

The HOME DECORATOR

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No. 5



No. 1



No. 2



No. 3

New Stencil Designs suitable for the decorating of the walls in your home. For specifications, see inside pages.



A SMALL HOME WITH MANY DESIRABLE FEATURES

A Small Home with Desirable Features

IT IS often no easier to select a suitable color combination than it is to decide upon the type of home to build. The house shown on the front cover will assist the prospective builder of the small house along both lines. A well designed residence must be properly decorated or many of its pleasing features may be destroyed. Light colors are as a rule best for the small story and half home that is not of a decidedly bungalow type, but occasionally when there is little trim as in this case a strong dark color can be effectively used in combination with the light body color. This accentuates what trim there is without giving it too prominent an appearance as would be true if a light color were selected.

Another important item must be considered when building and decorating are to be undertaken—namely, is an elaborate or simple plan of architecture to be followed? If a simple plan, let the color combination produced by the painting—which is required to protect the building materials against the action of the weather—be worked up on the same basis.

Use the least possible number of colors. An effective appearance can be secured with practically two colors, as the third color which is necessary can be either lighter or darker than one of the two colors used. This does not change the two-color appearance but makes it possible to give some variation to the roof finish. In our color-plate, however, the trim matches the roof in color, but as the same is produced with a stain, a slightly different effect is obtained than on the trim where a paint gives the color and surface finish.

S-W Preservative Shingle Stain produces a durable finish, and as all the colors of this material match some color of the prepared paint SWP, used both on body and trim, the two-color treatment can be carried out in other color combinations.

Specifications

Body—S-W Preservative Shingle Stain B-45.
Trimming, Sash and Exterior Doors—SWP 388.
Roof—S-W Preservative Shingle Stain C-71.
Porch Floor—S-W Porch and Deck Paint No. 46
Porch Ceiling—SWP Gloss White.



A Cover for the Library-Table

ARATHER simple treatment is advised for the table-cover to be used in the library, for dignity which we all strive to secure in the appearance of this room, should be suggested by even the most minor detail. The cover, however, is not one of minor importance, and should therefore, be carefully selected. It is almost necessary here to protect the table-top from being scratched and to give the room a more finished appearance than is possible with the bare table. It is not essential to cover the entire top, for a 17 or 18-inch wide runner made of linen crash can be laid across the center of the table-top or at one end, allowing it to hang over the sides from 8 to 12 inches, thus giving it sufficient weight to hang properly. But another treatment that is good, if a most practical cover is desired, or one that will properly cover a badly worn top, is the use of a flat cover made just from one to two inches smaller than the size of the top.

Our illustration shows a cover of this kind. It is made of gray-blue velveteen lined with green sateen with coat weights sewed in each corner to keep it flat. The decoration is Stencil Pattern No. 113, in dull red and green. Any color combination could be used, and the velvet or velveteen purchased to match the color of the hangings or some other feature of the room. In place of the blind seam here used—for the velvet is merely laid over on all sides, and the sateen caught to it with small invisible stitches—a gold braid which is rich on the velvet and

popular at the present, can be selected to bind the edges of the cover.

The cover can then be finished with the stencil border. If you have not used the stencil and the Stencil Colors on velvet, you will be delighted to see what beautiful effects can be secured. The nap of the velvet takes the color well and helps to give the same the rich low-toned appearance that all good stencil work should have. Work on a small piece of the velvet if the making of this cover is your first experience with this material and you will be sure of obtaining good results, for the work is very easy. The Stencil Medium is unnecessary as the velvet will not permit of washing. The combination of red and green, the former for the flower portion and the latter for the leaf parts, was produced with Permanent Crimson Lake, a juicy red, especially when used over the gray ground, and Olive Lake, a fine green, each color applied lightly and separately. Very little color is required, and the cover is almost immediately ready for use.

The stencil pattern is 3 x 9 inches, price 20 cents.

Modern Finishes for the Old Room

IT IS impossible to conceive of the great changes that paint can produce. Paint, and a wise use of it, will do wonders. I have gone into rooms where the woodwork, decoration, furnishings and very floors boldly displayed the dollars and dollars that had been spent on them to produce their flashy artificial finish, and from which I have fled in terror, lest I, too, become artificial and forget who I am. And then I have dropped into rooms—yes, literally dropped, for my nerves were not shocked nor my eyes startled by harsh discords—where unconsciously I felt at peace with myself and everything around me, and where I could tell at a glance that money had been sparingly expended in bringing about that stately dignity and repose. I have gone away refreshed and satisfied knowing that I, too, could do likewise, while the oppressive and lavish waste of money dangled before my eyes by the picture of the other room, has only made me heart-sore and envious.

It is a fact, that the type of old-fashioned home is being copied, and the old home itself is being restored to some of its former beauty and hominess. We are getting back, after years of sham, to the honest construction, decorating and furnishing. Our money is being used for the more esthetic things of life and our homes are more enjoyed as homes and not as museums.

The view of the living-room here shown, gives some idea of the quaintness of many of the old homes. The simple large fireplace with its beautifully fitted over mantel—breaking the symmetry of the farther wall—the interesting paneled doors with exposed hinge and latch, and the general plan of room is indeed a great change from the stereotyped square room with its corners chopped off by fireplaces and bays, its wall space



No traces of the worn or decayed surfaces are evident after the proper paints and varnishes are employed.

broken by large doorways and so cut up by windows—which must be heavily curtained to give the necessary privacy—that it is impossible to introduce only the very small pictures on its walls. These are out of place with the wide gaping opening, the rest of the room shows.

There is a wide doorway just beyond the open bookshelves, which are repeated beyond the doorway while the windows are placed on each of the remaining two walls. The room is cheerful and makes an excellent family room. In restoring the old home, this room was retained with changes only in decorations, addition of wide doorway and built-in cases. All the exposed wood which had once been an old ivory finish, was renewed to suggest that treatment by the application of the S-W Old Dutch Enamel White, tinted to Ivory with First Quality Oil Color Raw Sienna. As just an ivory shade was desired, little color was added. The Old Dutch Enamel produced a hard but smooth finish, while all the defects were eliminated by the under-coats of S-W Flat-Tone White. Three were used here, but two are often sufficient on an old surface. The light wood finish changed the room from a somber dismal place to one of cheer and wholesomeness.

It was at once seen that strenuous refinishing of the old floor was necessary. It was decided to use S-W Floorlac Light Oak, even though the owners had no previous experience with this material. It is, however, proving satisfactory from both the service and color standpoint. The Light Oak is light, but not so light that every defect in the old surface is prominent. Later on, $\frac{3}{8}$ -inch oak flooring will be laid over the old surface, and this finished with three coats of the transparent floor varnish, S-W Mar-not. This will retain the color of the wood, heighten the effect of its grain and produce a durable surface.

The walls and ceiling were first covered with a heavy prepared wall canvas to strengthen the old plaster as well as cover up several defects. These surfaces were then painted with S-W Flat-Tone Cream and this material as a flat oil-paint, is the only satisfactory finish for the canvas covering. Two coats produced an excellent finish and were sufficient for the ceiling, but an additional coat of paint was applied to the wall to give

it a richer appearance and produce the blended effect possible with the System Finishes. Glaze Color, Madras Lake, reduced with Glazing Liquid to the proper brushing consistency, was applied over the ground coat of Cream Flat-Tone. A portion of the glaze mixture was reduced with additional liquid to give a lighter shade and this was applied to the upper portion of the wall while the darker was blended into this and used for the lower portion. This graduation of color from light to dark apparently increased the height of the low ceiling, while the warm yellow tone gave the room a cozy appearance, even though it is most simply furnished. The reds in the mahogany furniture and that of the brick used for the fireplace, give just the required contrast to the wall and woodwork without destroying the color balance.

This color treatment of ivory, yellow and red with just a few touches of green, dull blue and rose as introduced by the upholstered chair and the Oriental rugs, would be desirable in the modern living-room of the colonial or cottage type.

"We cannot arrest sunsets nor carve mountains, but we may turn every home, if we choose, into a picture which shall be no counterfeit, but the true and perfect image of life indeed."—*Ruskin*.

"The beautiful is the suitable."—*Jean Francois Millet*.

The Floor

HAVE you ever tried to varnish a floor, or in fact, any surface? You have probably watched others change a flat, uninteresting surface into a bright, almost mirror-like one, blending the varnish as each little patch of surface is colored by the firm, even brush-stroke, until the whole surface is covered and the coating is one unbroken shiny film, and have found the operation extremely fascinating.

If your floors need revarnishing, the Fall is the best time to do the work. It is not so hot that it will be uncomfortable, and while the house is being put to rights for Winter, arrangements



for shifting the furniture from one room to another can be easily made to permit the varnish to dry thoroughly. You can do one room at a time and at your convenience. You can secure a finish that will give you the best results possible over the present surface and will not involve any difficult operation.

The old floor is not the only one that requires attention. Often a new floor is sadly neglected and the varnish allowed to wear down beyond repair. Never allow the new floor to wear down below the first varnish-coat. When the wood becomes discolored, either scraping and then entire refinishing is required or a colored varnish necessary. It is therefore advisable to revarnish the floor, even though it may not appear as if such a process were necessary. Apply a coat of S-W Mar-not Varnish brushing it out well.

This dries with a hard elastic surface and with a gloss. Rub down, if a dull finish is desired, with pumice-stone and oil after the varnish-coat is thoroughly dry. Should the floor you are planning to refinish show worn and bare spots, purchase S-W Floorlac Varnish either in Light Oak or Dark Oak and apply the same. As this is a colored varnish, it covers up the defects in the surface and gives excellent results. A coat of the Floorlac clear should be applied over the Floorlac in color selected. More

likely than not, the varnish over the entire surface is very thin, and the two coats will just bring the surface up to the standard.

The very old floor that may look beyond repair can be satisfactorily finished with the same materials as just recommended, but a coat of S-W Floorlac Ground should first be applied to form a good, even, fairly light-colored surface for the Floorlac. The application of the Floorlac over such a surface gives just a suggestion of graining. This is sufficient and far more desirable than the effect produced with the rather difficult graining process.

The varnish gives new life and lustre to the wood surface as well as the proper protection against wear. It should, however, be applied only to surfaces that are prepared for its application. Have the surface clean and thoroughly dry. Sandpaper any rough spots and allow plenty of time for thorough drying of varnish before surface is subjected to use.

Long, even brush-strokes with the grain of the wood as the illustration shows, are necessary, and three or four stripes the length of the floor should be covered at one time, beginning at the far end of the room, and applying the varnish always from side to side until the entire floor is covered, and one has worked his way out of the room.

The window-sills are always subjected to hard usage during the Summer. Windows are left open and it rains in. Shades or awnings are left up and the scorching sun beats down upon the wet surface. These and other actions not only remove the varnish, but wear down the wood. Only very little effort is necessary to keep the sills in good condition so that there is absolutely no excuse for unsightly ones in the home.

Sandpaper the surface lightly and apply a coat of S-W Kopal Varnish. This will stand severe exposure, but as with other preservative materials, renewing is occasionally required.

If the previous surface showed the rubbed treatment, rub the revarnished window-sills to a dull surface with pumice-stone to keep the same effect as the remaining wood. If the woodwork is stained, there is all the more reason for frequently varnishing the surface to prevent harm to the stain.

Complete specifications for finishing any kind of wood surface will be furnished by the Decorative Department.

A Practical Schoolroom Scientifically Decorated

See Back Cover

THERE is little need of discussing the schoolroom, as illustrated on the back cover. It is at once seen that the room combines the three factors essential in every schoolroom—good light, proper decorations and inspiration. The windows are furnished with the necessary shades so that the light can be subdued when necessary, while the two sets of windows, flood the room with air and sunshine, both essential for the best development of mind and body.

The wall decoration, as the specifications indicate, give the light cheerful appearance to the room, and produces a surface finish that can be frequently washed. The interior is thus kept healthful and sanitary. The bit of Nature which the pupils and the teacher have introduced, affords inspiration to the active child mind, for they can not but help look upward and outward as they watch the leaves turn to the light and the plant lift itself by its own effort.

We should use every means to have the schoolrooms in which our children are now receiving such excellent training, finished and decorated along the most modern, scientific lines.

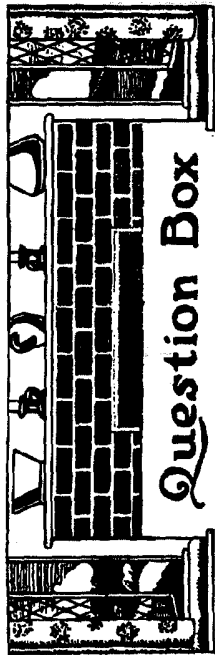
Specifications

Ceiling and Drip or Cove—S-W Flat-Tone Cream
Upper Wall—S-W Flat-Tone Old Gold
Woodwork—S-W Handcraft Stain Brown Oak
Floors—Finished with S-W Oil Stain Light Oak, followed by two coats of S-W Mar-not

Volume Three Bound

The calls for Bound Volume III were so numerous that we have only been able to fill the regular orders. We are now prepared to supply without delay, the bound volume at the same price as formerly, fifty cents. The little volume is bound neatly in brown cloth, with its title, *The Home Decorator*, imprinted in gold.

THE HOME DECORATOR



Note—Conducted for the purpose of helping our subscribers in the decoration and care of their homes. If the question requires a long answer, we will write you. Address the Editor.

Question—Mrs. N. O., Ohio: Suggest a suitable finish for an old walnut chest of drawers to be used with Bird's-eye Maple?
Answer—Finish in an ivory enamel tone which combines well with Bird's-eye Maple. Sandpaper present surface lightly, apply a coat of S-W Enamel Ground and follow with two or more coats as may be necessary, of S-W Enamel Ivory. Apply the enamel thinly, and allow each coat to dry out thoroughly before applying the succeeding coat.

Question—R. S., Massachusetts: Advise what material to use to stain reed art baskets in browns, greens, etc.?

Answer—Use S-W Handcraft Stain, brushing same on with a soft brush after the reed has thoroughly dried. Brush on well in and outside. Or the stain could be put in a comparatively shallow dish and the basket slowly revolved in the stain covering each portion of it. This method is more suitable for the small sizes of baskets where it is inconvenient to brush the stain onto the inner side. The stain dries dry in a short time, and as the material is made up in all the wood shades, including four browns, four greens, two grays as well as the Antwerp, Early English and Mahogany, the various styles of baskets can be appropriately colored and made suitable for use with any furniture or set of furnishings. At the present a dull gray is popular. The Weathered Oak gives the right shade. No other finish but the stain is necessary. This dries flat and will stand washing.

Style Ornament

BEFORE we proceed with the study of the styles, we want to give our readers an idea of the relation of the various kinds of ornament, one to the other. We are planning to touch upon many of the more important ones, and to unravel the thread which runs through all, from the Egyptian down to the Modern or present-day form of decorating.

The Egyptian, as the oldest style, directed the path of the other styles to the embellishment of properly constructed buildings, to the intercourse with Nature, and to the use of color as an important factor in decoration. Some of the styles held to these principles without deviations, others disregarded one or the other, and yet through it all, there is a reaching after a style of building and decorating that is characteristic of each people.

We cannot determine through how many stages the Egyptian art developed till it reached its perfection, so that more criticism is possible in the other styles where the growth and decline can be historically traced. The height of the power of the nation marks the height of its art, so that historians point to the decline of the art as an indication to the immediate decline of power.

With the invasion of the Western nations, Egyptian art was gradually assimilated by the Persians, who in turn were conquered by the Greeks, whose art finally influenced that of the Romans. The Assyrian and Babylonian art are not unlike Persian or late Egyptian, and can be placed from 3000 B. C. to 500 B. C. There is then from the Persian an overlapping of the Greek into the Roman bringing this down to A. D. 300, at which time Christianity, introduced by Constantine, changed the style of Roman art. The name Byzantine was given to the altered art when the capitol was removed from Rome to Byzantium. Out of this grew the Romanesque which developed in its own way in Italy, France and Germany, and was finally replaced in the Thirteenth Century by the Gothic. The Arabian can be placed at the Seventh Century, while the Moorish produced the best buildings in Spain during the Thirteenth and Fourteenth Centuries.

The rebirth after a period of inactivity produced the Renaissance, which covers the time from 1420, the early Renaissance, to 1590, the late. The height of the Renaissance can be placed at about 1500. Out of this grew the German, French and Italian. At the decline of this style in these countries, separate distinct national styles were developed, such as the Empire, Elizabethan, down through Georgian into the Colonial, etc., of our own country. Styles were influenced by geographical, political, religious and social conditions.

Decorative Design

THE Arabian and Moorish styles are so closely allied that many authorities designate Moorish as late Arabian. This is not an illogical plan, as the foundation of both styles is the same, although the gradual development of each has produced widely different types.

Arabian

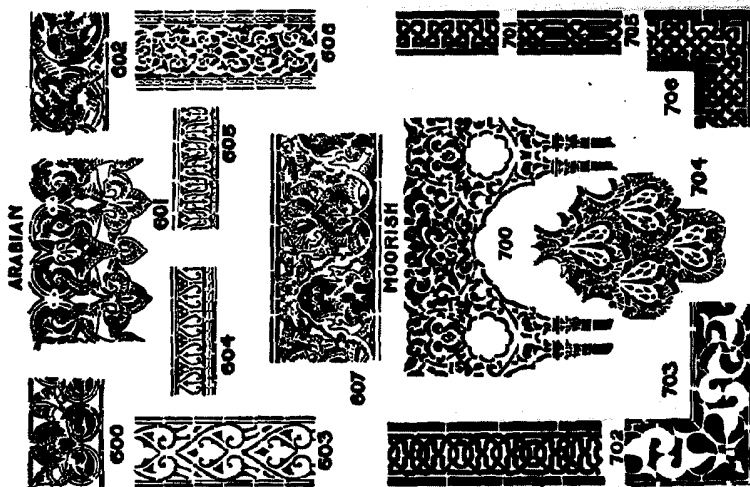
The Arabian was brought into existence about the Seventh Century, A. D., under Mahomet. Late Roman, Byzantine and Persian principles, characteristics and *motifs* were adopted, and so used as to produce the Arabian. The development was gradual, but its influence spread to Persia, India, Egypt, and finally to Spain, where, in the later period it developed into the Moorish.

Arabian architecture was internal, rather than external, as the buildings were erected about an inner open court, the walls facing this being elaborately decorated as well as artistically constructed. The exterior presented an uninteresting expanse of high walls, irregularly pierced by small windows.

Pillars and arches were the chief architectural features of the interior. There were three distinct types of the latter, but the pillars were of no definite proportion or style. In the Egyptian countries, the Arabian developed the slightly pointed arch built along the rigid Egyptian lines, from which several authorities believe the pure Gothic arch was derived. In Persia and India, we find the Arabian arch of the horseshoe type with sides bulging, characteristic in a way of the voluptuous habits of these peoples, while in Spain the arch is delicately curved and pointed, a pleasing modification of the other two. The pillars supporting these

arches were squat and heavy, or slender and graceful, irrespective of arches.

The inner walls or those of the court were pierced by many arches often touching each other, to which the rich and lavish decorations were applied. The decoration itself, as will be seen from the stencils shown, was a fantastic rendition of spots and arabesques arranged to follow the lines of growth in Nature. The design filled the space, but did not crowd, and all portions of it can be traced back to the parent stem. The Persian gave to the Arabian an air of elegance, while the old Egyptian colors, red, blue and gold or yellow, were much used. How-



Moorish and Arabian designs
from our Stencil Catalog

ever, in the Arabian and Moorish, an attractive iridescent effect is secured by the use of these three colors, since the design breaks up the large surface into so many small divisions. Therefore, no one color stands out prominently.

Since the Mahomedan religion forbade the use of human and animal forms, the natural flora alone entered into the design and decoration.

Moorish

The Moorish or later Arabian can be placed in the Fourteenth Century, and the best examples of this are found in Spain, the Alhambra at Granada, illustrating the perfection of the Moorish art. In addition to the features mentioned in the Arabian, inscriptions were used, which added greatly to the general beauty. The Moorish, as well as the Arabian, lacked symbolism, and therefore is not considered as beautiful as the other styles where the whole development was based upon this one characteristic.

The mosaics which had played an important part in Roman decoration were used in this style, but special coloring was employed, keeping them characteristically Arabian and Moorish. By comparing plates of Roman, Byzantine, Arabian and Moorish, one can readily trace the same general plan of the pattern, but as one author puts it, the same idea is conveyed to us as in four different languages through four different sounds. The secondary rather than the primary colors were used in the treatment of the mosaic, since the floor surface came in close contact with the vision. The primary colors as in the Egyptian were placed on the upper portions of walls, blending into the more neutral tints for dados and floors.

The same principles that were common to all styles were followed, yet many consider no work as wonderful as the Moorish. The intricacies of the mosaic borders and all-over patterns are marvelous.

As the arrangement of colors in the Arabian has been determined by color truths, blue always predominates, for harmony, according to old principles which are still followed, is produced by three parts yellow, five parts red and eight parts blue.

On a moulded surface, red, which is a strong, warm color, was used in the depths; blue in the shadows and gold or yellow

on the surface exposed to the light. Purple, green and orange, the secondary colors, were used in like proportions for dados, floors, etc. Color was used to assist in form. As in the Egyptian, Nature was represented rather than copied.

In the architecture, the Moorish used the straight walls, broken with small windows, but these were capped with domes, following the same form as the arch. The interior walls received all the decoration. It was the aim to decorate all construction, not to construct decoration, and this same rule should be followed in modern work. The decoration must always be subservient to construction. In the Moorish, all the lines that were introduced in the decoration were necessary; none can be omitted without destroying the balance, rhythm and harmony.

In construction, as well as decoration, the harmony of three lines, straight, angular and curved is followed. As there can be no beauty without repose, harsh breaks in line and color were avoided, but a continuous movement produced through radiation.

We are prepared to give suggestions regarding the application of these style decorations to the modern interior. Our Decorative Department will submit diagram elevations in color for any room in the home or public building.

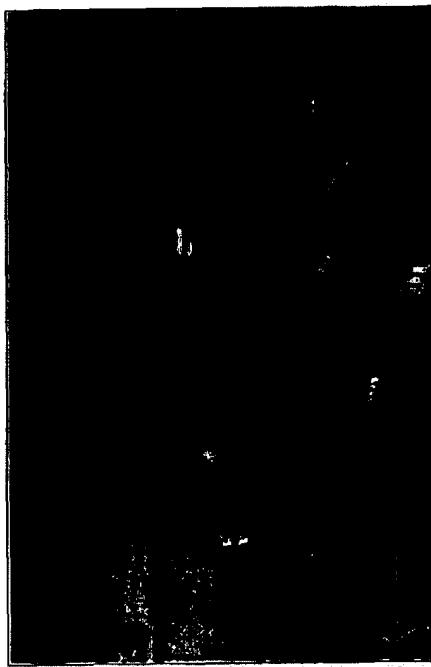
In the Schoolroom

AS IN the modern home where the architectural construction and general building plans demand the use of modern finishing materials for all exposed surfaces, so in the modern schoolroom finishes are being used that are ideal from the scientific, theoretic and sanitary standpoint.

We want, however, to give just a few suggestions that will be of service to those who may in some way be connected or interested in the betterment of the old type schoolhouse and schoolroom. To a certain extent, the same principles as are required for house decoration can be applied when considering suitable finishes for the school, although the problem is not so complicated, consisting merely in the proper finishing of the plaster ceiling and wall above the blackboard. In the offices, corridors, hall, kindergarten-rooms, etc., wider opportunities for decorative principles will be found. These require little dis-

cussion in this article, as the type of school being considered, is rarely so complete.

Only sanitary, healthful and modern decoration of a permanent nature capable of frequent cleaning and giving protection, beauty and constructive qualities, should be permitted. In addition the finish should be soft and velvet-like, so as to reflect and diffuse light in a way easiest to the eyes of the inmates of the room. S-W Flat-Tone meets these many requirements, and school boards are favorably considering this oil-paint for school decoration. Even though most schoolrooms are now well lighted, it is best to select light colors for the walls, and essential to use light tints for the ceiling. The black of the blackboards which occupy a prominent portion of the wall space, tends to contract even the large-size room. It is well known that red is the exciting color, that blue is depressing, that green and gray are restful and that white, yellow and the ivory or cream, are the strong reflecting colors. It is readily seen that



A suitable color-scheme for a room of this nature would be Flat-Tone Cream for the ceiling and drop, Old Gold for the upper walls and Buff Stone for the plaster dado.

blue and red should, therefore, be avoided in school decoration. The grays and the greens are good, but are used to such an extent that they almost become depressing, or are at least suggestive of somberness. The tans and brown are good in a schoolroom, inasmuch as they are of the middle tone and still have enough of the warm quality as well as the reflecting properties, to make them suitable for a portion of the schoolroom walls. The light greens are very good, but should not show decided raw tones. As all the colors of the Flat-Tone are neutralized to some extent, the schoolroom as well as the study or library in the home, decorated with the same, will have that quality of repose as well as the necessary scientific and healthful requirements. A neat dignified color effect is necessary. Yearly school cleaning would not be amiss and is as necessary as housecleaning. Surfaces that are painted can be kept clean at little expense. The excessive sum heretofore expended in "centennial" cleaning, could be distributed through the years, and the schoolroom never allowed to arouse unfavorable comments from parents or visitors.

Garden Hints for September

Transplant young plants of Hollyhocks, Foxglove, Sweet William and Clove Pink before September 20th, or leave undisturbed till Spring.

Do not move hardy Crysanthemums. These should be transplanted in early Spring.

Transplant your box-grown perennials to the garden by the middle of the month, to give them a good start before frost. Mulch later with straw to protect against sudden changes of weather.

Evergreens can be set out now giving them plenty of moisture. The sun should never shine directly on the roots of the evergreen, so that a dark day is best, unless the roots can be protected some way until covered with earth.

Plant Peonies now. Start a bed of perennial phloxes. Buy the single plants of several varieties, as they multiply quickly. The phlox can be made to bloom all Summer, by pinching off a part of the plant in the early Summer.

Selecting Pictures for the Schoolroom

CHARLES CAFFIN in his "Child's Guide to Pictures" illustrates beautifully the power of pictures to stir the feeling of the child, suggesting the necessity of surrounding him with those pictures that will inspire and arouse the passions to the best in life. Perceiving that one of his little friends—and he has a host of them—gave a photograph of a picture the place of honor in her room, he asked her why she had done so? "Because I liked it," was her prompt reply. "But why do you like it?" he further questioned. "Oh, I don't know why, but I just like it." Just so. Long before the child has any idea that there may be some particular reason for liking a picture, he is unconsciously impressed by the story it may tell or his feelings are stirred in some inexpressible way.

Surrounded in their young days with good works of the best artists, the boys and girls always test other work by the standard of the good with which they are familiar.

Here are some of the pictures taken from a list carefully prepared by the *School Arts Magazine*, that should be used in the schoolroom. It will be helpful in selecting pictures for the home as well.

In the lower grades:

The Age of Innocence—By Reynolds.
Feeding Her Birds—By Millet.
Interior of a Cottage—By Israels.
The Balloon—By Dupre.
Little Samuel—By Reynolds.
Caritas—By Thayer.

In the middle grades:

Sistine Madonna—By Raphael.
Pied Piper of Hamelin—By Kaulbach.
Little Rose—By Whistler.
The Shepherdess—By Lerolle.
Autumn—By Mauve.
Song of the Lark—By Brelon.
The Gleaners—By Millet.
The Oath of Knighthood—By Abbey.

In the 6th, 7th and 8th grades:

Sir Galahad—By Watts.
The Sower—By Millet.
Reading from Homer—By Alma-Tadema.
Fighting Tenebris—By Turner.
Golden Staircase—By Burne-Jones.
The Mill—By Rembrandt.
Madonna of the Shop—By Dagnan-Bouveret.
Medfield Meadows—By Inness.