

and in spite of the marvellous workmanship and delicate handling of the minutest detail, one wearies of the surfeit of ornament and longs for a plain surface somewhere. The original pieces of the best craftsmen of this period are worth many thousands, but are barely found, except in museums.

The period of Louis XVI shows a return to straight lines and greater simplicity of decoration. Ornament for the sake of ornament alone is entirely lacking, but the greatest care is given to perfection of detail and the laws of proportion, which had almost been lost in the former reign, were never violated. Fluted columns were a distinguishing feature of this period. They appeared in the legs of chairs and tables, and in the form of pilasters in the cabinets.

The Empire period, which followed this closely, had a marked effect on the colonial style of a later day. The gilt furniture of the former periods was entirely discarded, and most of the pieces were made of solid mahogany with decorations of gilt and bronze. The motives for decoration were borrowed from the Greek and Roman. The Empire designs inclined to be clumsy and heavy, in strong contrast to the slender, graceful shapes of former periods.

The influence of French designs on English decoration is perhaps most markedly shown in the work of Chippendale, whose book on cabinet-making was published about the middle of the eighteenth century. Many of the characteristics of the Louis XIV and Louis XV furniture appear in his work, which was seldom entirely original, but was cleverly adapted from the work of other craftsmen,—so cleverly, indeed, that under his handling it grows to be his own, the Dutch, French, and Chinese all lending him material for his designs. Unlike the preceding periods, the names of a few men now stand out prominently as the originators of a new style, all tending in the same direction, yet diversified by the individual genius of each designer. Chippendale was the first of these and he was followed by the Adam Brothers, Hepplewhite and Sheraton. The original work of these men brings extremely high prices, but modern reproductions, when found in good wood and showing honest workmanship, are quite as beautiful, though lacking the charm of antiquity. The most of these designs are suitable to the ordinary home, and no later style has shown greater merit, or so well combined graceful, well-proportioned lines and beauty and dignity of ornament. Characteristic of Chippendale's work are the acanthus, rococo and ribbon designs, borrowed from the French, and, later, Chinese fretwork with dragons, monkeys and pagoda tops, his ornament usually taking the form of carving. The bow line of the back of his chairs is one of the sure ways of detecting

shaped, oval or heart shaped racks were extremely graceful in construction, but sometimes lacked strength; the legs were slender, square and tapering and frequently decorated with an inlay of the bell flower. His sideboards have either straight or curving fronts, slender tapering legs with spade feet, and frequently the bell-flower inlay. Damask and leather he used most frequently for upholstery, and these were invariably fastened on with brass-headed nails arranged in designs. The influence of the Adam Brothers is shown in his work, his ornamentation being usually of classic design and showing extreme simplicity.

Sheraton is considered to have given us some of the most beautiful furniture designs in existence. He published five



ELIZABETHAN PERIOD

books on cabinet making, illustrated with his models, and these were widely copied throughout the country, so even in the antique furniture it requires an expert to detect a real Sheraton; but it is only the few that are interested in these costly pieces of furniture, and the really important fact is that his designs were preserved and are still being reproduced with much of their original grace and charm. Simplicity and utility were the keynotes of Sheraton's style, which in many respects resembled Hepplewhite's. His chairs were characterized by square rather than round back and horizontal bar across the back near the seat which gave greater strength. The Sheraton sideboards have a convex corner, while Hepplewhite's were always concave. Sheraton decorated with both carving and inlay, and was fond of light delicate colors. White or gold chairs, with dainty satin upholstery, were among his favorites in drawing-room designs.

Colonial furniture, as its name suggests, is an adaptation of the varying English and French styles to the needs of a new country. Dignity, simplicity, breadth and utter lack of ornament are its chief characteristics. The influence of the eighteenth century designers and of the Empire period is strongly felt but simplified to suit the spacious rooms of country houses where wealth did not abound, but all the refined tastes of an older country were brought to aid in building up beautiful homes in the new. Colonial furniture has much to recommend it for present use, particularly for country homes where the rooms are large and airy, where every window has its attractive view, and flowers are to be had in abundance. Here little is needed in the way of ornament, and simple beautiful lines will give the best effect.

Around the House

Sometimes one desires to change the air of a room in, as it were, double quick time. Then the plan is to open the window wide, and to open the door and to swing it backwards and forwards very quickly, making it serve as a sort of fan.

To cure earache, warm a little salad oil to milk heat and drop it from a spoon into the ear. Another remedy is to roast an onion in the coals and take out the centre, put the fire point of this into the ear and let it remain several hours.

To prolong the life of window cords they should be dusted and rubbed with a well-greased rag. The snapping of cords is caused by friction, and they are further weakened by sun and weather. The greasing makes them pliable and prolongs their usefulness.

Should the knob come off the lid of a pan or kettle, a screw should be slipped through the hole with the head to the inside of the lid, and a cork screwed on to the protruding end. This will make a knob that will not get hot, and that can be easily removed when dirty.



Madam—Are You Serving Your Family Steamed Beans or Baked Beans?

BEANS that are merely steamed and boiled *cannot* possess the enticing flavor that *baking* gives.

It is real oven-baking that develops the rich, appetizing aroma which greets you the moment a tin of Heinz Baked Beans is opened.

—And good! There never were beans more delicious since New England's famous bean-pot first gave up its savory contents. They conform to the standard set for all the

57 Varieties

Every Heinz Baked Bean is baked through and through—every particle made tender—mouth-melting.

Topped with tender strips of choicest pork and permeated with Heinz pure Tomato Sauce—all the zest and flavor of real tomatoes—caught the instant the luscious, red-ripe fruit is picked from the vines.

Heinz Baked Beans (Oven-Baked)

And Heinz Baked Beans contain far less water than boiled and steamed beans—far more of strength-building elements.

There are four kinds of
Heinz Baked Beans

Heinz Baked Beans With
Pork and Tomato Sauce

Heinz Plain Baked Pork
and Beans (Without
Tomato Sauce)

Heinz Vegetarian Baked
Beans (Without Pork)

Heinz Baked Red Kidney
Beans.

All good grocers sell Heinz Baked Beans under our guarantee to refund full purchase price if you are not satisfied. Try also our India Relish, Peanut Butter, Olives, Olive Oil, Tomato Soup, Vinegars, Preserves, etc.



H. J. Heinz Company—57 Varieties

Member of Association for the Promotion of Purity in Foods



COLONIAL DESIGN

his models, and in his early work we find the bandy-leg with ball and claw-foot, which may be distinguished from the same style of the Queen Anne period by its carved acanthus or shell. He loved bright colors and his walls and ceilings were done in studio with gilded or colored panelled effects in French rococo, or covered with papers in gay French or Chinese patterns.

The Adam Brothers looked upon Chippendale's fantastic designs with disfavor. Their work shows a fine reserve in the use of ornament, the delicate carving or inlay of satinwood being offset with a large proportion of plain surface. Their style is adopted from the pure classic of the Greek and Italian with a succession of French influence, and is characterized by a use of straight rather than curving lines.

Hepplewhite's chairs, tables and sideboards show the principal types of his work. His chairs with their shield-