

**Master Furniture Makers.**  
SHERATON, CHIPPENDALE AND HEPPLEWHITE.

The three most famous English furniture makers, Thomas Sheraton, Thomas Chippendale, and George Hepplewhite, were contemporaries of the brothers Adam, perhaps the most famous British architects, and it is a remarkable fact that no portraits exist of any of them.

Sheraton was born at Stockton-on-Tees in 1751. He received practically no education, but taught himself drawing and geometry. This early learning shows itself throughout his work, as all his furniture was constructed on mathematical lines, in the same way as an engineer builds a bridge or tunnel. It was as a religious writer that Sheraton first came before the public. He was a zealous Baptist, and the first work he published was a religious tract, "A Scriptural Illustration of the Doctrine of Regeneration."

**Lived and Died in Poverty.**

Apprenticed to a cabinet-maker in his home town, he came to London and settled in Soho. In 1780 he started to publish a series of pamphlets on furniture design, and in 1791 he published his famous work, "The Cabinet-Maker and Upholsterer's Drawing Book." The year before his death he issued another work, "Discourse on the Character of Love as Love." All his publications were financial failures, and he lived and died in poverty, leaving his wife and children almost destitute in a house in Broad Street, Soho.

Thomas Chippendale was a native of Worcester. He came to London, and in 1752 he described himself as "cabinet-maker and upholsterer, of 60, St. Martin's Lane." Little is known about him, but he had such a great influence in his trade that ignorant people ascribe all the furniture of his date to him. In the same year as he came to London the first edition of his "Gentleman and Cabinet-Maker's Director" appeared. In 1760 he was elected a member of the Society of Arts.

**The Claw and Ball Foot.**

George Hepplewhite was apprenticed to a cabinet-maker in Gillow, Lancaster, and, later, moved to London and set up business in St. Giles, Cripplegate. He like his brother cabinet-makers, wrote a handbook, "The Cabinet-Maker and Upholsterer's Guide," which appeared in 1788.

The work of these three men differs in good deal. Chippendale's, though as severe in ornamentation, than that of the other two, was more elaborate in design. It was very elaborate and delicate, but lacked the necessary architectonic feeling. He introduced into English furniture the "cabriole leg," the "claw and ball foot" of oriental use, and the "rococo leg" with the curled or hooped foot. The outstanding characteristics of his furniture are its solidity, and construction was always his first consideration.

**Believer in Utility.**

Sheraton would have nothing to do with such designs as the "rococo" leg, and was a great advocate of severe taste in cabinet-making. Sheraton furniture is known by its square tapering legs, its severe lines, and its quiet ornamentation. A common characteristic of it is a square-necked pediment surmounting the cornice. Sheraton relied almost entirely on marqueterie for ornamentation, and he held that ornamentation should, at all times, give way to utility, and believed that the lines of the construction of any piece of furniture, if made soundly and well, were signs of beauty. His doctrine in his work was that "successful simplicity is harder and more worthy of achievement than the highest development of Louis Quinze superfluity."

**"Harlequin" Furniture.**

Sheraton was, incidentally, the inventor of combined furniture, sometimes called "harlequin" furniture, and he made many queer combinations, such as a library table capable of a step-ladder for getting at the books on high shelves. He also liked to get a sphinx or a lion or some beast carved on somewhere on each bit of furniture. Hepplewhite furniture is difficult to pick out, and it is said that there is no piece at present existing that can be definitely said to be his work or his design. However, the characteristic of Hepplewhite furniture is lightness, delicacy, and grace. Chairs seemed to have been his great feature, and many of the most modern chairs designed from his style.—John of London's Weekly.



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**Tragedy of Kitchener**

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A popular legend, or what remained of it, has been shattered by Lord Escher's revealing book, "The Tragedy of Lord Kitchener." At the beginning of the war the instinct of hero-worship settled on Kitchener with a wonderful unanimity. It was the glamo of K. of K. of the Sudan and South Africa that dazzled the public eye, but Lord Escher says that only Kitchener himself knew that the passage of time had left its corroding traces. He was put in charge of the ship, but the navigation was beyond him. In what appeared to his countrymen a mid-career of fame he himself became suddenly aware that the golden bowl was broken. He was "unreceptive to new ideas, disinclined to adopt new methods which he himself did not originate, slow to take advantage of the experience of lesser men." Afflicted with this rigid mental equipment he was called upon to confront circumstances amazing in their fluidity.

The most distressing thing at the outset to Kitchener, who had been accustomed to issue written orders even for such operations as those in the Sudan, was the compulsion to work with a Cabinet of twenty-three. Some of them learned to fear him, some detested him, and others to dis-

trust him. Lord Escher gives a pathetic picture of him in Paris on his way to Gallipoli in November, 1915, conscious that many hoped he would not return. He spoke with tears in his eyes of the dislike felt for him by his colleagues; adding, "Asquith is my only friend." When told that an eminent member of the Cabinet had complained that he was wanting in candour and was fond of "Oriental methods," Kitchener replied humbly: "Yes, I suppose it is so; but I am an old man and I cannot change my habits—it is too late." Serious, indeed, are the faults imputed to him in Lord Escher's book. He was found ignorant of army organisation, indifferent to War Office regulations, and knew nothing of the Territorial

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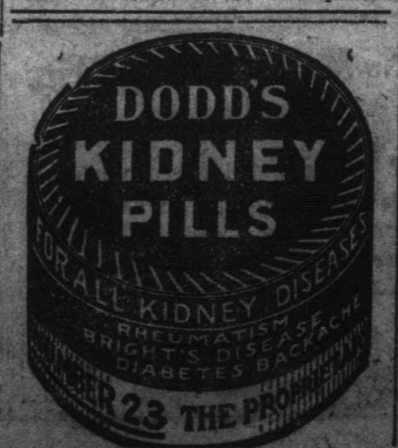
Force, its organization or origin. When the army was praying for shells he convinced himself, though not his colleagues, that the clamor was exaggerated and wantonly factious. He was unaware of the high mental tension at the front, and one might find, at the hall of York House, where he lived, littered with tapestries and bric-a-brac rejected or bought for the house at Broom's, where he was fated not to live and for which he had an old-age fever of acquiring things.

Lord Escher was in the political and official circle that guarded the secret of Kitchener's decadence from the public, so that, as he himself complained, they might continue to use his name while depriving him of his authority. For Kitchener's name was a mighty asset—it helped to raise great armies; and the confidence of the masses in him did not fluctuate. Another supreme service he rendered was his display of backbone in Sir John French's hour of weakness in 1914. Lord Escher's book is founded on his correspondence and a journal which recorded events as they happened, and these he intends to seal up and give to the British Museum, to be opened in sixty years. He does well to paint Kitchener's portrait while his contemporaries are alive and while there is the opportunity to convict the writer of error if he is open to attack. It is a disheartening book; it is not pleasant to discover that a popular "hero" had the

proverbial feet of clay. But the interests of truth are paramount.

**American Attack on Mad Pictures.**

Considerable stir has been caused in the art world by the publication in the New York Herald and several other newspapers of various cities of a remarkable denunciation from an anonymous committee of works of certain modern painters of "advanced" schools. These are condemned as the work of "degenerates" and "neurotic egomaniacs styling themselves worshippers of Satan, the god of ugliness." The immediate object of the attack are the trustees of the Metropolitan



Museum of Art, New York, where there is now an exhibition of a collection of works of the modernistic schools.

The writers of the manifesto describe some of the Metropolitan pictures as "degenerate and identical in respect to visual derangement with the drawings of insane people in asylums." One entitled "Girl Arranging Her Chemise" they characterize as "vulgar in subject, ugly in face and form, weird in colour."

In some respects, the manifesto continues, the modernistic movement is part of a Bolshevistic campaign to "break down law and order and to destroy the entire social system." Another aspect is that of Satanism, which cult "appeals to a limited number of European painters, mostly men of no talent and handicapped by talents of heredity or acquired insanity. To this class the cult of the ugly and obscene becomes the prime stimulus of their work."

Many pictures exhibit another form of mania—the impulse to mutilate the human body, "of which," the document adds, "there are numerous cases revealed in criminal medical annals." It concludes by quoting the discussion of a recent meeting of the American Art Alliance, when Dr. W. E. Wadsworth, a leading American physician, is reported to have said that, studying the work of modernistic artists, he came to the conclusion that the works represented those ghastly lessons of the

mind and body which usually land people in asylums."

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