



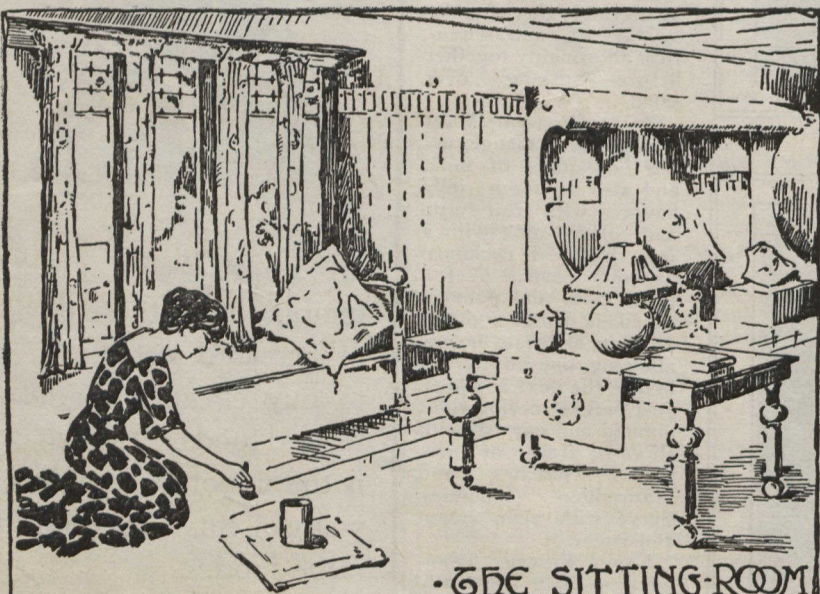
NA-DRU-CO ROYAL ROSE TALCUM POWDER

THE dainty embodiment of the queenly rose's fragrance. Made of best Italian Talc, ground to impalpable fineness, to which are added soothing, healing, antiseptic ingredients, Na-Dru-Co Royal Rose Talcum Powder keeps the skin soft, comfortable, healthy and beautiful. It is a toilet delight.

25c. a tin, at your Druggist's—
or write for free sample to

NATIONAL DRUG AND CHEMICAL CO.
OF CANADA, LIMITED, - MONTREAL.

192



THE SITTING-ROOM

ANYTHING AMISS?

We refer to your sitting-room—the room you live in most—the "Show" room of your house. Is the floor worn in places? The wainscoting scratched? Table and chair legs marred? Picture frames a little shabby?



will restore the original finish, and it is so easy to apply. It dries overnight, and is made in eight shades, and clear. Also Silver and Gold, flat and gloss White and flat and gloss Black. It works wonders on any kind of wood. Send for our booklet the "Dainty Decorator," it gives you a better idea of what can be done with "LACQUERET." Cans contain full Imperial measure. Ask your dealer. Don't accept a substitute.

INTERNATIONAL VARNISH CO.
LIMITED

TORONTO

WINNIPEG

Largest in the world and first to establish definite standards of quality

G-98



By JESSIE E. RORKE

Period Furniture

THE tendency in modern cabinet making to turn to the designs of the early periods and produce furniture that is either a copy of these models or has been made with the same lines and style of ornament as a base of its design makes it of interest to glance back over the different periods and notice their distinctive designs and the different influences which affected them. We find the various English and French and the colonial periods all represented in the furniture of to-day, and each with strongly marked characteristics which may be distinguished at a glance if one is familiar with the historical development of interior decoration.

In England but little advance had been made in the decoration of the home and its furnishings before the Tudor period. Whatever beauty was to be found in the furnishings of an earlier time was attained almost entirely by their simplicity of form and appropriateness for their purpose, and any ornamentation partook of the same characteristics—as the long bolts and hinges of the Gothic. But the effect of the Renaissance, which was influencing every form of art on the continent, could not fail to be felt in England as well, and during the reigns of the early Tudors ornament became more important, and inlaid work and carving began to appear. This tendency greatly increased during the reign of Henry VII. The splendor and magnificence of the Field of the Cloth of Gold fired the whole English court with a desire to emulate their French hosts, and much that they had seen abroad was introduced into England on their return. These borrowed styles, which show a mingling of Italian, French and Flemish influence, became decidedly more English under Elizabeth, the terms Early Renaissance and Elizabethan being practically synonymous.

Original furniture of the Elizabethan period is almost priceless, but good reproductions are fairly plentiful. Furniture of this period is best suited to large spacious rooms and simple and dignified surroundings. Only massive types could be appropriate in houses where the living room was a great hall forming the central room of the house, and in many cases rising straight to the roof without any intervening story. One end of this room led to the kitchen and servants' quarters, while from the other the grand staircase was reached. This led to the great chamber which was used as a reception room and was the forerunner of our modern drawing-room. As might be expected, we find the furniture designed for such rooms as these always simple and strong in design, though sometimes most elaborately ornamented. The staircase of the time offers a good example of this: in the form it was little more than a step-ladder, but in some cases it would be almost covered with a rare carving. Wood-panelling was the favorite method of wall decoration; sometimes the whole wall was treated in this way—or the panelling might reach only a portion of the distance up, the remainder being decorated with costly tapestries.

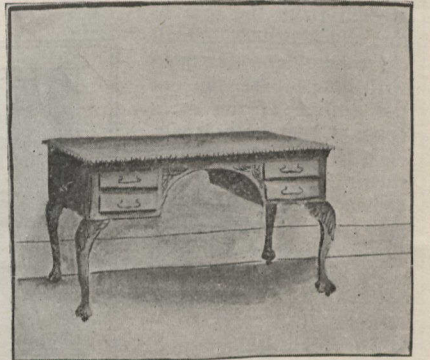
The panelled wall is also characteristic of the Jacobean period, but is distinguished by the "rising" panel which replaced the sunken panel of the Elizabethan. Tapestries were still used and the deeply set windows with their small diamond panes had many cushions. The spiral leg found in cupboards, chairs, and chests of drawers is one of the distinctive features of Jacobean furniture. In the finest types the spirals were hand-carved. Elevated cupboards on high supports were also typical. With the introduction of walnut during this period veneer and inlay began to supersede carving. The use of cane, too, became popular at this time.

With the closing of the Jacobean period and the coming of William of Orange, the best ideas of the craftsmen of Holland were brought into England but it was not until Queen Anne's reign that the Dutch and English de-

signs became amalgamated, and it is from her that the period takes its name. The effect of this Dutch influence was to produce greater simplicity of ornament with beauty of workmanship and design. Many of the types of this period are well suited to the small and unpretentious home. All parts of the furniture were made lighter and more graceful. Chairs began to be shaped to fit the human figure instead of being rectangular, and the easy chair appeared for the first time. The typical Queen Anne chair has round shoulders, long unshaped back, and a seat that is wider at the front than at the back. The cabriole leg succeeded the spiral and is one of the pronounced features of the period. Marquetry became the most popular form of ornament.

During the latter part of this period religious persecution in France drove hundreds of skilled workmen to the neighboring countries, and the influence of French designs began to be felt. This influence continued throughout the eighteenth century, and while the excesses of the French period were avoided, its effect was to bring new charm and grace to the English designs.

Much of the French furniture is very beautiful, but much, too, is exactly the reverse. Its complicated rococo and bewildering variety of curves required the handling of a master, and, in other hands, gave opportunity for concealing poor construction and quality



CHIPPENDALE DESIGN

of material beneath masses of ornament that in itself became far from artistic. The same may be said of modern reproductions. Only a well-filled purse should be brought to this selection, as the elaborate carving and the lavish use of gilt and bronze in this style of furniture makes a cheap imitation with any good qualities whatever an impossibility. One must remember, too, that this furniture was designed for costly and elegant surroundings, and only rich rugs and tapestries with extremely decorative effects seem to be in keeping.

The period of Louis XIII corresponds with the Jacobean period in England, and has many of the same characteristics. The walls were hung with tapestries, the ceilings were heavily beamed, and the fireplaces and furniture were massive and richly carved. The upholstery and draperies were of the richest materials, and the use of much gold embroideries and gold fringe brightened the dull interiors.

The period of Louis XIV is characterized by striking effects with generous but not too lavish decoration. A combination of both straight and curved lines gave a feeling of grace and strength, which was very desirable. Carving and gilding became very popular at this time, and the dull tapestries of the former period were succeeded by gay colors and panels of gilt and white marble. The latter designs of this period are well suited to a formal, stately drawing room.

The rococo or shell ornament, which had begun to appear in the latter part of Louis XIV's reign, is the chief characteristic of the following period. Colors became light and brilliant, straight lines were entirely lost, and everything was lacquered, painted or gilded. The general style of the furniture was dainty, graceful and pleasing, but there was no reserve, no restraint,