individual garden for each pupil, better work can be accomplished, as it develops the individual characteristics. Even if the gardens are small, a great deal of good may be done. Sometimes the produce raised is a great inducement to the boys, and when it is sold by the school it often furnishes a fund for pictures and books, besides furnishing enough to prepare the garden for the following year.

To overcome the lack of space which exists about many school buildings, vacant lots may often be utilized to good advantage. Unsightly vacant lots are a nuisance, and the effect of vacant lots which are used as dumping grounds are demoralizing to a neighborhood, from a sanitary and scenic standpoint.

Another very important point in connection with the school garden is the fact that it furnishes an opportunity for the physical and moral development, as well as the mental development of a person to the greatest extent. Too many children are injured in our schoolrooms by un-arranged desks. The establishment of a school garden has, I believe, in no instance ever prevented the pupils from going through the required curriculum already existing in the public schools. In fact, where school gardens have been conducted for many years, those pupils having the gardens have been more rapid in mental, moral and physical development than those not having them. What greater argument can any one advance in favor of a school garden?

# A LESSON IN PALMISTRY

BY MARTINI

THE psychic or idealistic hand is a type which is in reality an exaggerated form of the conic hand. In appearance it resembles the conic hand, only that it is accentuated in every way.

It is long and slender; the fingers long and smooth.

The first phalanges are as a rule extra long in proportion to the others, and tapering to a marked point.

The nails, when the circulation is good, are pink in color and almond shaped.

The palm soft and the skin delicately white and generally covered with an endless variety of lines—regular spider web.

The most prominent mounts in a true type are the Moon and Venus.

The thumb is slender, fairly long and pretty, and as pretty as it is scarce. It is a charming hand to look at and admire, but it is not useful, consequently the most unfortunate type to possess. Such hands we must work to support for the privilege of having them amongst us.

Many writers on palmistry have often ignored the idealistic on account of its scarcity and merely hinted at through the exaggerated characteristics of the conic hand. Among Oriental nations it is, however, quite plentiful, but one will come across a case now and then in every day life. The possessors of these hands live in the land of dreams and Utopian ideas; they dwell in the clouds as it were, instead of adhering to terra firma, consequently they possess a very poor conception of things relating to the real and practical. Their souls rule over matter and they have only contempt for the wretched necessities of an earthly existence. Their ideal is too high for natural interests; they look for divine reason everywhere, and are guided solely by impressions and impulse. For these individuals to reach a logical conclusion by a practical method would be impossible. They love music which appeals to the soul and poetry of the idealistic order; in fact, art of every form appeals to them, but they prefer the dreamy pictures that are produced by the artist's imagination rather than those taken from nature. They are meek in manner and temper and abhor strife; they are very confiding and place great confidence in those who treat them kindly and considerately, consequently they are easily imposed upon.

Since these individuals have little idea of how to be practical and businesslike, and have no conception of order, regularity, system, punctuality or discipline, they are more to be pitied than censured. For when the possessors of these hands are not born with a silver spoon in their mouth, they find it hard to hang on to the skirts of life.

Great romancers and mystics possess this type of hand. The faculty of intuition is often highly developed, even in childhood, the type that gives us the true and natural medium, clairvoyant, whose power of divination can be operated at their own sweet will. They are more alive to impressions, feelings and instinct than any other

type. Yet, since they are deficient in the material qualities, they rarely if ever put their talents to use in a practical business way. The Fox sisters, the founders of spiritualism, are said to have had the psychic hands, so as spiritualists they are furnished with mysticism and prophetic emotions.

These soft, small, tapering fingered hands are owned frequently by fanatics, dying for the faith that is in them, for that which they truly believe is right. They are controlled by heart and soul and easily stimulated by the influence of the minute, being inclined to rush from one extreme to another, as their feelings are acute and their nerves highly strung.

These individuals often rush out of the body—the suicide. There are the abilities that produce

sign and spiritual, where in everything else they have failed. Some of our great artists have had such hands, hands which produced masterpieces; but, being unable to understand the executive side of life, they have died in garrets for the want of bread. Since it is impossible to make the possessors of such hands associate with practical people, their work is lost and its intrinsic value never realized until after their demise, consequently their work is commented upon and crowned, whereas it should have crowned their heads while amongst the living.

Their natures are so highly refined that the very air of vulgarity or rudeness disturbs their peace of mind. Their flights of fancy are so beautiful and their ways so winning that one is impressed with the feeling that they were special-

and will attempt almost anything and rarely, if ever, finish that which they undertake. This is more often the case in women. I have found where they started to read a half a dozen books and started as many pieces of fancy work, and completed none. They look at things in a broad, quick, world in general suit them, but they prefer the bustle of life to its small duties, consequently love excitement and gaieties. They prefer generalities to details and often take things for granted without examining them close enough. They seldom count their change before placing it in the purse, and dislike to listen to any one who is "long winded." They make and lose friends with the same ease. They are impressionable to people and surroundings to a high degree; make promises and break them without compunction.

Those who possess large hands need not feel ashamed of these members, for they certainly are a redeeming feature.

It must constantly be borne in mind, however, that the size of the hand must only be judged with the rest of the body, for a large hand on a small person might be a very small one on a large person. In women this characteristic should be particularly observed.

A hand that is "soft" denotes a poetical, dreamy nature, one who is changeable and ruled by imagination and fond of luxuriousness, usually nervous, often lazy and selfish, capable of tenderness in affection. Work is often accomplished without heart.

A hand that is soft even to "flabbiness" will increase the above characteristic even to the danger point. Here we have the utterly selfish; such persons love influence, and like to worm themselves into the confidence of others and often betray their dearest friends, which speaks of the traitor and the thief. This combination also goes with sensuality and gross instincts. People with flabby hands usually possess glib tongues and are very alert to evil ways.

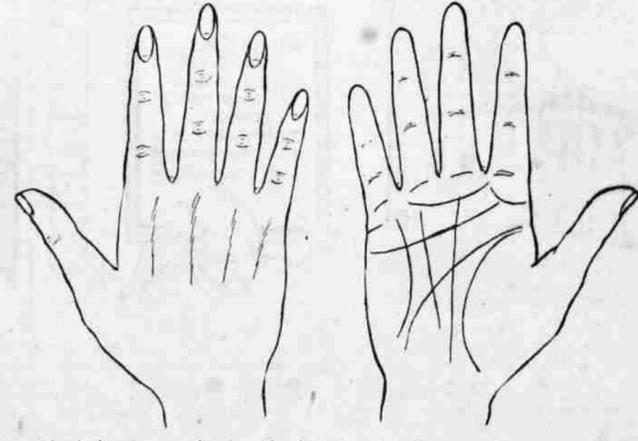
A hand that is "firm" but not too hard, denotes a practical, straightforward nature, constant and true in affection, active and not afraid of work, and one who can stand much hardships courageously.

A hand that is "very hard" shows one who is cruel, brutal in affection, lack of intelligence, low, coarse ideas, and an indifference to pain in others as well as in one's self; with a bad thumb, the murderer.

A hand that is "flexible and loose" denotes good, pleasant company, unconventionality, inquisitive, and often extravagant in money matters.

A hand that is "stiff and fingers curved inward" denotes excess of prudence, often a cowardly nature, stubborn, avaricious and hard to collect money from.

In examining one's hand never neglect to take the subject's age into consideration. As we grow older our hands become dryer, harder and less supple. Just so our imagination, loving qualities and interest in life diminish and lose power over our lives.



the most inspired poetry, are often inventive, but cannot construct or develop their ideas to practical use, which inclines them to become discontented and melancholy.

So in this work-a-day world of ours these hands are usually found a failure.

In affairs relating to the heart they are changeable; they love ardently for a time, but their souls are prone to roam to spheres where mates are unable to follow, thus love soon fades away. Their veneration for divinity is strong, consequently they dwell in the spiritual; however, they are carried away more by the music and ceremony than the logic or truth of the sermon. As stated herein before, the mysterious always finds a place in their mental store-house.

Color appeals to them in the very highest order. They have been known to succeed in art and de-

ly made and sent to this earth to increase our appreciation for the divine and beautiful.

This type, with the palm firm and straight head line, is often found on dancers and acrobats.

Large hands of any type are the hands of people who love to do fine work; they search for details in everything. In most cases they write a small hand; this may appear strange, but a study of graphology will verify this statement. They make few promises and those they make they endeavor to keep, even at a sacrifice to themselves. They are easily offended, very quick to imagine slights and not over ready to forgive either real or imaginary offenses.

People with small hands possess the opposite characteristics. They generally write a large hand

**Good Habit**

She—So you really imagine that smoking benefits you?

He—I know it does. My mother-in-law leaves the room the minute I light my pipe.