

### Can't Cook

Or clean house...do or do ironing ... but does do every writing ch. better than any pen you...

Nearly indestructible in can kick around the kitchen without showing wear of writes recipes, note for grocery lists as smoothly you bought it . . . is equal, in the drawing room for writing! Inkograph's am

sponsible for the sme the rounded end of a finof extra hard 14 kt. gold bend, break or blot...fist or style of writing...ide husbands and children comes in five chic colors or black...Budget

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# INKOGRA

Inkograph Co., Inc., 200 Had New York City 13, N. 2

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Tables 45° across
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195 FOLD R

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MEN and WOMEN and renewal subscriptions. The Saturday Bulleman, Holiday and Commissions. Devote a For full descriptions.



metal kettles, Indian women made tup by repeatedly dropping hot stones ressels containing maple sap.

# w the treat of real ple sugar flavor

fore the white man, the Indians sed that delicious syrup could be me the sap of the maple tree. But initive methods could not produce oth and uniformly rich flavor you are Vermont Maid Syrup.

hen blend it with cane sugar. This the maple flavor uniformly rich clous. Get Vermont

Ford, Ltd., Inc., ton, Vermont.

mont Maid Syrup

Quick! Delicious!

FOR

DERWOOD DEVILED BAM-NIPS

package of cream cheese

ingredients together sea-

ing woven texture. Our choice was a linen flax rug in a neutral tone, which is reversible. The same type rug may also be had in any of the darker pastels to match today's schemes.

#### TIPS FOR SMALL ROOMS WITH MADE-OVER FURNITURE

- Push your furniture back to open up the center of the room. Do as little angling as possible.
- Provide wall shelves for your books and magazines, using odd spaces which would otherwise be wasted.
- Keep out of a small room every item you don't use and allow no accumulation of old reading material, unsuitable ornaments or odd furniture items.
- Use one basic color for walls, draperies and main upholstery.
- Don't lose the drama of your original color scheme by allowing other colors to creep in. Keeping doubtful objects out is as important as putting the right ones in.

## CONNOISSEURSHIP AND NINETEENTH-CENTURY FRENCH PAINTING

(Continued from Page 38)

the laughter [of the spectators] became louder and louder the farther one went. . . . It was the wild hilarity of a crowd that had come purposely to find fun, gradually working itself up, shrieking with merriment over nothing, stirred to as much amusement by what was beautiful as by what was hateful or grotesque."

From his observation of the treatment of the best artists of the time, Zola formulated a law which might be called The Mathematical Principle of Nineteenth-Century Appreciation. "The admiration of the crowd," Zola wrote, "is always in indirect ratio to individual genius. You are the more admired and understood as you are the more ordinary."

Zola's law is well illustrated by the career of Jean Baptiste Camille Corot. Corot was by nature an impassioned observer with an extraordinary aptitude for transcribing on canvas the plastic quality of Nature: the volumes which fill the depth and breadth of landscape, uneven land, massive rock, bushy foliage, almost tangible clouds. He painted such landscapes throughout his life for his own pleasure, but he could not sell them. Instead he was compelled to follow his successful colleagues and show Nature through a haze of sentiment and romance. Thus he developed a pictorial formula of feathery