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“THE STUDIO”

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YEAR-BOOK

OF DECORATIVE ART

1906

F 386



LONDON, PARIS, NEW YORK
OFFICES OF “THE STUDIO”



~~inw. L. 15283~~

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PREFATORY NOTE

HITHERTO no systematic endeavour appears to have been made to meet the needs of that ever increasing section of the public who take an interest in the application of art to the decoration and general equipment of their homes by placing before them periodically a comprehensive survey of current achievements in this direction. From its commencement, some thirteen years ago, *THE STUDIO* has month by month devoted a considerable portion of its space to applied art in its manifold forms, and especially to those departments of it which are concerned with the arrangement and appointments of private houses; but the need of a more systematic and concentrated treatment has impressed the Editor with the desirability of preparing annually a volume in which it shall be treated throughout its entire range, apart from the numerous other art topics of which *THE STUDIO* takes cognisance. With this end in view *THE STUDIO YEAR-BOOK OF DECORATIVE ART* has been launched.

Practical utility being the primary function of this work, the Editor has, in selecting the designs illustrated, kept in view the requirements of those who, with varying taste in the matter of style, may be led to consult it as a serviceable guide in all the subjects with which it deals. Excess in ornamentation and extreme eccentricities of form have been excluded as being inconsistent with the true principles of decoration; and in the case of objects of use due consideration has been given to such details of shape and material as affect their suitability for the purposes intended. To stimulate interest in the art of decoration among designers, and especially among the younger men and women who are devoting themselves to applied art as a profession, a series of four competitions is announced on one of the pages of the advertisements, with prizes amounting in the aggregate to over eighty pounds. The results of these competitions will be duly announced in the pages of the *THE STUDIO*, and such of the designs as may be found suitable will be illustrated in the second volume of the *YEAR-BOOK*.

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"THE STUDIO" YEAR-BOOK

ON THE INTERIOR ARRANGEMENT AND DECORATION OF THE HOUSE.

THE subject of Furnishing and Decoration cannot fail to be of wide-reaching and real interest, for there

everyone confronted with the problems of furnishing and beautifying the home.

It might, perhaps, have been well to start with the initial question of the selection of the house itself; but the matter is one which opens out so wide a range as to be beyond the scope of the present work, and it must therefore be taken for granted that the house is already a fixed quantity and unchangeable.

Now in order to ensure that whatever scheme of decoration shall have been determined upon may, when once begun, be carried through without interruption and not be spoilt nor have to be undone and commenced all over again, it is of the utmost importance that certain preliminary matters be attended to and put into order at the outset. Not only must any structural alterations contemplated, such as knocking through walls to insert fresh doors



ENTRANCE HALL

DESIGNED BY H. E. CLIFFORD,
ARCHITECT

are few people to whom furnishing does not become of practical import at some period or other of their life, fewer still to whom the question of redecorating is not a matter of periodic recurrence. And yet it is scarcely too much to say that the average householder, when the necessity arises, is very much at a loss how to proceed. No apology, therefore, is needed for treating the subject, nor for attempting to formulate some of the guiding principles which should be of service to



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Interior Arrangement and Decoration



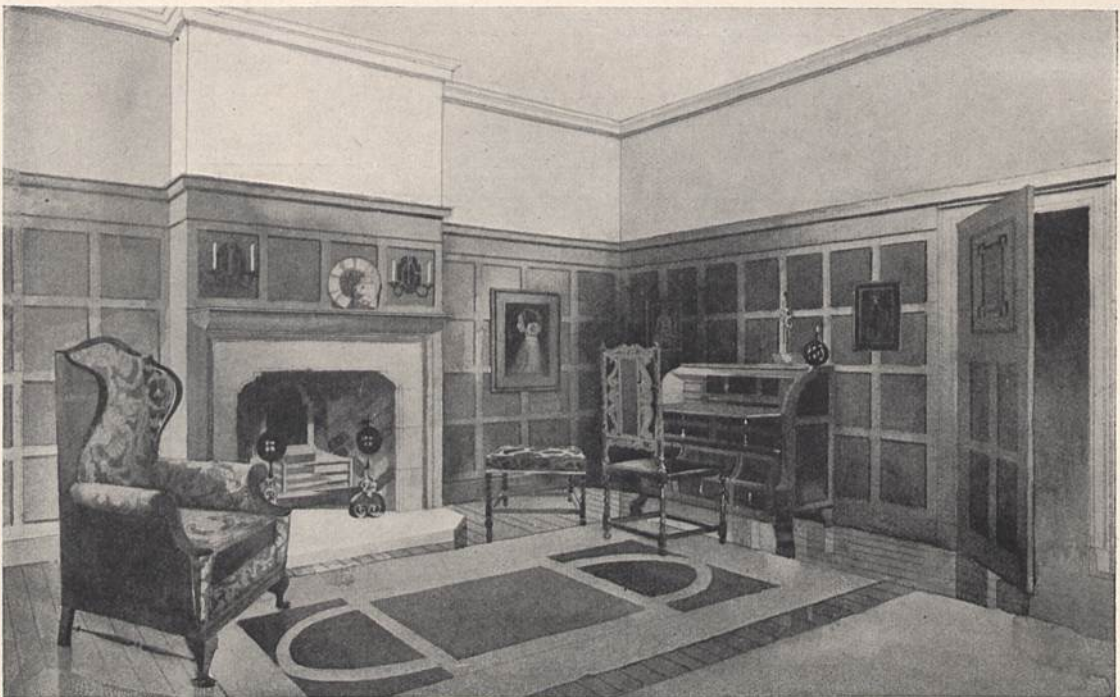
ENTRANCE HALL

DESIGNED BY J. HENRY SELLERS, ARCHITECT

must all be planned and disposed of before the decorator's task begins. For, suppose a house is taken and the intending occupier chance to be rash enough to have accepted the agent's assurance that everything is just as it ought to be, the work of decorating proceeds, until something is discovered to be wrong—it may be an inadequate drain-trap, improperly secured joints or taps, the kitchen boiler defective, or some other evil more obscure. The consequence is that the wet leaks through, and, if it is not checked in time, the place may be flooded. In the case of a flat the tenant underneath is like to be the

or windows, be effected, but other indispensable details, such as the fixing of pipes for water supply, the drainage, and the artificial lighting—to say nothing of bell-wires and telephones—

chief sufferer; and, perhaps, costly litigation for damages may result. In the other event the decoration may be ruined or the work arrested until the source of the mischief has been traced



ENTRANCE HALL

DESIGNED AND EXECUTED
BY WARINGS, LONDON



Photo, Bolas, London

ENTRANCE HALL. DESIGNED BY
BREWERTON & SHEPHERD, ARCHITECTS

Interior Arrangement and Decoration



ENTRANCE HALL

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BY LIBERTY & CO., LTD.

cannot possibly compose with any decorations whatever upon which it may be intruded.

And now as to actual schemes of decoration, the chief requirements of a dwelling-place, it will not be disputed, are restfulness and comfort. It follows, then, that the satisfactory room is that which embodies the qualities most conducive to this end. And, firstly, as to colour: much research has of recent years been devoted to experiments for demonstrating the immense physical effect of

and remedied. All this is a comparatively simple affair, if detected and dealt with in the first instance; and that at a fraction of the trouble and expense involved by subsequent operations.

This is not the place to discuss the respective merits of various systems of drainage; but among the first conditions of a house is that it be fit to live in from the sanitary point of view. If this be neglected it will infallibly demand attention sooner or later, and much inconvenience arise from the necessary opening of walls, pulling up of floors and the general disarrangement thereby entailed; while the decorations cannot escape more or less serious damage in the process. And as to artificial lighting, whether by gas or by electricity, it is necessary that the whole scheme should be carefully thought out and arranged for accordingly, and the walls plugged and made good before any decoration of wall-surfaces is attempted. The common practice, for instance, of installing electric light with surface wires, clumsily masked by the usual tell-tale, machine-ribbed moulding, is about as disfiguring and unsatisfactory an expedient as could well be conceived, and such that

colour and the different effects produced by different colours and degrees of light upon all forms of organic life, from the lowest to the highest, from growing plants upwards. In the case of human beings the effect produced mentally exceeds, if anything, the mere physical effect. It is hardly possible, therefore, to overrate the importance of the colour scheme in decoration, as affecting the health and happiness of those who may be exposed to its influence. In general the proper mean is attained by that which is cheerful without being gaudy, and quiet without being sombre. In the selection of colours, again, the aspect of any given



ENTRANCE HALL OF A
COUNTRY HOUSE

DESIGNED BY W. H. DAVIES
EXECUTED BY MAPLE & CO., LTD.





Photo Bolas, London

RECEPTION HALL. DESIGNED
BY BASIL SLADE, F.R.I.B.A.

Interior Arrangement and Decoration



ENTRANCE HALL

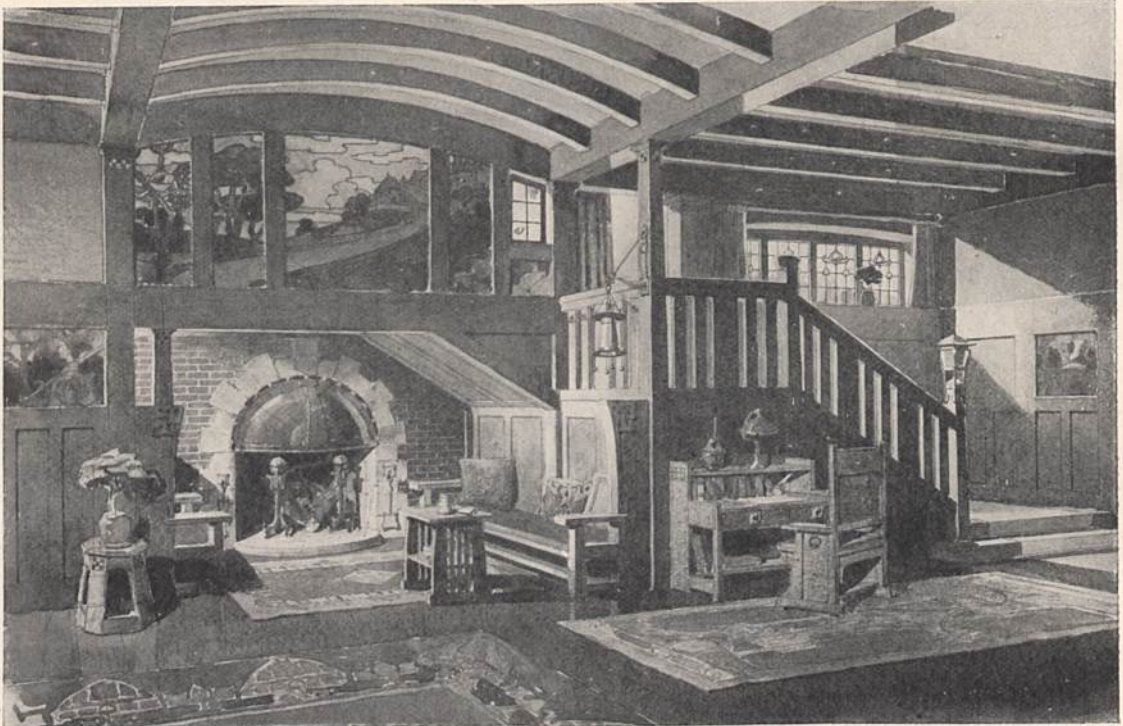
DESIGNED BY W. FLOCKHART, F.R.I.B.A.
EXECUTED BY J. S. HENRY, LTD.

the more sunless quarters. Ground floor rooms in narrow streets, where opposite houses conduce to deaden the light, require brightening as far as possible; while rooms in open spaces, particularly in the country, in general admit a comparatively subdued colour scheme. Moreover, in the latter case, if green be chosen, care should be taken that it should be nothing approaching to a vivid aniline that would clash by juxtaposition with the rich, but always harmoniously blended, hues of surrounding nature.

As to colour and form in ornament, the balance should be struck between that which is neither too

room should, of course, be taken into account. Thus, one with a southern or western aspect does not require such warm tones as do rooms that face

strange on the one hand, nor yet dull and commonplace on the other. Monotony is wearisome and depressing, while eccentricity or excessively violent



ENTRANCE HALL

DESIGNED BY LEONARD F. WYBURD



ENTRANCE HALL DESIGNED BY JOHN NISBET, ARCHITECT

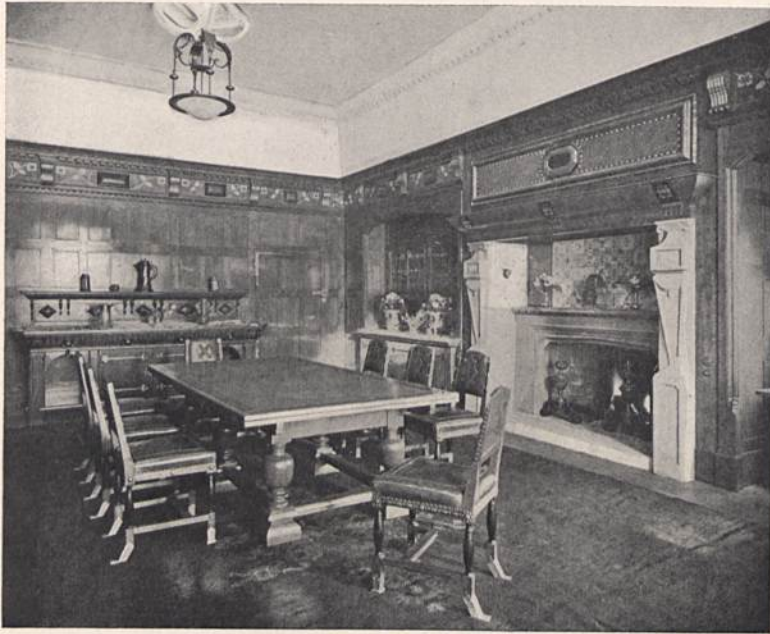




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CORRIDOR. DESIGNED BY
JOHN BELCHER, A.R.A., P.R.I.B.A.

Interior Arrangement and Decoration



DINING ROOM

DESIGNED BY W. FLOCKHART, F.R.I.B.A.
EXECUTED BY J. S. HENRY, LTD.

contrast shocks and startles. That which provides a gentle stimulus to the imagination is agreeable; anything beyond this is apt to become an annoyance. Over-severity has the effect of repelling, while what is too lavish savours of vulgarity and ostentation.

And next, as to proportions. In small rooms, since their tendency is to give a sense of cramped and dwarfed space, an arrangement that shall counteract this impression and shall increase their apparent size is usually an improvement. Whereas large rooms, if they be very vast, are apt to give a sense of vacancy and loneliness. Therefore (except indeed in cases where they be intended for public purposes) they may sometimes be made to look smaller than they really are, without loss, at any rate, if indeed the process be not rather a positive advantage. Messrs. Liberty's design (p. 16) for an angle end in a dining-

room is a case in point. Here is a large, L-shaped room, of no less than fifteen feet in height. The scheme of decoration includes, as shown, a structural angle, large enough to occupy the entire area of the wing of the room, the upper part being turned into a chamber, somewhat after the manner of a musicians' gallery, approached at the left by a stairway.

But proportion is not a question merely of regulating the sub-divisions of spaces; it is one also of the correct amount respectively of ornamented and plain surfaces that go to make up the most pleasing sum-total result.

This is a point which does not always receive the attention it deserves. The tendency in decorating is to err rather on the side of overdoing than of over-severity. Even with a limited purse the temptation seems to be to make the biggest show for one's money, at the expense of quality, not that of quantity. But it should be borne in



DINING ROOM IN FUMED OAK

DESIGNED AND EXECUTED
BY WYLIE & LOCHHEAD, LTD.



DINING ROOM DESIGNED BY JOHN NISBET, ARCHITECT





HALL AND STAIRCASE. DESIGNED AND EXECUTED BY JOHN ORR & SONS

Interior Arrangement and Decoration



DINING ROOM

DESIGNED BY H. E. CLIFFORD, ARCHITECT

mind that any object which has its surface decorated all over, whether it be a little box covered with chip-carving, or a whole room ornamented from floor to ceiling, is not nearly so telling as if part only were embellished and the other part left plain for contrast. Herein consists the art of proportion, in determining exactly the due relationship between reticence and enrichment that shall cause the latter to be appreciated at its full value. Costliness and elaboration demand a foil for their appraisal; without it they are virtually wasted.

In practice the natural order is to deal first with ceilings and walls, with their applied decoration and fixtures, before the movable objects of furniture. It is thence convenient to adopt the same sequence in this article. One invariable condition to be observed of interior wall-surfaces is, that they keep their place as back-

grounds for humankind, and for the furniture and other objects requisite for human needs. Walls, in a word, should never be allowed to obtrude themselves into greater prominence than strictly belongs to things accessory and subordinate.

The full number of horizontal divisions that a wall will admit are five—viz., to enumerate them from the top downward, cornice, frieze, filling, dado, and skirting. Of these the first and last may be regarded as fairly constant, while of the remainder it is rather exceptional to find more than two, the dado having fallen out of favour for years past.

But there are instances

where, as in the case of the morning-room (p. 22) by Messrs. Goodyer, an effective subdivision may be produced by deepening the upper band and thus making a space that might, with about equal justice, be described as a frieze or as a filling, with a high dado (in this case panelled)



DINING ROOM

DESIGNED BY EDGAR WOOD, A.R. I.B.A.



INGLE RECESS. DESIGNED AND
EXECUTED BY GOODYERS

Interior Arrangement and Decoration



DINING ROOM

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

to the height of the room. It is, however, in general not a safe plan to run a horizontal division of the wall-space midway, nor even nearly midway, between the floor and the ceiling. It is a device that is almost certain to diminish the height of the room, without adding anything to its attractiveness from the æsthetic point of view.

Of the various alternative methods of occupying the wall surface, *e.g.*, with tapestry or other textiles; leather; stencilling or painting; distemper or white-wash; paper hangings,

below. If the proportions of this particular arrangement are somewhat unusual, at least it is one which has the merit of adding seemingly

colour-printed or embossed; plaster-relief; wood-panelling, in whole or in part; the majority, in some form or other, are exemplified in the accompanying



INGLE END OF A DINING ROOM

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



DINING ROOM DESIGNED AND EXECUTED BY LIBERTY & CO. LTD.



Interior Arrangement and Decoration



DINING ROOM

DESIGNED AND EXECUTED
BY BARTHOLOMEW & FLETCHER

as well as a deep frieze of moulded plaster relief, carried out by means of moulds impressed by hand; a plan which admits, it is scarcely necessary to state, far greater freedom and variation than is possible in the case of embossed decorations, mechanically rolled out by the yard.

In the oak-panelled dining-hall for a country house (p. 19), designed by Mr. Cecil Millar, there is a frieze of plaster, modelled and coloured, with heraldic devices. This is a phase of ornament which at one time occupied a far more prominent place than it

illustrations. Thus, two views (p. 33) are given of an interior designed by Mr. C. R. Ashbee, architect, in which textile wall-hangings, together with grey inlaid oak and polished blue panelling, are shown,

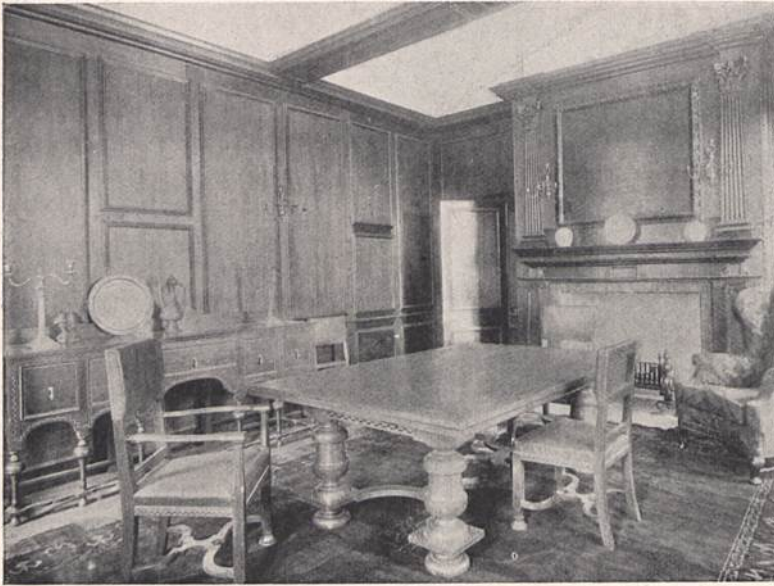
does at the present day. It is no mere archaism, however; for, rightly understood, heraldry is a language capable of expressing, in exact terms, the record of a family's fortunes and alliances;



END OF THE DINING HALL OF A COUNTRY HOUSE

DESIGNED BY CECIL MILLAR

Interior Arrangement and Decoration



DINING ROOM

DESIGNED AND EXECUTED BY
WARING & GILLOW, LTD., MANCHESTER

Spanish leather, chiefly blue and gilt, is figured on the walls of the dining-room, already mentioned (p. 16), by Messrs. Liberty, where it is banded and nailed in position. But genuine old Spanish leather is rare and costly, and the majority of householders would have, therefore, to content themselves with a cheaper substitute, which may be found in Japanese leather-paper and similar materials manufactured in this country. Again, in the dining-room designed by Mr. Leonard Wyburd, illustrated later on, the frieze decoration is carried out in plain leather, studded with bronze nails. Green

and, as such alone, it is a pity that it should be allowed to fall into neglect. But its decorative properties are so rich and so manifold that heraldry would repay greatly extended cultivation and development in the sphere of ornamental design.

morocco leather, surmounted by a frieze of beaten copper, is introduced with good effect for lining the walls of a billiard-room (p. 50), designed by Mr. C. J. Harold Cooper, architect.

Another kind of treatment, effective yet simple,



DINING ROOM OF A COUNTRY HOUSE

DESIGNED AND EXECUTED
BY WARINGS, LONDON



Photo, Bolas, London

DUTCH ROOM. DESIGNED AND
EXECUTED BY STORY & CO.

Interior Arrangement and Decoration



LIBRARY

DESIGNED BY H. E. CLIFFORD, ARCHITECT

occurs in the hall (p. 6) designed by Mr. W. Flockhart, F.R.I.B.A., for Messrs. J. S. Henry, where the walls are hung with self-coloured canvas or "Arras cloth," as it is sometimes called, divided into rectangular panels by the frankly disposed lines of nails which serve to fasten the canvas in its place. The ideal textile for wall hangings is, no doubt, hand-woven tapestry, such as was in old times associated with the high looms of Arras or Brussels, or such as the magnificent series, which, in our own day, was produced by Messrs. Morris & Co. for Mr. D'Arcy's house, Stanmore Hall. Fortunate, however, beyond the average are they who can afford the luxury of such costly appointments. None, it must be owned, of the base, machine-made products, of which a certain number find their way hither from the Continent, are worthy of serious consideration. No one who has seen and appreciated genuine handmade tapestry could possibly be satisfied with these paltry counterfeits. Two cartoons for

of substantial comfort and a finished appearance to any room, quite apart from the presence of any movable furniture that it may contain. Indeed, in a wainscotted room one may, without detriment, dispense with all but the minimum of furniture positively required for use. The original outlay entailed by wood panelling is necessarily greater than that of papering, distempering, hanging with textiles and

embroidered wall hangings, designed by Mr. H. Dearle, a clever disciple of the late William Morris, are reproduced later on in this book.

But, after all, for practical purposes nothing can surpass wood panelling, or, as it was named from the particular kind of oak of which originally it used to be made, wainscoting. Take the case of a house, no matter where it be, of which some rooms are panelled and others not, and compare the effect of the two modes of treatment. It will at once be evident that wainscoting of itself gives a sense



MORNING ROOM

DESIGNED AND EXECUTED BY GOODYERS



DINING ROOM DESIGNED AND EXECUTED BY WARINGS, LONDON.



Interior Arrangement and Decoration



MUSIC ROOM

DESIGNED AND EXECUTED
BY WARINGS, LONDON

the cheapest, as it is also, to speak generally, the handsomest form of interior wall decoration in existence.

A number of the accompanying illustrations show oak panelling, among which it seems almost invidious to particularise. Attention, however, may be directed to a somewhat elaborate scheme (p. 10) designed by Mr. W. Flockhart, F.R.I.B.A., in which the oak is stained to a very dark green tint, the upper band, immediately below the white frieze, being enriched with inlay of ebony and pewter, a distinct departure from formal historic precedent. The two en-

other varieties of treatment that might be named; but the majority of these require to be renewed at more or less frequently recurring intervals, whereas wood panelling, especially that which is constructed of good, sound oak, lasts for centuries; and, instead of deteriorating or growing shabbier, improves in tone with age, and is, therefore, in the long run

trance halls by Mr. Sellers, and Messrs. Waring respectively (p. 2) contain wainscotting in rectangular divisions; while the morning-room (p. 22) by Messrs. Goodyer shows a still simpler form, with long planks for panelling. Other examples of oak wainscotting are to be seen in Messrs. Warings' music-room (p. 25), and in Mr. W. H. Davies'



DRAWING ROOM

DESIGNED BY H. E. CLIFFORD, ARCHITECT

Interior Arrangement and Decoration



CORNER OF A MORNING ROOM

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

entrance-hall for a country house, which was carried out by Messrs. Maple (p. 4).

The hall staircase, being an indispensable feature in every house, other than a bungalow on one floor, ought to receive more attention from the decorator than is often the case. In the hall (p. 4) by Messrs. Liberty, the newel-posts at the foot of the stairs are carried up to join the woodwork above, and so form a sort of open screen which gives the staircase a structural and architectural appearance that is too usually wanting. In this hall the oak-panelling is only carried up so far from the floor as to form a dado; the filling being of a rich-toned green, culminating in a frieze of embossed material. A somewhat similar arrangement occurs in the white

wood staircase by Messrs. John Orr & Sons (p. 13), where the newels of the lower stage form piers to carry the arches underneath the landing. The walls of this hall and the soffits of the arches are panelled to match.

Again, the effect of a somewhat low wainscot is shown in the large billiard-room (p. 50) designed by Mr. J. D. Webster, F.R.I.B.A., of Sheffield. The panelling is of crown Austrian oak, fumed and polished; while the pilasters, cornice and ceiling are executed in fibrous plaster in high relief.

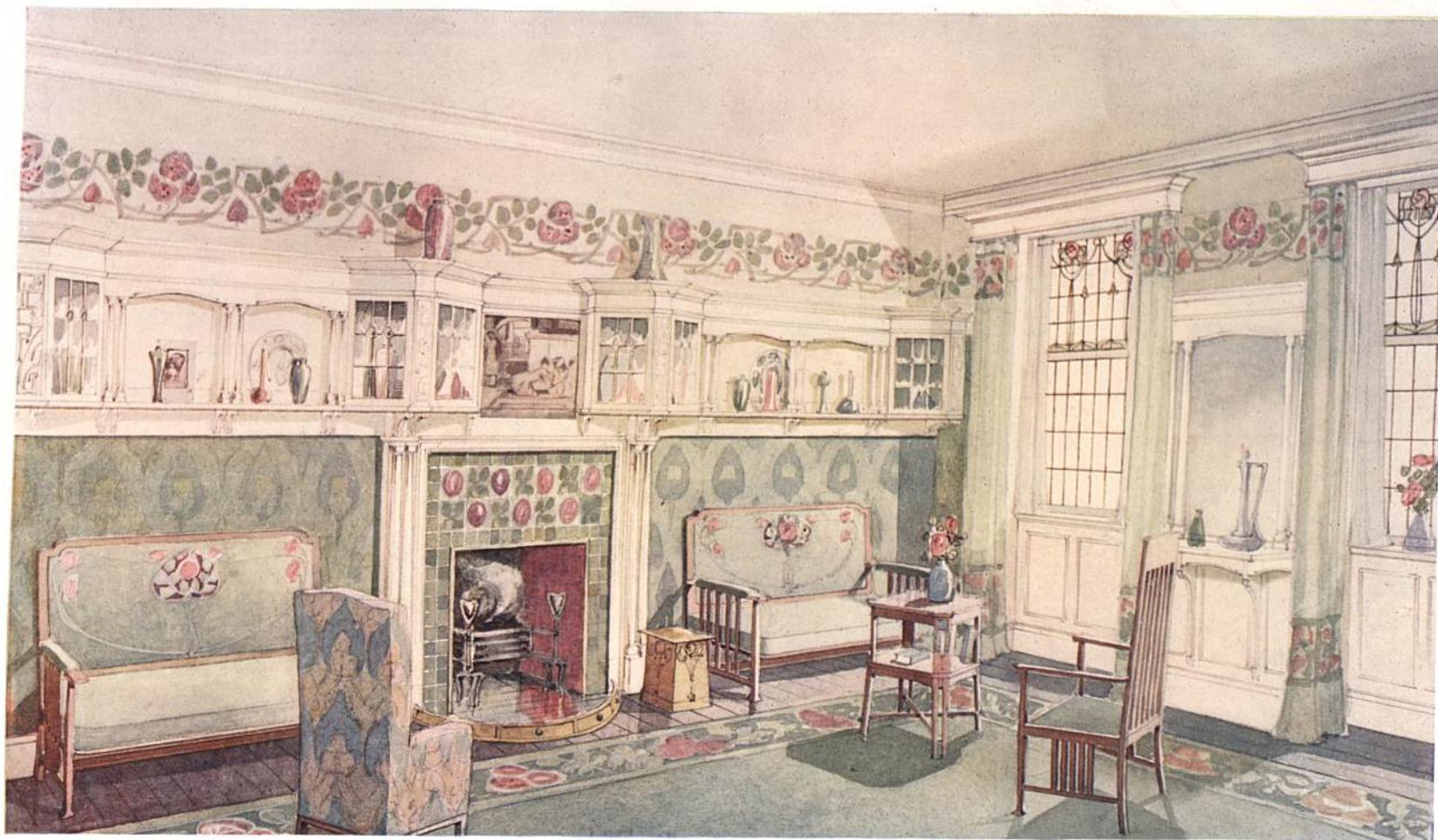
Another work by Messrs. Liberty (p. 16) represents a dining-room carried out in a free rendering of Elizabethan style. The oak-panelling, as compared with the last example, is higher, rising up as it does to the bottom of the frieze. It is broken at intervals by wooden pilasters, the line of the ornament intersecting the frieze and meeting the moulded ribs of the ceiling in such a way as to have the appearance of bracket supports. The whole arrangement gives the effect of a careful and coherent scheme of decoration.

However different in detail, the same root-idea of structural formation underlies the design of the Dutch room (p. 21) by Messrs. Story & Co.



LIBRARY

DESIGNED AND EXECUTED BY GOODYERS



DRAWING ROOM DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



Interior Arrangement and Decoration



DRAWING ROOM

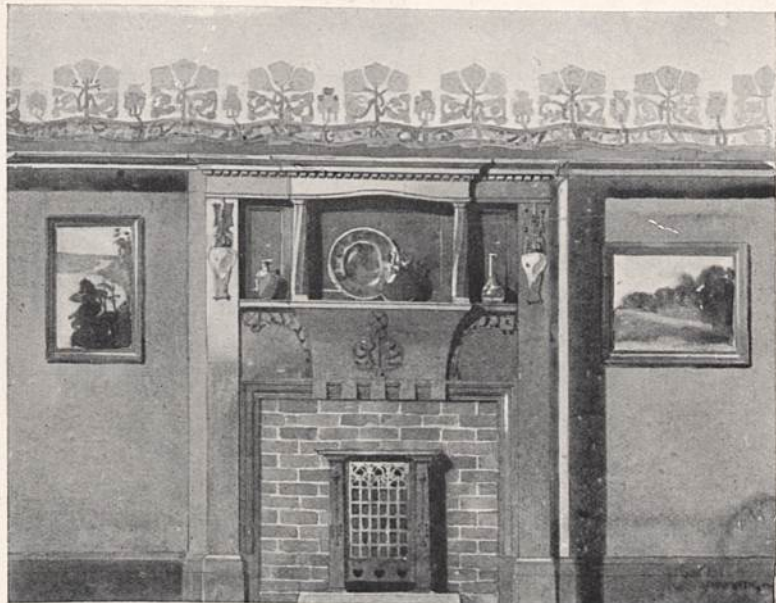
DESIGNED AND EXECUTED BY
WARING & GILLOW, LTD., MANCHESTER

The uprights are carried through the high paneling, across the plain frieze space, into the cornice, which, like the rest of the woodwork, is of oak. There is something very picturesque about this design, with the simple, brick-faced fireplace, the quaint furniture, and the antique window-shutters, mounted with characteristic metal hinges and ornaments.

Another picturesque example is Messrs. Goodyer's inglerecess (p. 15), with polygonal columns for supports, oak wall-panelling and a deep frieze of wall-paper.

The handsome effect of high-panelling in oak is again shown in the hall (p. 3) and in the billiard-room (p. 49) at Wingfield, Bournemouth, designed by Messrs. Brewerton & Shep-

herd. The billiard-room, being fitted up with book-cases, is meant to serve also as a library. The



MORNING ROOM IN FUMED OAK

DESIGNED BY
LEONARD F. WYBURD

Interior Arrangement and Decoration



MUSIC ROOM

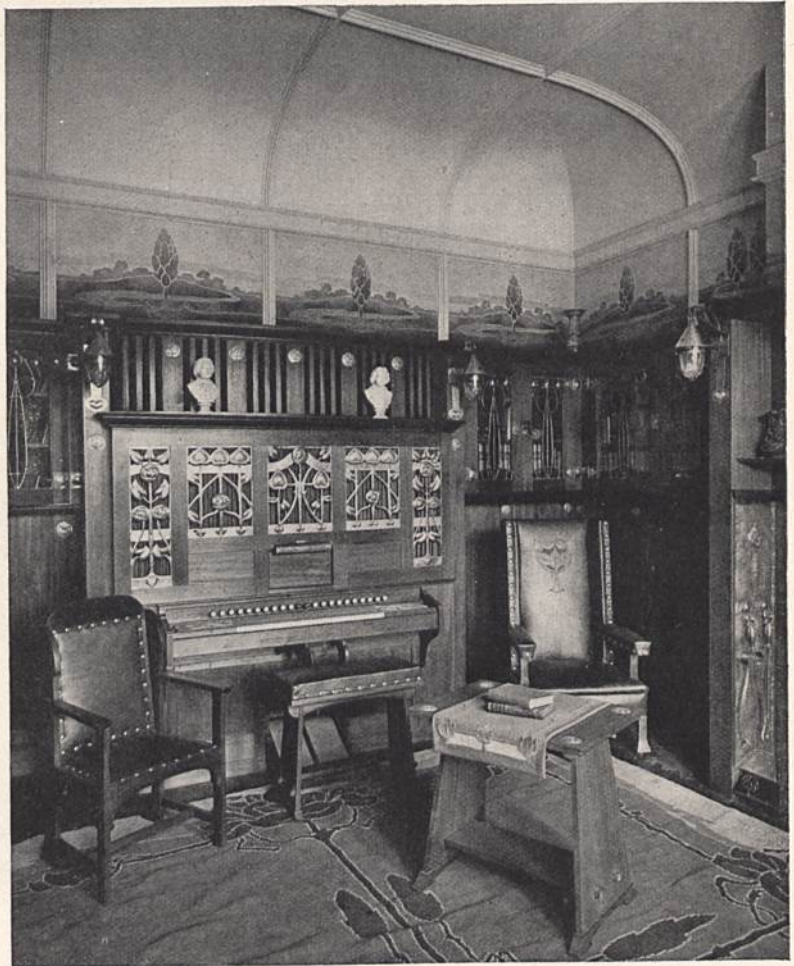
DESIGNED AND EXECUTED BY GOODYERS

Mahogany or some other valuable wood may be selected, but the employment of inferior woods affords occasion to stain or, better still, to paint up to any scheme of colouring that may be desired. For this purpose an almost universal favourite is white or a cream-white tint, since neither of these will ever clash, but both are tolerably safe to harmonise with nearly every possible variety of movables. In many rooms in town houses and otherwise ill-lighted situations, where oak or colour would be too dark, white is, of course, invaluable.

In striking contrast to

large bay window on the left adds an important factor to the general decorative appearance of the room.

Three examples show the effect of oak panelling from cornice to floor—viz., a hall (p. 2) by Mr. J. Henry Sellers, architect, in which the woodwork is pleasantly contrasted with a considerable expanse of Cippolino and Devonshire marbles in the fireplace; and a Jacobean dining-room of fumed oak (p. 10) by Messrs. Wylie & Lochhead; and, lastly, in another dining-room, in early Georgian style (p. 20), by Messrs. Waring & Gillow, where the ample wall-space was designed, it should be observed, for the display of family portraits. In this instance the oak was simply waxed and left in the natural colour of the wood. But oak panelling, even if kept quite light, does not satisfy all tastes.



MUSIC ROOM

DESIGNED AND EXECUTED BY GOODYERS



DRAWING ROOM DESIGNED BY JOHN NISBET, ARCHITECT



Interior Arrangement and Decoration



DRAWING ROOM

DESIGNED BY C. R. ASHBEE, ARCHITECT
EXECUTED BY THE GUILD OF HANDICRAFT, LTD.

the oak rooms already mentioned is a dining-room (p. 17) designed by Messrs. Liberty, in which the white-painted panelling, together with the mahogany furniture, go to make up a thoroughly consistent and considered decoration, based upon, but not by any means slavishly copied from, the style of the brothers Adam. The twin columns, introduced at intervals in the wall panelling, find their counterpart in the sideboard back, and are also again repeated in the legs of the sideboard and of the table. White, pale greens and mauve, and, in the furniture, a rich tone inclining to deep violet rather than to the logwood red which furniture-makers seem generally to prefer to stain their mahogany, combine to produce a most harmonious and effective colour scheme. White painted panelling beneath a richly coloured frieze lines the walls of a drawing-room (p. 29) by Messrs. Waring & Gillow; and, again, white woodwork with grey walls forms the *motif* of a morning-room (p. 34) designed by Mr. F. J. Mason.

Messrs. Wylie & Lochhead's entrance-hall (p. 1) has, beneath a narrow frieze, high panelling in wood painted white. On the other hand, the hall (p. 1) at Stoneleigh, Glasgow, a house designed by Mr. H. E. Clifford, architect, is fitted with Austrian oak, the mantelpiece being of stone. The gates at the end of the hall, on either side of the foot of the staircase, are an unusual and interesting feature. The woodwork of the drawing-room (p. 25) is satin-wood with mother-of-pearl inlay. The lower part of the walls is panelled with green silk tapestry, while the upper

part is lined with straw-coloured silk. The dining-room (p. 14) is fitted and furnished entirely in natural Spanish mahogany, the wall-spaces being lined with silk tapestry. The library (p. 22) is furnished and panelled in Austrian oak, with a deep frieze of silk tapestry. The moulded plaster ceilings in these three rooms should not be passed by without notice. The embroidered panel over the drawing-room



DRAWING ROOM

DESIGNED BY C. R. ASHBEE, ARCHITECT
EXECUTED BY THE GUILD OF HANDICRAFT, LTD.

Interior Arrangement and Decoration



MORNING ROOM

DESIGNED BY F. J. MASON
EXECUTED BY MAPLE & CO., LTD.

An example, again, of high white panelling is the Georgian dining-room (p. 19) by Messrs. Bartholomew & Fletcher. The large rectangular wall-panels are enriched with mouldings all round the edge; and a dentilled moulding, the top of which is wide enough to form a shelf, divides the panelling from the frieze. The cornice has bold, projecting modillions, and is painted and flatted in white, like the rest of the wall surface. The door and the movable furniture are of West India mahogany, to which the green of the carpet provides a pleasantly contrasted ground.

chimney-piece and the stained-glass windows in the dining-room are the work of the Bromsgrove Guild.

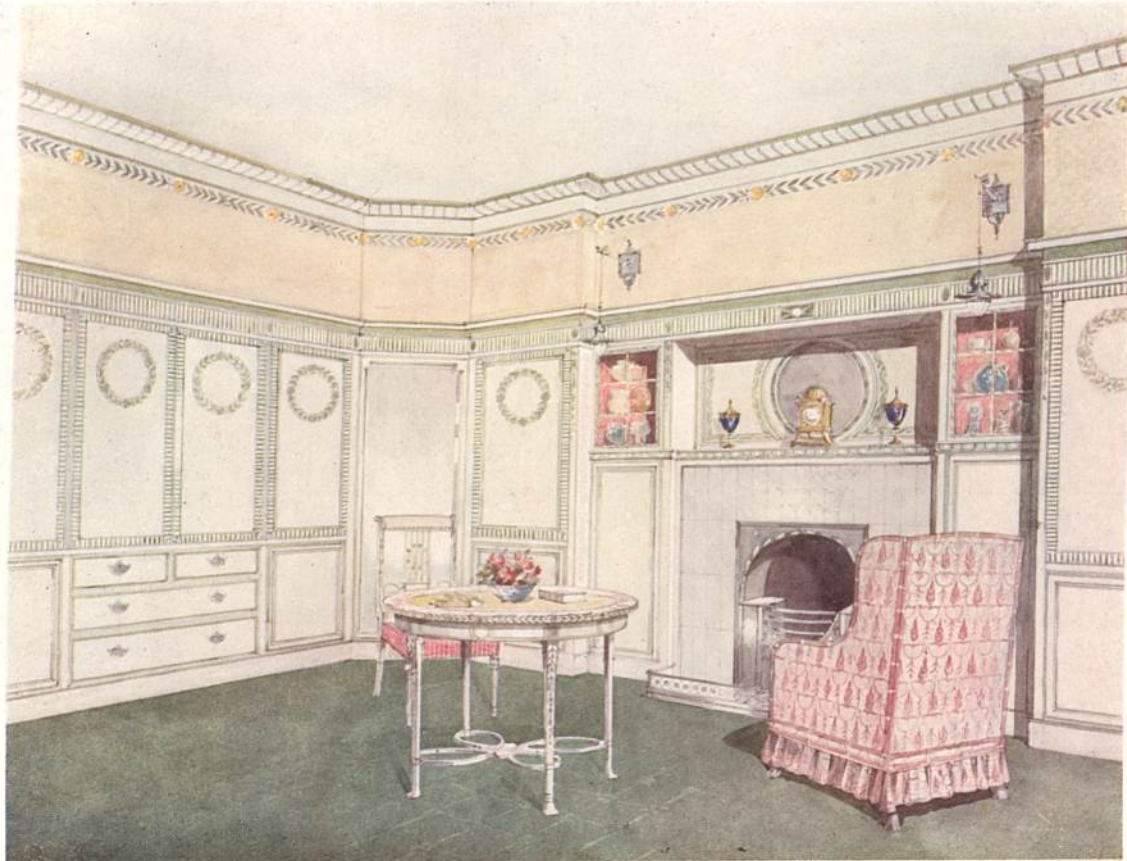
appearance of white paint makes it especially suitable for bedrooms.

The clean and fresh Thus Messrs. Heal & Son's



DRAWING ROOM

DESIGNED AND EXECUTED BY
WYLIE & LOCHHEAD, LTD.



BEDROOM DESIGNED BY SHIRLEY B. WAINWRIGHT.
EXECUTED BY GILLOWS, LONDON.



Interior Arrangement and Decoration



INTERIOR OF A COTTAGE AT LETCHWORTH

DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT

early Georgian bedroom (p. 44), showing an adaptation of eighteenth-century forms to modern requirements, has white panelled walls; and another bedroom by the same firm (p. 45) comprises white painted woodwork on the walls, framing panels of characteristic Italian paper of charming and, it is to be feared, inimitable quality.

In the panelled bedroom (p. 47) by Mr. Wyburd the walls, woodwork and furniture are painted the palest silver-grey, the mouldings and enrichments being picked out in white; while the metal work, having a dull-silver effect, with the carpet and hangings of old rose tint, constitutes a soft and agreeable colour scheme. A bedroom (p. 41) was fitted up by Messrs. Waring & Gillow at the

St. Louis Exhibition in 1904 having the walls panelled with wood, painted with enamel white, the frieze being of fine plaster whitewashed. The



KITCHEN

DESIGNED AND EXECUTED BY
WARING & GILLOW, LTD., MANCHESTER

Interior Arrangement and Decoration



BEDROOM

DESIGNED AND EXECUTED BY
WARING & GILLOW, LTD., MANCHESTER

(p. 47) by the same firm, also included in their St. Louis exhibit, has panelled walls below a deep frieze of stencilled and painted ornament. The prevalent colouring consists of shades of green, harmonising with the indigo-blue stain of the furniture, which is of ash-wood inlaid with pewter, box and ebony. Considering the immense importance of early impressions in the formation of one's tastes and preferences in after life, an attempt such as this is especially welcome, which seeks to provide young people with surroundings as artistic as they are satisfactory from the point of view of the up-to-date sanitary faddist.

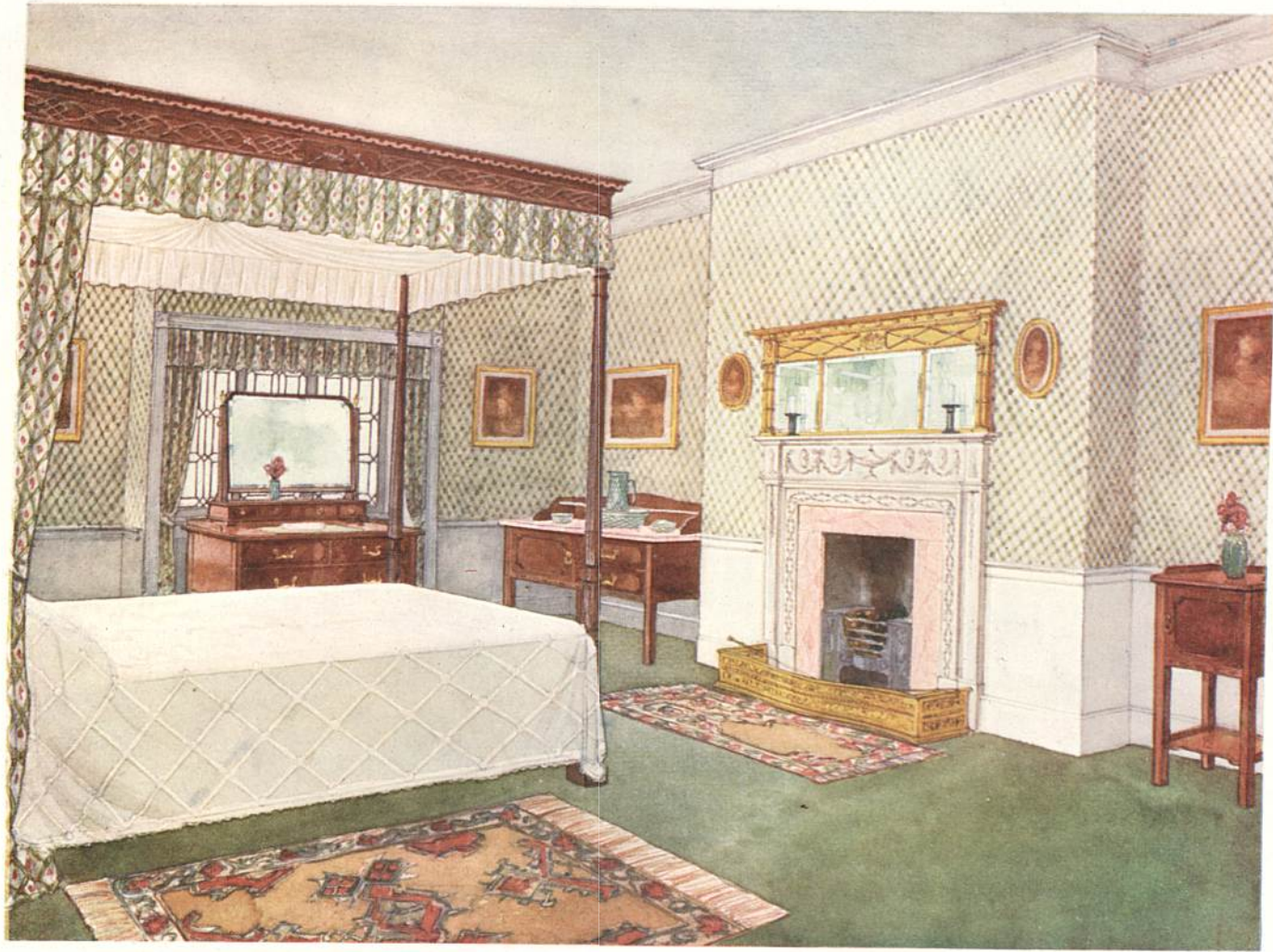
draperies were, moreover, of white linen, embroidered in colours after a late seventeenth-century pattern, the whole effect being very light and suggestive of the atmosphere of a country home, for which, in fact, the room was designed. A night nursery

A design for a bedroom (p. 39) by Messrs. Hampton & Sons is characterised by extreme simplicity of treatment. The walls are papered with green and white trellis-pattern paper, than which nothing, with any kind of device at all, could well



BEDROOM

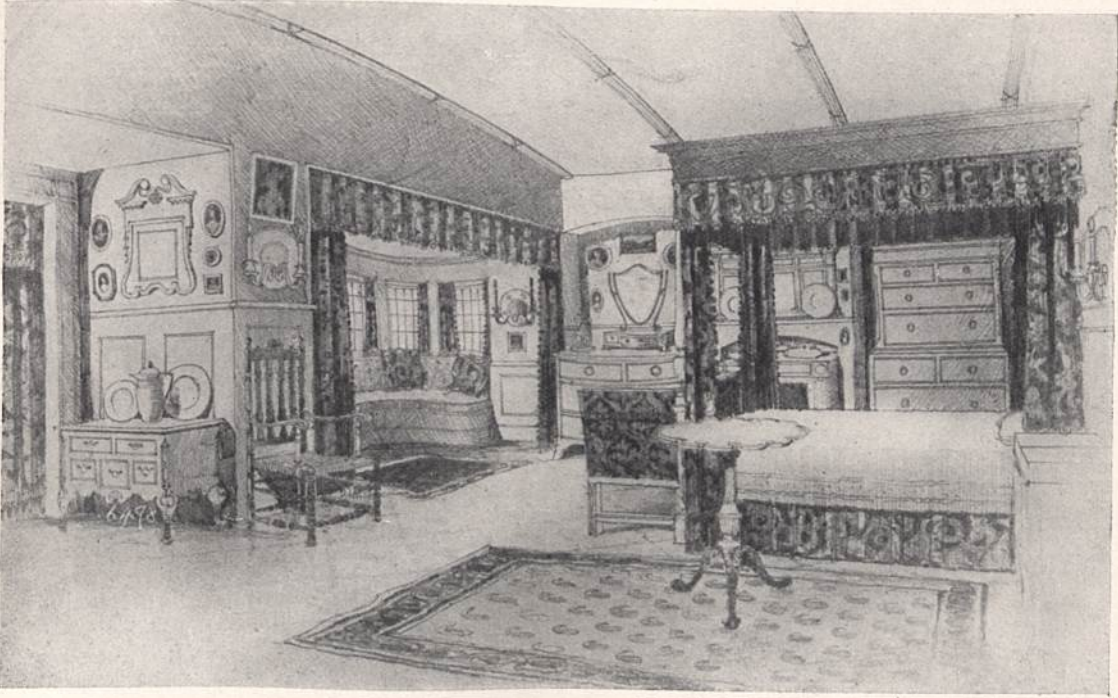
DESIGNED AND EXECUTED BY JOHN ORR & SONS



BEDROOM DESIGNED AND EXECUTED BY HAMPTON & SONS, LTD.



Interior Arrangement and Decoration



BEDROOM IN A COUNTRY HOUSE

DESIGNED AND EXECUTED BY
WARING & GILLOW, LTD., MANCHESTER

be plainer; nor yet, it may be added, more in harmony with the four-post bed, the cornice, architraves, mantel and dado-rail, all in the Sheraton style, upon which the room is modelled. The green-grounded carpet, with a suitable border in shades of greens and white, completes the scheme of decoration.

The walls of a girl's bedroom (p. 43) by the last-named firm, are spaced, at intervals of 3 ft. 6 in., by pilasters supporting arches, moulded and dentilled; the panels thus formed being covered with "chene taffeta" in pink and green, while a carpet of old-rose tint contributes to the general colour-harmony. But the principal feature of this room is the fitment around the bed. This provides an ingenious compromise, retaining the picturesque appearance of an old-fashioned four-post

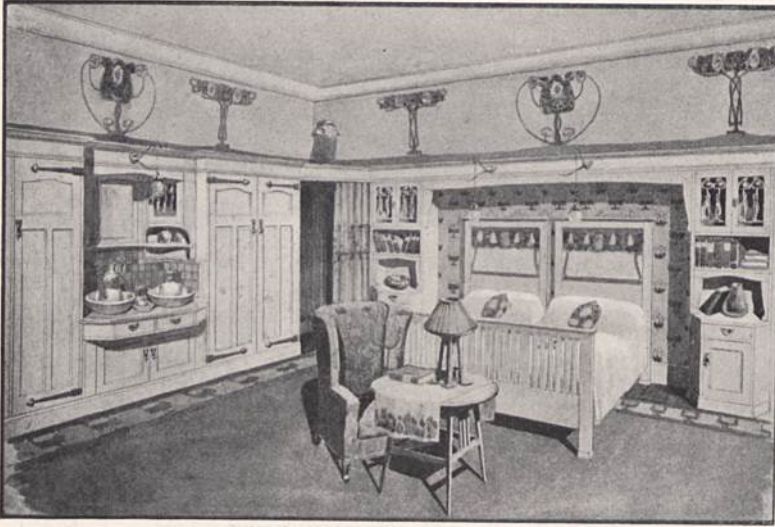
bed, together with the advantages of a light and movable bedstead, without enclosure overhead. This arrangement consists of wooden uprights, joined lintel-wise at the top by horizontal pieces, forming



BEDROOM IN FUMED OAK

DESIGNED AND EXECUTED BY GOODYERS

Interior Arrangement and Decoration



BEDROOM

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

such as wardrobes, chests of drawers and even the washstand, into fixtures or "fitments"; a method which economises space, but, once effected, does not easily admit of re-arrangement and revision. It is, however, peculiarly convenient for bedroom purposes, at the same time that it affords considerable scope for those quaint and picturesque effects, in contriving which many decorators at the present day display wonderful ingenuity. The practice may, indeed, be carried to extremes; but, on the other hand, a bedroom such as that (p.35)

an open framework for carrying valance and bed-curtains. The latter can be looped back, both by night and day—at all times, in fact, save when it may be desired to use the room as a sort of boudoir, in which event the curtains may be drawn so as to screen the bed entirely from view.

A variation or development of the plan of lining the walls of a room with wood panelling consists of converting, as far as may be, the ordinary movables,

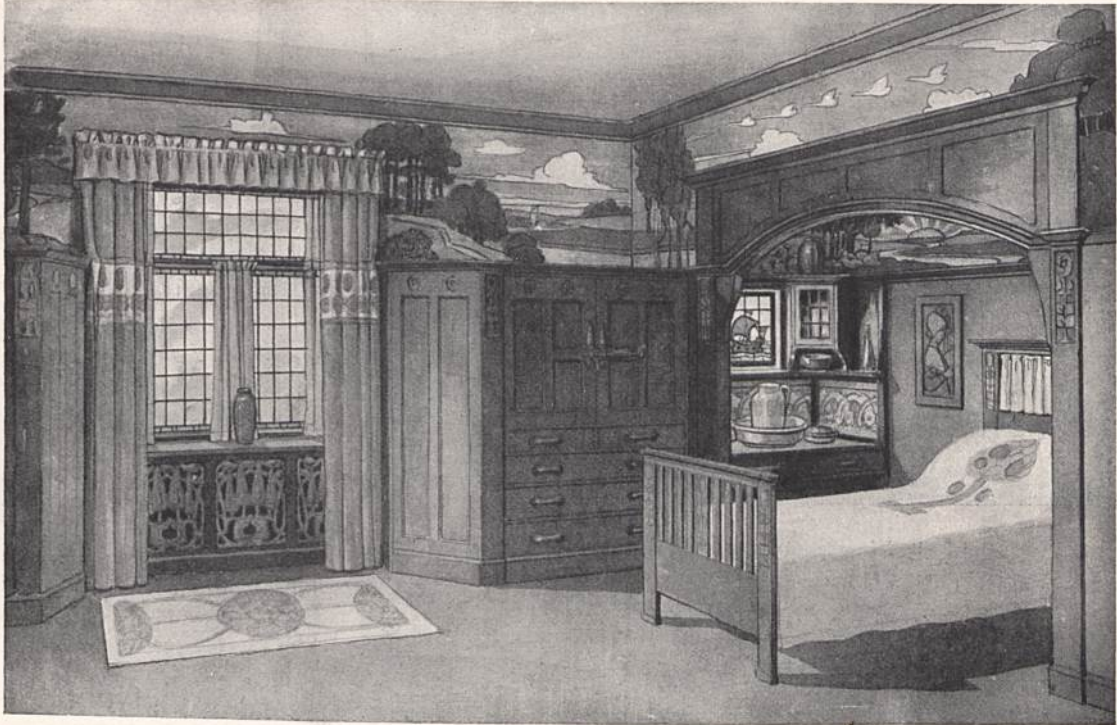
designed by Mr. Shirley Wainwright has a simple and dignified appearance that is the very antithesis of strained and eccentric effects. The latter are to be deprecated, because, whatever fascination their wayward cleverness may afford at first sight, it is not lasting, but is sure to dwindle and become a weariness when once the novelty has given place to the habit of familiar contact day after day. That which is most agreeable to



BEDROOM

DESIGNED AND EXECUTED BY JOHN ORR & SONS

Interior Arrangement and Decoration



ANGLE OF A BEDROOM

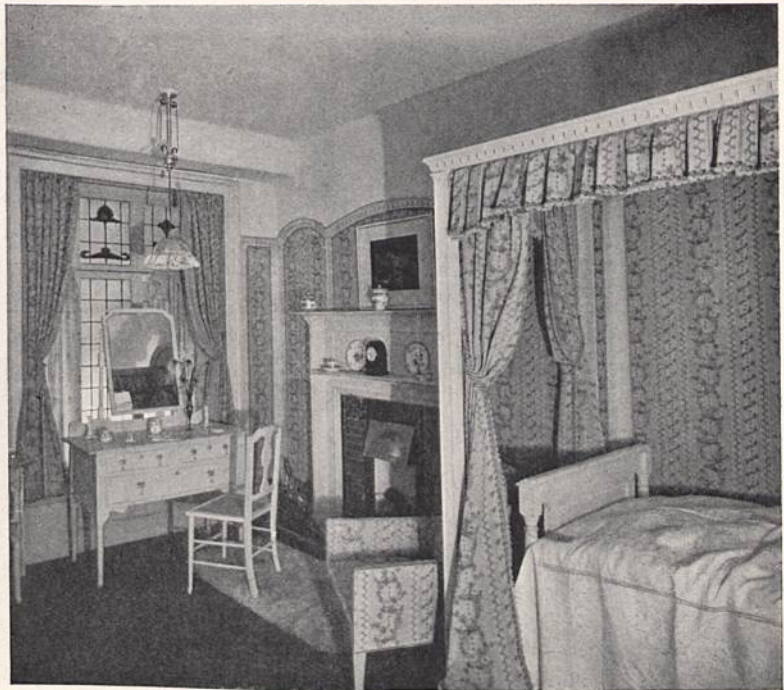
DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.

live with is not the obtrusive nor the strange, but the unaggressive, the simple and the natural.

decorative fitments into the nearest attainable conformity with the structural plan.

In a certain sense, of course, fitments are no new thing. Thus, the fixed screens and settles yet surviving in some old country-inns are the relics of a traditional mode of fitting and furnishing: a fact which Mr. Arthur Haward has turned to account, appropriately enough, in the modern instance of a café at Darlington.

Three of the illustrations of Messrs. Goodyer's decorations show how suitably panelling and fitments may be combined in the case of a library (p. 26), as also in a music-room (p. 30), where the horizontal line of the book-cupboards is continued, as far as may be, unbroken, all round the room, thus bringing the



BEDROOM

DESIGNED AND EXECUTED BY HAMPTON & SONS, LTD.

Interior Arrangement and Decoration



BEDROOM

DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.

of pomegranate trees. The other bedroom by the same firm (p. 38) is not a fitted room. The wall-space is divided into three nearly equal horizontal divisions, viz., a deep frieze with stencilled powderings by Mr. Morton; a papered filling; and a dado, like the mantelpiece, door and woodwork, painted white. Among Messrs. Liberty's decorations are included two fitted bedrooms. One (p. 42) is in white painted wood with a frieze stencilled on Japanese grass-cloth; while the other is an oak-fitted bedroom (p. 44)

But, as has been said already, fitments are, perhaps, better adapted for bedrooms, as is testified by several interesting examples here shown, viz., in the bedroom fitted in fumed oak (p. 41) by Messrs. Goodyer; in another by Messrs. Waring & Gillow (p. 38), carried out in sycamore with feeling and style altogether modern. Another instance of fitments is Messrs. John Orr & Sons' bedroom (p. 42), decorated with a stencilled frieze

so devised that the several sections, abutting against each other without a cornice moulding, could be removed with ease and set up, if desired, elsewhere than in their original position. This is a very useful feature; since a system of fitments, as it is presented in the majority of cases, howsoever desirable on the score of economising space, is apt to militate irreconcilably against our present-day habits of short tenures and frequent migrations.



BEDROOM

DESIGNED AND EXECUTED BY HEAL & SON



BEDROOM DESIGNED BY AMBFOSE HEAL, JUN., EXECUTED BY HEAL & SON.



Interior Arrangement and Decoration



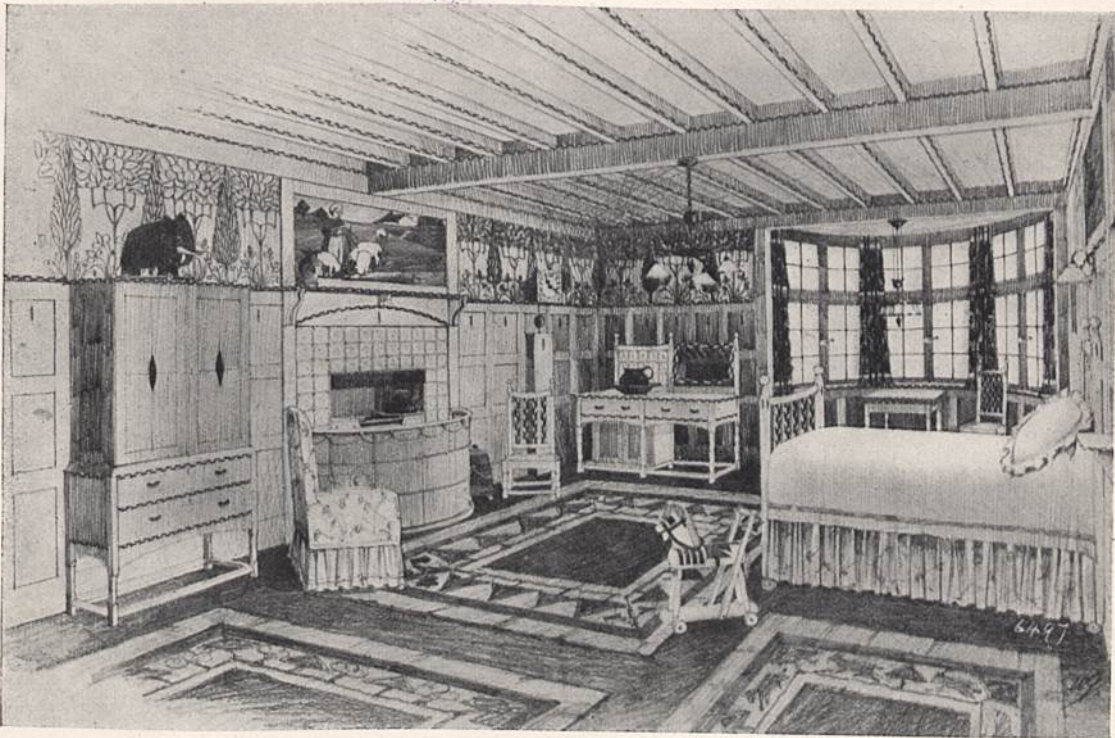
BEDROOM

DESIGNED BY
LEONARD F. WYBURD

(By permission of Augustus Littleton, Esq.)

increasing demand for the "week-end" house or cottage, which provides a retreat from the noise and bustle of cities, with their close and jaded atmosphere, besides entailing no irksome necessity of "keeping up a position" and all its attendant formalities. For such "week-end" residences the typical house, whether an old or a new building, will be found to be much after the style of an old-fashioned farmhouse, as shown in the example by Messrs. Waring (p. 20), with picturesque, structural framing of timber as distinguished from paneling. The intermediate spaces may be whitewashed, distempered or papered according to taste. It should

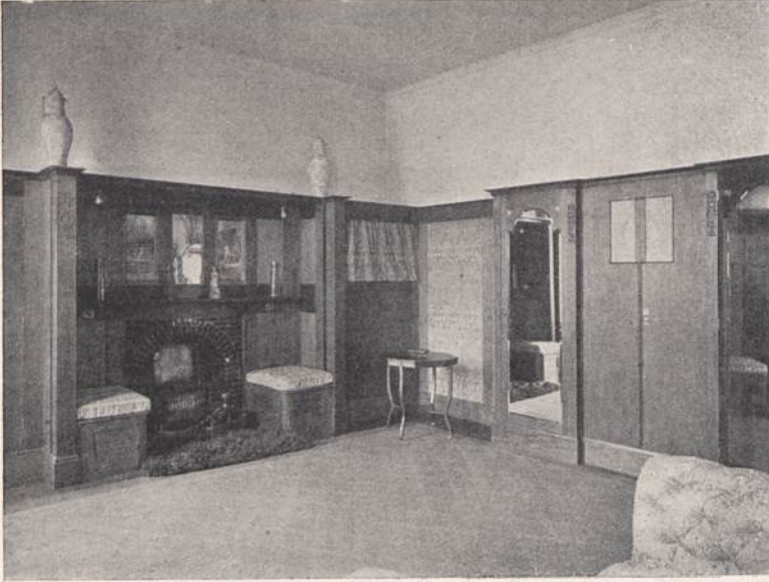
A notable phenomenon of modern life is the enormously increased, and, from all accounts, be noted of this instance of Messrs. Waring's that the oak beams of the roof, to ensure their being in



NIGHT NURSERY

DESIGNED AND EXECUTED BY WARING & GILLOW, LTD., MANCHESTER

Interior Arrangement and Decoration



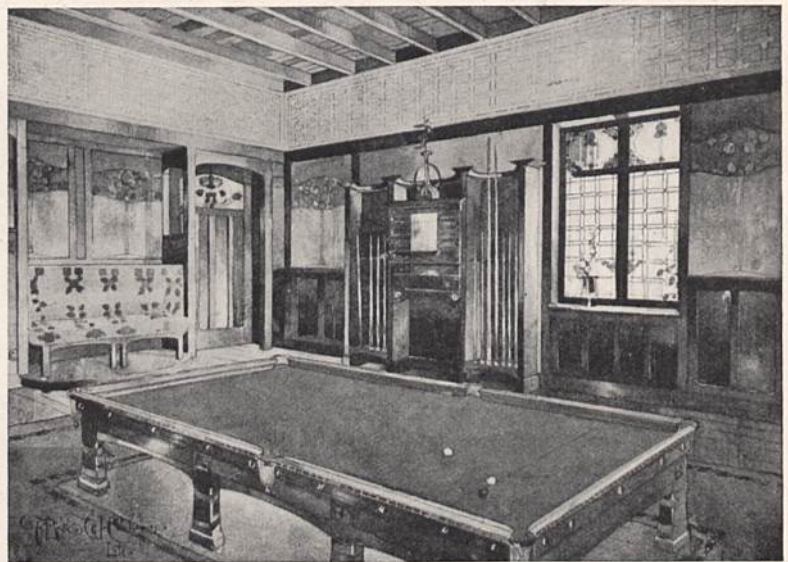
BEDROOM

DESIGNED BY H. E. CLIFFORD, ARCHITECT

character with the rest of the place, are rough-adzed instead of being planed in modern manner; while the fireplace is built of red bricks, not ornamented nor masked in any way, the ingle also being floored with bricks to correspond. A Yorkshire dresser in place of sideboard, a gate-leg table and chairs of unpretending pattern complete the homely but comfortable effect of the whole room.

In the drawing-room of which the fireplace is reproduced in colour, designed by Mr. G. J. Skipper, architect, of Norwich, the frieze decoration was designed and carried out by Mr. W. J. Neatby. The room is a large one; and the frieze, which runs all round unbroken, comprises medallions of different shapes and sizes according to the various spaces required to be filled. The work was executed in water-colour on fine water-colour paper, which was then attached to the wall with paste as though it were a printed wall-hanging. A series of landscapes were designed to form alternatives for

distance, each being found on analysis to correspond more or less closely with one another. The blue colour-effects of distance are too valuable to be dispensed with, but, lest they should convey the impression of different planes and of perspective and thus destroy the even flatness requisite in wall-decoration, the distant details, and more particularly the sky and cloud outlines, are intensified



BILLIARD ROOM

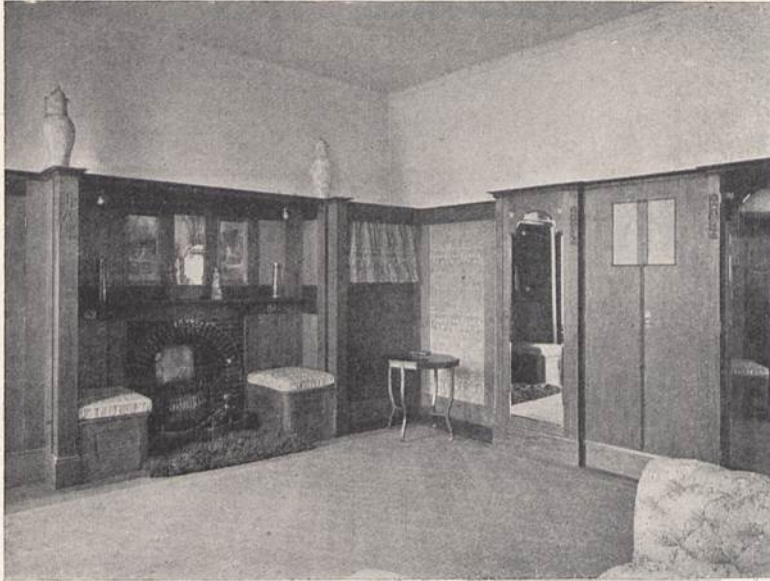
DESIGNED AND EXECUTED BY
J. B. & W. COCKAYNE, LTD.



Photo, Bolas, London

BILLIARD ROOM. DESIGNED BY
BREWERTON & SHEPHERD, ARCHITECTS

Interior Arrangement and Decoration



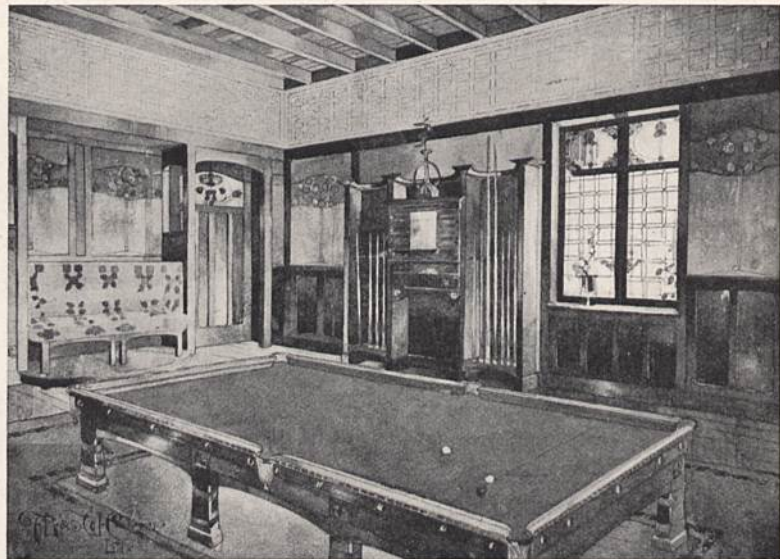
BEDROOM

DESIGNED BY H. E. CLIFFORD, ARCHITECT

character with the rest of the place, are rough-adzed instead of being planed in modern manner; while the fireplace is built of red bricks, not ornamented nor masked in any way, the ingle also being floored with bricks to correspond. A Yorkshire dresser in place of sideboard, a gate-leg table and chairs of unpretending pattern complete the homely but comfortable effect of the whole room.

In the drawing-room of which the fireplace is reproduced in colour, designed by Mr. G. J. Skipper, architect, of Norwich, the frieze decoration was designed and carried out by Mr. W. J. Neatby. The room is a large one; and the frieze, which runs all round unbroken, comprises medallions of different shapes and sizes according to the various spaces required to be filled. The work was executed in water-colour on fine water-colour paper, which was then attached to the wall with paste as though it were a printed wall-hanging. A series of landscapes were designed to form alternatives for

tance, each being found on analysis to correspond more or less closely with one another. The blue colour-effects of distance are too valuable to be dispensed with, but, lest they should convey the impression of different planes and of perspective and thus destroy the even flatness requisite in wall-decoration, the distant details, and more particularly the sky and cloud outlines, are intensified



BILLIARD ROOM

DESIGNED AND EXECUTED BY
J. B. & W. COCKAYNE, LTD.

Interior Arrangement and Decoration

in tone, which brings them, as it were, into the same plane with the foreground. By this device the several parts attain to a closer relation with one another, and the decorative effect of the whole composition is adequately ensured.

In a subsequent section is illustrated part of a room with plaster decorations by Mr. G. P. Bankart. The frieze contains moulded ornaments, but the principal feature is a large modelled panel enclosed in a rope-twist border, representing, in low relief, fowlers snaring birds. The subject affords ample opportunity for ornamental treatment. The durability of this kind of decoration is evidenced by the remains of the reliefs on the dismantled walls of old Hardwick Hall. This stucco was never calculated to encounter outdoor exposure, and yet, for two hundred years or more, it has withstood the adverse forces of wind, sun, rain, frost, and the unchecked ravages of ivy growth.

Panels of modelled and coloured plaster, by Messrs. Gerald Moira and Jenkins, are introduced above the mantelshelf and in the frieze of the room (p. 14), of which Mr. Edgar Wood, A.R.I.B.A., undertook the general decoration and furnishing. The oak furniture, of simple but handsome form, is embellished with ebony, holly and stained-wood inlay.

In the hall at the Institute of Mechanical Engineers (p. 5), marble-lined walls are shown. Broadly spaced masses of coloured marbles, contrasted with white, are here employed to advantage. The mantelpiece, a somewhat massive architectural structure, is saved from the appearance of heaviness by being executed entirely in white marble. Marble again is introduced for the balusters and other parts of the staircase of Colchester Town Hall (p. 9), designed by Mr. John Belcher, architect and A.R.A. The illustration represents a simple treatment of plaster work, suitable for interior decoration. It is, moreover, brightened by a stained-glass window; while the pavement is of Portland stone, laid to a pattern. The view given

is of the first-floor corridor, to which an air of spaciousness is imparted by the barrel vault running from end to end, except where, opposite to the rise of the staircase to the next floor, its course is interrupted by a domical roof.

And now for a word on the subject of ceilings, to which no more than passing allusions have yet been made. For the sake of comfort and habitableness it is an absolute essential that a ceiling be sound-proof. Therefore, picturesque as the effect undoubtedly is of an unplastered ceiling, with the beams and rafters—the backbone and ribs, as it were, of the organism—showing, it is necessary that there be a double floor above, and even then it is best to have a layer of felt between the two sets of boards. This precaution being taken (which has the further advantage of rendering a ceiling dust-proof and also, in great measure, waterproof as well) one is free to commend the æsthetic attractions of ceilings like those shown in Messrs. J. B. & W. Cockayne's billiard-room (p. 48); in Messrs. Waring's music-room (p. 25); or in the hall at Wingfield, Bournemouth (p. 3). In all these cases, of course, structural conditions determine that the roof overhead shall consist of a series of parallel rafters, all running in one and the same direction. Where, however, the roofing is ceiled the decorator has a much wider range of choice. He can divide the ceiling into panels by means of rafters (which may or may not be necessarily structural) crossing one another transversely, the intervening spaces being left plain white, distempered, or treated with



SIDEBOARD AND CHAIR IN SPANISH
MAHOGANY INLAID WITH HOLLY AND EBONY

DESIGNED BY
EDGAR WOOD, A.R.I.B.A.

Furniture

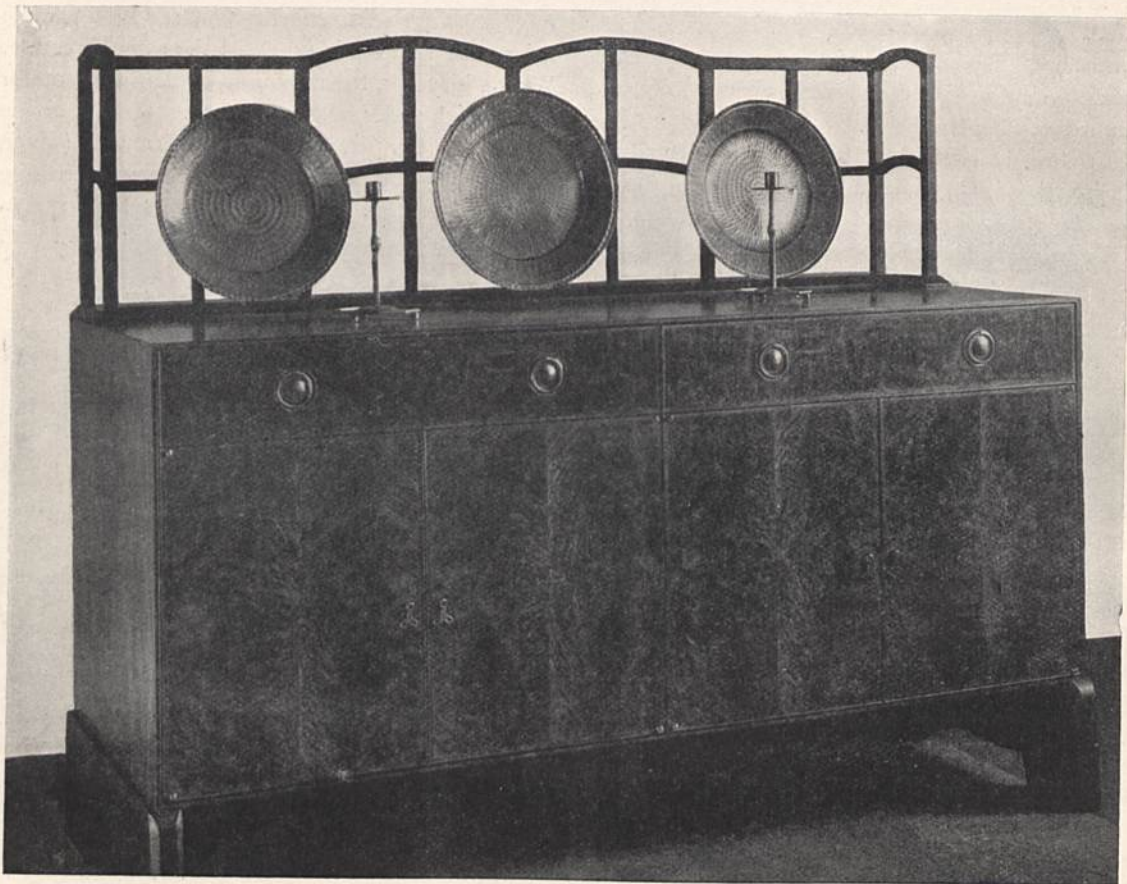
ornamental plaster patterns in relief; or mouldings, as in the billiard-room (p. 49) at Wingfield, Bournemouth. Or again, the ceiling may be diapered by mouldings of wood (as in Mr. Wyburd's dining-room,) or of plaster (as in numerous instances here shown, *e.g.*, Messrs. Goodyer's library, p. 26; Messrs. Waring & Gillow's drawing-room, p. 29; or Messrs. Wylie & Lochhead's drawing-room, p. 34; in a repeating pattern, set out for the given space; the sunk spaces within the mouldings being left smooth or being decorated in moulded relief with medallions, chimerical, floral or heraldic ornament.

The style of ceiling decoration selected should, of course, be such as harmonises best with the leading features of the room. Innumerable precedents for the last-named form of decoration exist in old ceilings of Elizabethan or Jacobean houses. Or, yet again—and this is the style most characteristic of the brothers Adam, for instance—the whole area of the ceiling may be regarded as one large panel of itself and be treated

accordingly; the cornice being one large frame, and every item of ornament within it, the corner pieces included, converging to one central point. Elegant as this type of design is, it has a besetting tendency towards meagreness of form. Thus the surrounding ornament, in process of time, grew thinner and thinner, until it died away, leaving only the excrescence in the middle, the device beloved of suburban villa builders, to wit the Victorian "rose," itself doomed, one may fondly hope, to disappear altogether in favour of more reasonable and beautiful methods of decoration.

FURNITURE.

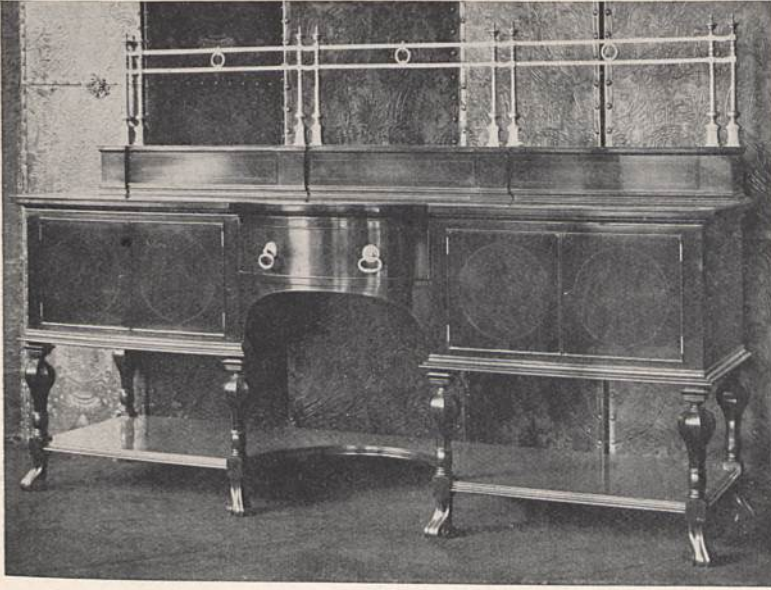
As regards movable furniture, it is, truth to tell, a commoner fault to have too much than too little. One may be quite conscious of having accumulated more possessions than one really wants, and yet be unable to resist the spell of the collector's craving for fresh acquisition. In such cases a judicious process of weeding out is often the best course to pursue.



SIDEBOARD IN BURR ELM
WITH BRASS HANDLES

DESIGNED BY ERNEST W. GIMSON
EXECUTED BY H. DAVOLL

Furniture



SIDEBOARD IN MAHOGANY INLAID
WITH BOXWOOD AND EBONY

DESIGNED AND EXECUTED
BY GILLOWS, LONDON

need be copied from, nor even directly based upon, historic precedents. For the forms of old furniture and the details which embellish those forms are, comparatively speaking, accidents merely. It is rather in the inherent spirit and in the mode of construction that the value of ancient models, in their bearing upon latter-day practice, consists. Were it otherwise there would be no scope for originality on the part of the modern artificer, nor any encouragement whatever for the exercise of his inventive faculties.

In any event, if a man be a collector of old furniture—and no hobby is more engrossing than this—the surest test of his appreciation is that he lives amidst his treasures and has them in regular use day by day. He will, of course, feel bound to take every possible care, because of their value and antiquity, to preserve them from needless damage; but, if he be genuinely attached to them, he will never be satisfied to relegate them to ceremonial occasions. For when a man admires anything he naturally wants to enjoy its continual presence. Whoso stows away his possessions as though in a museum, or like stage or studio properties, for the inspection of curious visitors whom he may be anxious to impress, has, one can be very sure, taken to collecting merely for an idle pastime. Furthermore, it is an excellent thing to have, as many do, a few specimens, at any rate, of old furniture in the house. They afford permanently a high standard which keeps their owner in mind, when any fresh additions are to be made, that he ought to select only such objects as may be worthy to stand side by side with the old.

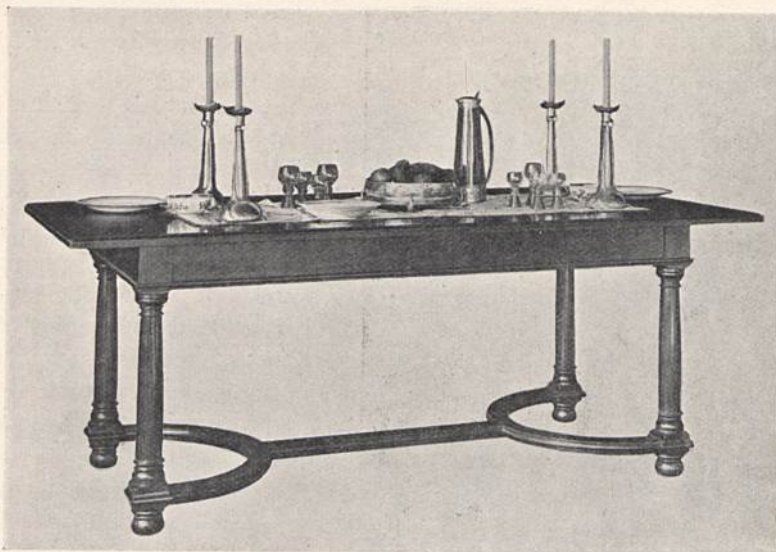
This does not imply that all furniture



DRESSER IN OAK

DESIGNED BY ARTHUR J. PENTY
EXECUTED BY HÖFFLER, LTD.

Furniture



DINING-TABLE IN MAHOGANY

DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.

And though it stands to reason that glaring inconsistencies are to be avoided, it does not necessarily follow that the ideal room may never include together pieces of furniture of more than one style and *provenance*. Thus, to name a very familiar instance, the old-fashioned Chinese cabinet in black, decorated with gold lacquers and fitted with metal hinges and mounts, elaborate in design and richly chased, hardly ever strikes one as being out of place in an English room, although, apart from porcelain, there may be no other article of Chinese workmanship to keep it company. It is not altogether the severe simplicity of the cabinet's outline, nor its strictly conventional ornamentation, though both these factors, no doubt, have something to do with it; neither again is it the English-made stand that renders the cabinet happily congenial to divers types

decorative scheme of that room. This is particularly true in the case of old houses, which may happen to have retained their original panelling

of environment. What is it then, if not the fact that this handsome piece of furniture has just the amount of bizarre character to give it a pleasing piquancy, yet not enough to do violence to European surroundings? The same thing surely applies to Persian rugs and Turkey carpets, which nobody ever, on the score of their incongruity, shrinks from introducing into the most uncompromisingly British homes.

At the same time it must be insisted upon that the furniture of any given room ought in the main to be such as carries out the



SIDEBOARD IN WAXED OAK

DESIGNED AND EXECUTED BY
SHAPLAND & PETTER, LTD.

Furniture

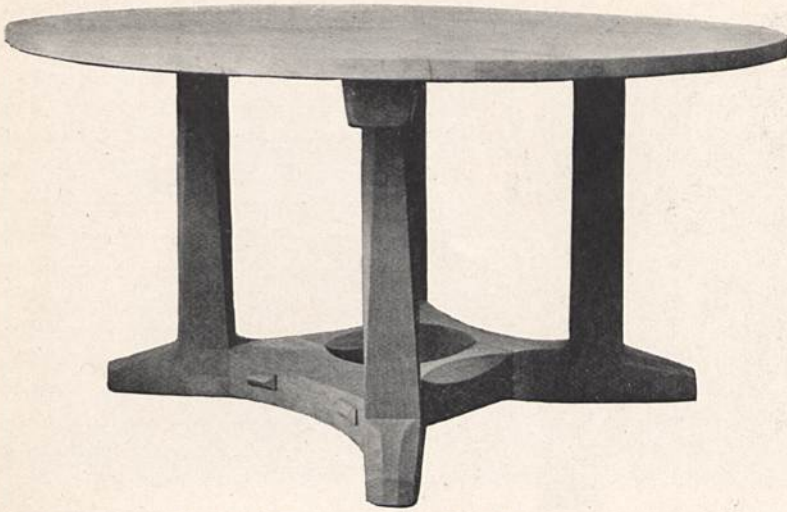


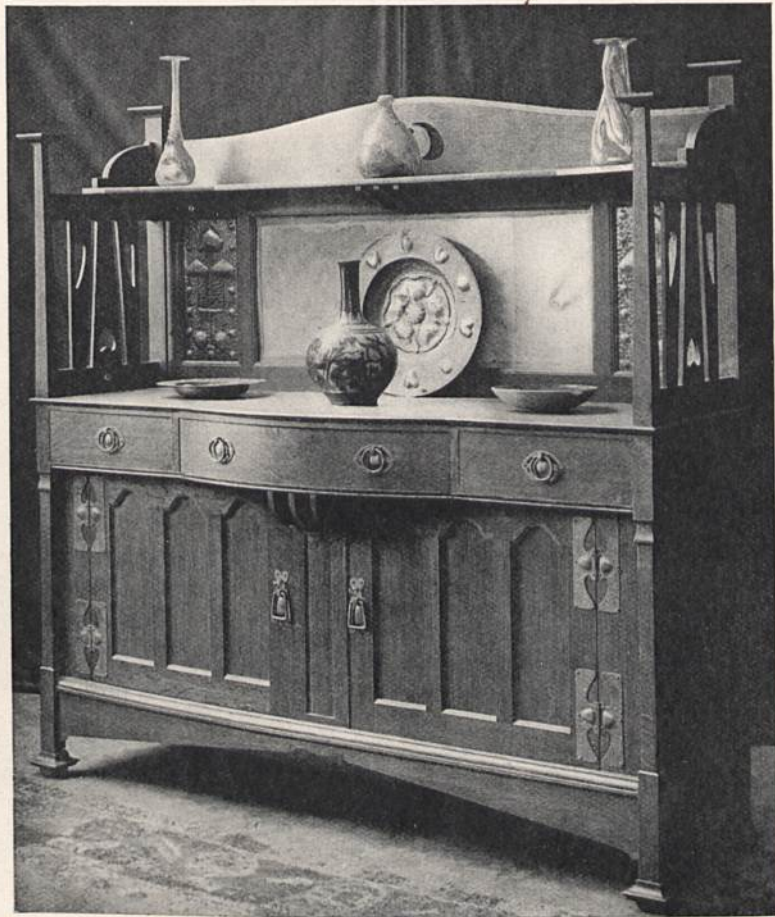
TABLE IN ENGLISH OAK

DESIGNED AND EXECUTED
BY ERNEST W. GIMSON

was because the manufacturers of cheap "art" work, of the kind which, in general, is associated with Tottenham Court Road (though unjustly so, it need hardly be said, in the case of many firms in that locality), travestied and vulgarised it until the bare suggestion of new design became hateful and thus provoked the inevitable reaction, it is not now possible to determine with certainty. Anyhow, the dominant craze of the moment requires none of the historic French styles, nor indeed, novelty

or other fixed decorations. It does not require on the other hand; but something—anything—argument to prove that the utmost care must be English, no matter of what period it be, from taken in such circumstances not to outrage the harmony of ancient surroundings by the introduction of any movables of a too novel or incongruous character.

Taste, or perhaps it would be more correct to call it demand, in furniture varies from year to year almost as much as do fashions in dress. Thus, at one time, not very long since, preference was given to the French styles, to those, that is, of Louis XIV., XV. and XVI.; at another time a newer type of design was in request. But neither did this phase endure. And strange as it may appear, and inconsistent with our boasted progress, the fact is true, notwithstanding, that five years ago there was a deal more of original work produced amongst us than there is at the present moment. Whether it was owing to the extravagances of the so-called Art Nouveau, or whether it



SIDEBOARD IN OAK, WITH
HAMMERED BRASS PANELS

DESIGNED AND EXECUTED BY
SHAPLAND & PETTER, LTD.

Furniture



OAK-HAMMERED
LOG BOX

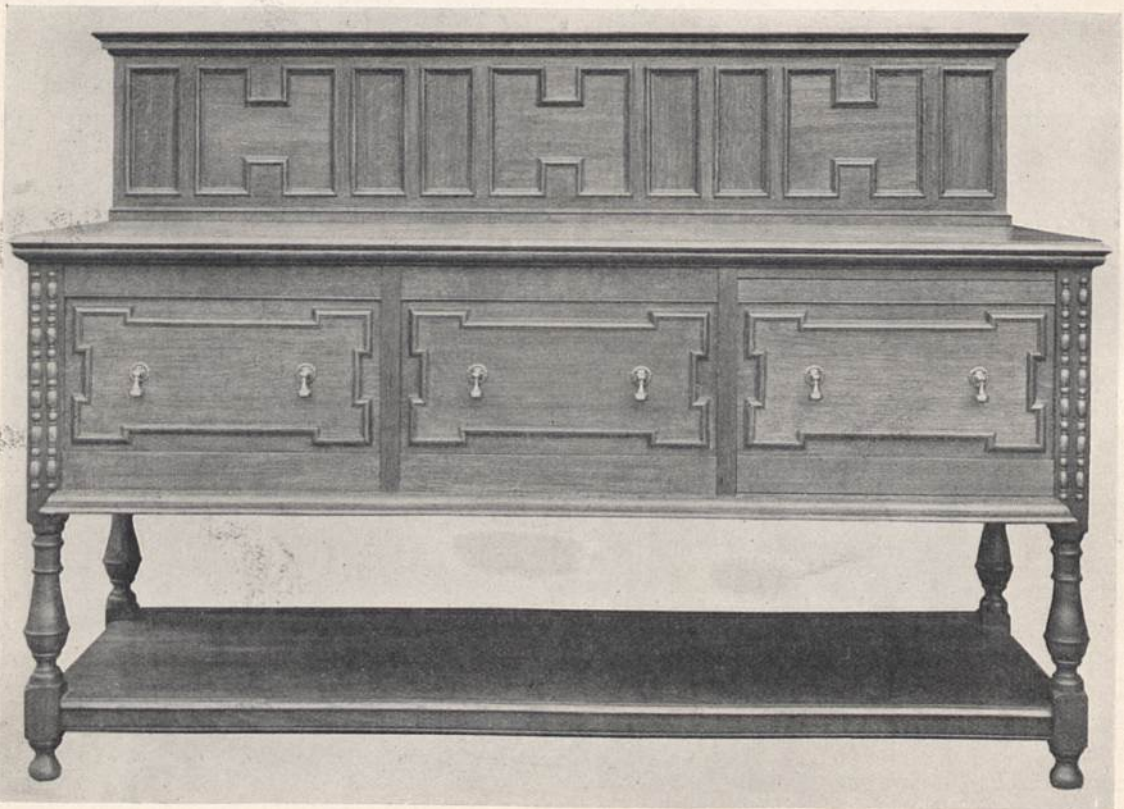
DESIGNED BY W. A. WHITE, EXECUTED
BY THE GUILD OF HANDICRAFT, LTD.

Tudor times to early Victorian; that is a detail comparatively immaterial, provided always that it be English of some date or other. The demand of the day, then, is practically confined to copies or adaptations of the past.

due regard must be paid are, firstly, the material in hand; and, secondly, the particular uses for which any given article of furniture is to be employed. To these requisites should be added simplicity and soundness of construction.

It is not a little mortifying for all who have been looking hopefully, if not with positive confidence, for the development of a fresh and vital style in English furniture design, to be obliged to acknowledge that enterprise in that direction has sustained a check which has temporarily impeded its progress in this country. However, so unstable are the caprices of fashion, that there is no reason to fear that the inventive impulse has been permanently extinguished. The next change, which is sure to come sooner or later, may afford a powerful stimulus to originality in design.

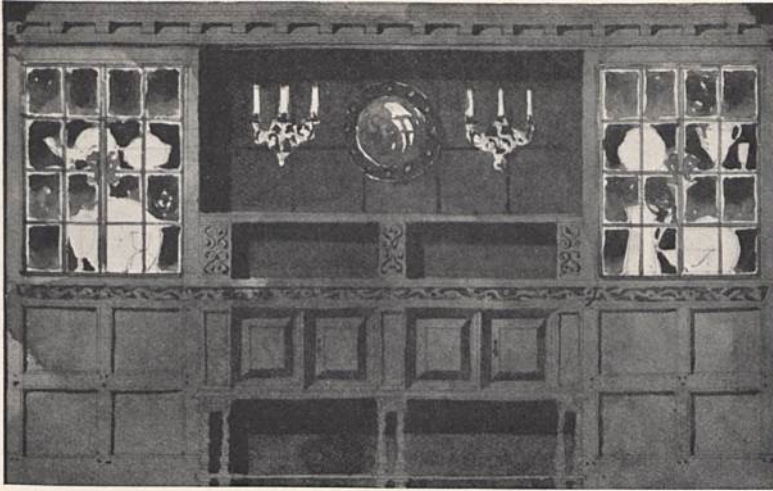
Meanwhile the essential conditions of all good furniture, of whatsoever style, old or new, may be briefly considered. The two main points to which



OAK SIDEBOARD

DESIGNED AND EXECUTED BY HAMPTON & SONS, LTD.

Furniture



RECESSED SIDEBOARD
AND CABINETS

DESIGNED BY W. H. DAVIES
EXECUTED BY MAPLE & CO., LTD.

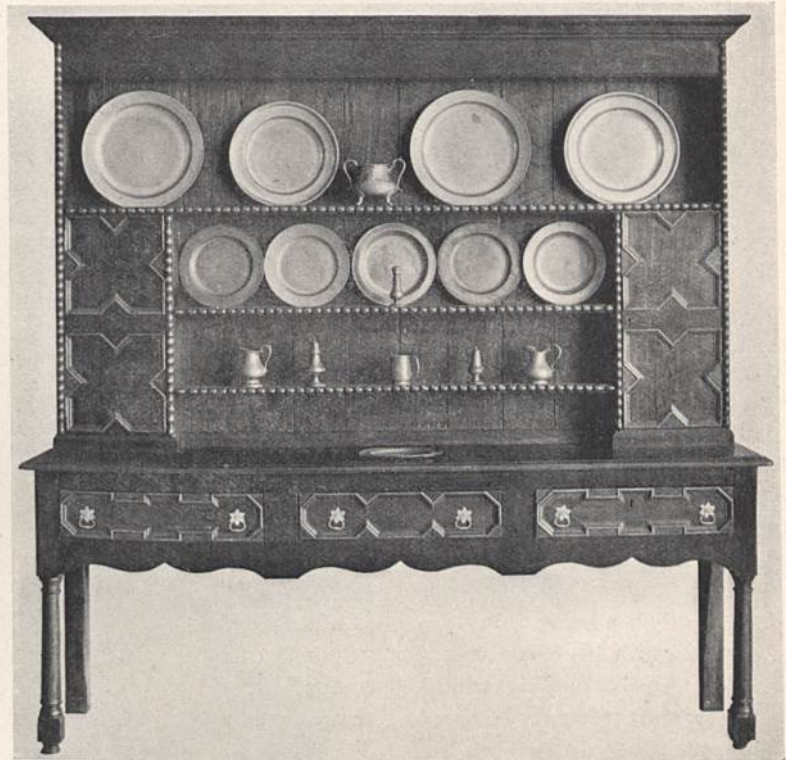
their various capabilities, the older method of construction cannot be exclusively adhered to, nevertheless, there is no doubt but that the ideal to aim at should be to dispense as far as possible with adventitious aids, which interfere with the highest development of the craft.

Turning, again, from the age of oak to a later epoch, consider the achievements of a Chippendale, for instance, whose furniture, whether or not one admires its design, all allow to be the model

of refined and masterly execution. These qualities cannot be studied too carefully; for, though there are not wanting cabinet-makers of the present day who are capable of turning out work every whit as good as Chippendale's, the mean average of the trade is

With regard to the last, may it not be said that the competitive manufacturer at the present time, driven as he is to cheapen production, resorts too freely to the more facile plan of driving in nails and screws, where older generations would, for strength and security, have relied more on pure cabinet-making and joinery construction? In the case of old oak furniture one point that cannot fail to strike even the most superficial observer, is the simple and workmanlike way it is put together and pegged with wooden pins, or, as shipbuilders term them, trenails. The absence, as a rule, of extraneous metal, stabbing, so to speak, into the flesh and tissues of the wood, is one of the secrets of the venerable age of oak furniture. Otherwise, with the poison of rust eating into its very heart and corroding within it day and night for centuries, the wood must have been burst asunder and have perished long since. But if, in view of the numerous kinds of wood now in use, and

of refined and masterly execution. These qualities cannot be studied too carefully; for, though there are not wanting cabinet-makers of the present day who are capable of turning out work every whit as good as Chippendale's, the mean average of the trade is



JACOBEOAN DRESSER IN OAK

DESIGNED AND EXECUTED BY
BARTHOLOMEW & FLETCHER

Furniture



CHINA CABINET IN MAHOGANY INLAID
WITH ROSEWOOD AND BOXWOOD
DESIGNED BY G. LL. MORRIS
EXECUTED BY W. T. WALKER

decidedly inferior. But good, sound workmanship is what tells most and pays best in the long run; and therefore householders who will demand what they know to be only second or third-rate are doing justice neither to themselves nor to the producers. Be a man's purchasing power never so limited, he may rest assured that it is truer economy to acquire his household goods one at a time, each piece being thoroughly good of its kind, than to furnish his home completely from top to bottom with a cheap, makeshift collection of furniture; for such will never be able to give satisfaction to anyone concerned.

Every article of furniture should be constructed in accord with the properties and possibilities of

the material out of which it is made; for strained effects, obtained contrary to and in defiance of the nature of the material, are inherently wrong. Nor should the skill and ingenuity displayed in such processes persuade one to overlook their radical defects. Any method patently wrong carries its own condemnation on the face of it. Some indeed there are which, to a modified degree, are legitimate, but which, nevertheless, verge so near on the borderland that they are continually liable to exceed the limits of their material. Among instances of such transgression are sometimes to be found articles of Austrian bent-woodwork. Clever as are the results attained by the artificial contortions of a substance not by nature pliant, it must be confessed that, except for the advantage of greater lightness which wood has as compared



CORNER CABINET IN WALNUT
DESIGNED AND EXECUTED
BY HAMPTON & SONS, LTD.



CORNER CABINET IN OAK



CHINA CABINET IN OAK



CHINA CABINET IN WALNUT

CABINETS DESIGNED AND EXECUTED
BY HAMPTON & SONS, LTD.

Furniture



DRAWING-ROOM GRAND
PIANO IN LIGHT OAK

DESIGNED BY E. L. LUTYENS
EXECUTED BY J. BROADWOOD & SONS, LTD.

with metal, certain Austrian bent-wood effects would be far more appropriate in wrought-iron. In any case, the stubborn nature of wood confines the bending process to rods of slight diameter. Curved shapes in any substantial thickness of wood must be cut out of the solid timber. But since the normal direction of the grain is straight, it is clear that there must be a limit to the hollowing of curved parts, lest excessive cutting out on the cross section weaken their strength, especially when they are to be subjected to any extra pressure or weight. In the case of "cabriole" legs (so called from their resemblance to the bended form of the hind legs of goats and other animals) particular care must be exercised in

the selection of the timber. Just as a coachbuilder chooses the material for his shafts from trees whose growth happens to have a natural curve adapted to his purpose, so too the cabinet-maker will do likewise in the making of cabriole legs for furniture. Unless this condition be observed the curved shape is open to condemnation as faulty in construction. Nay, purists do in fact prefer straight legs for furniture, objecting to cabrioles on the ground that they have no apparent centre of gravity.

An authority on æsthetics, the late M. Charles Blanc, in his "Grammaire des Arts Decoratifs," even maintains that, as far as may be in furniture design, curves should be reserved for a horizontal position; legs and other parts in a vertical direction being rectilinear. One would scarcely have expected the enunciation of such a principle to come from the same land as gave birth to that most extravagantly irresponsible of all historic styles, viz., the baroque of Louis Quinze. And, correct as this doctrine of M. Blanc's may be in

theory, in practice it is too exacting a standard to enforce universally. However, it may well stand for the ideal to aim at, while still it is admitted



GRAND PIANO IN OAK

DESIGNED AND EXECUTED BY
J. BROADWOOD & SONS, LTD.

Furniture

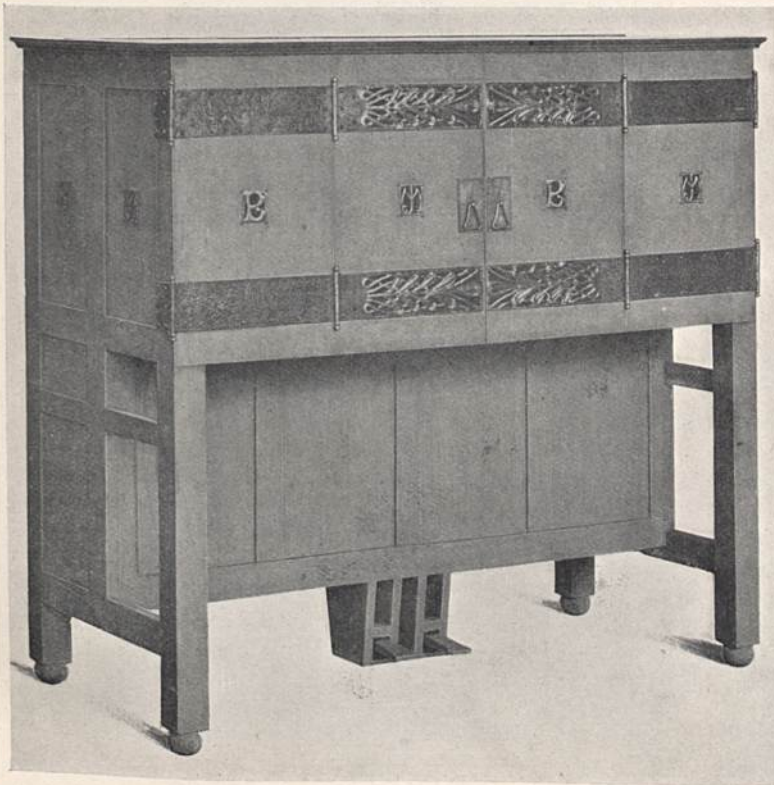
that circumstances may occur where exceptions are not unjustifiable.

As a general rule it may be said that, while richness and elaboration in applied ornament are suitable enough, the structural form and outlines of furniture can scarcely be too simple. Thus, Mr. Gimson's writing table in walnut-wood (p. 65) shows what excellent effect can be produced by a combination of severe and dignified lines in an object practically bare of ornament. The body of the table is unembellished by a single moulding; is supported on plain cubical legs, not carved, turned, tapered, nor shaped in any way. And yet the whole is a model of pleasing proportions and sound construction. The framing of the supports connected by stretchers (the middle stretcher being set back from the front far enough not to get in the way of the feet of anyone seated at the table), binds the right and left portions together in a manner that contrasts strikingly with the stock library-table of commerce, than which nothing could be more inconveniently fashioned. As everybody knows, it consists of two disjointed pedestals that retain their relative positions only by the superincumbent weight of the upper portion, and if one



SPINET PIANO

DESIGNED AND EXECUTED BY
J. BROADWOOD & SONS, LTD.



UPRIGHT PIANO
IN GREY OAK, THE
INTERIOR OF HOLLY

DESIGNED BY C. R. ASHBEЕ,
EXECUTED BY J. BROADWOOD & SONS, LTD.
AND THE GUILD OF HANDICRAFT, LTD.

tries to shift the table, will on no account move together, but have to be taken apart, transported separately, and then fitted together again before the table is fit for use!

No features of a structural nature ought to be introduced for mere ornament, if not wanted for genuinely structural purposes; because, once detected, they are apt to cast suspicion of shams on the rest, even upon those parts that are really integral to the construction. Nor, again, though the structural lines may very properly be emphasised by the ornament, should the former be designed for the mere pretext of introducing and displaying ornament.

Very often—and this is

Furniture



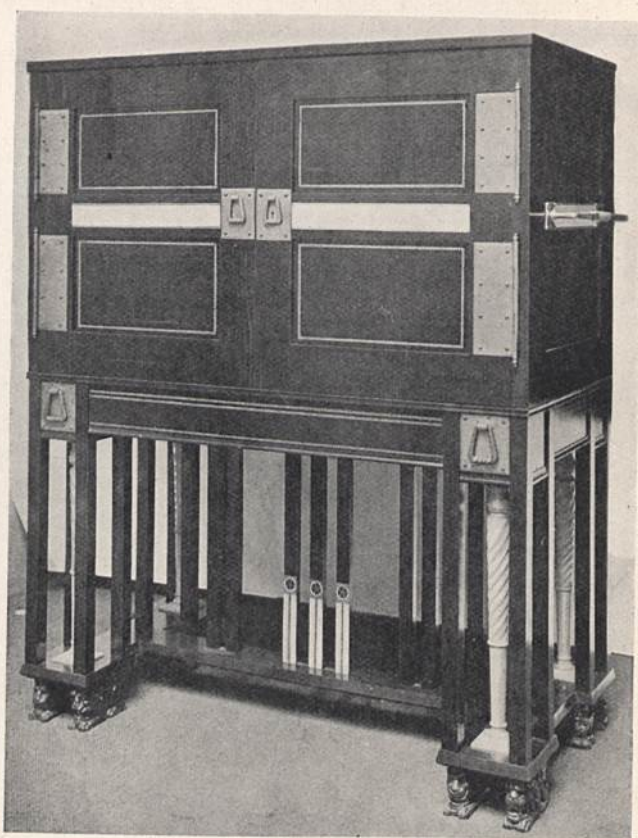
UPRIGHT PIANO
IN MAHOGANY

DESIGNED BY C. R. ASHBEЕ
EXECUTED BY J. BROADWOOD & SONS, LTD.

of furniture in greater detail; and, firstly, of the sideboard: whether one take it to represent the mediæval credence and buffet, or a combination of both, fashioned on the scale of the court cupboard of later times, at any rate the sideboard that is to prove serviceable under modern conditions needs to be at once a table and cupboard. It should also be provided with drawers, and last, because least important, a back with shelves for plate or china. And here it may be observed that, picturesque though the so-called Welsh or Yorkshire dresser un-

a fact that seems to be becoming more and more appreciated than heretofore at the present day, when numerous varieties of fancy woods, unknown to past generations, are at the disposal of the cabinet-maker—satisfactory effects may be obtained by the tasteful arrangement and spacing in patterns of ornamental wood surfaces alone, whether solid or veneered, without further decoration. This is illustrated by two more examples of Mr. Gimson's designs, viz., a sideboard (p. 52) in burr elm and a writing cabinet (p. 67), of upright form, in burr oak; while another example of similar treatment is afforded by the fronts of the drawers in Mr. Frank Murray's book-cabinet (p. 63). The door in the upper part of the same piece of furniture displays a more elaborate device carried out in inlay. Yet again, several specimens of Messrs. Hampton's furniture exhibit the effective use of quartered veneer, notably a mahogany bureau (p. 64) and two china-cabinets or book-cases in walnut (pp. 58 and 59), the lower doors of both pieces being particularly fine examples of their kind.

And next, to treat of individual articles



WRITING CABINET IN EBONY
AND WHITE HOLLY

DESIGNED BY C. R. ASHBEЕ
EXECUTED BY THE GUILD OF HANDICRAFT, LTD.

Furniture

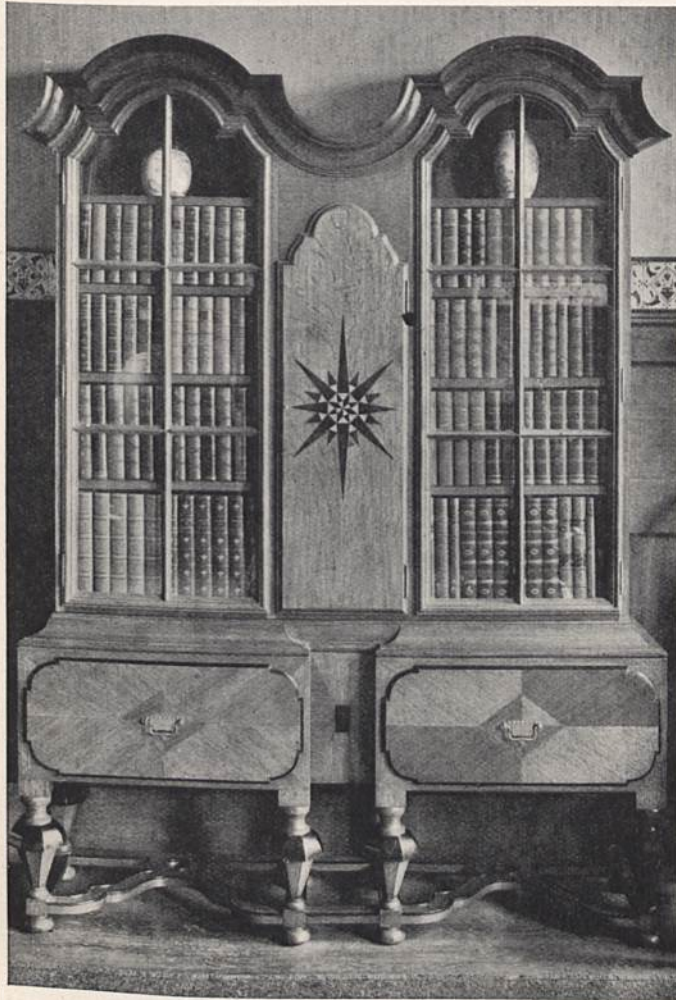
doubtedly is, it is yet liable to misuse from thoughtless affectation. If it is only to be loaded with a commonplace breakfast or dinner-service, its place, surely, is rather in the kitchen or the pantry. The presence of a kitchen dresser in the dining room is justifiable chiefly, if not solely, as a means of displaying such fine pieces of china, plate or pewter as shall materially enhance the decoration of the room.

A dresser with a clock (somewhat after the type of a grandfather's clock) embodied in it is no reproduction of an old model, notwithstanding its claim to be so, but simply a modern "make-up" devised by some experimenting fabricator of "antiques." Let not its quaint



WRITING-TABLE
IN MAHOGANY

DESIGNED AND EXECUTED BY
HAMPTON & SONS, LTD.



BOOKCASE IN OAK, INLAID
WITH EBONY AND SYCAMORE

DESIGNED BY FRANK MURRAY
EXECUTED BY MAPLE & CO., LTD.

and attractive appearance deceive the unwary!

The oak dresser (p. 57) from Messrs. Bartholomew & Fletcher's is a handsome and characteristic example of the Jacobean period. It should be compared with a sideboard of Messrs. Hampton's (p. 56), which is an instance of the application of old detail to modern furniture. In both cases the decoration of the panels and door fronts, howsoever familiar, is worth calling attention to, because of the diversified range of which it is capable. The method is simplicity itself; to wit, the arrangement of mouldings in geometrical devices. In this class of ornament the enclosed area has the effect of sunk panelling, because the irregular spaces around it are generally filled up to a level, flush or nearly flush, with the face of the mouldings themselves. The whole presents a pleasant contrast of light and shade, especially if the furniture in question is placed at right angles to a window, so that the light falls upon it from the side rather than directly from the front.

The sideboard is the plainer of the two examples, all the mouldings of which its ornament is composed being cut in one mitre-box.

Furniture



BUREAU IN WAXED OAK DESIGNED AND EXECUTED BY
SHAPLAND & PETTER, LTD.

In the doors of an oak corner-cabinet (p. 59) of Messrs. Hampton's the same occurs again. For the dresser above-named (p. 57) the use of a second mitre-box, producing a wider angle, consequently admits of a greater variety of pattern. Another mitre-box, again, giving an acuter angle, enables the mouldings to be arranged in points to form lozenges or stars. Indeed, experience alone will determine the almost infinite variety of which this most effective, if rudimentary, form of ornament admits.

Mr. Arthur Penty's oak dresser (p. 53) is of pleasing simplicity of line and proportion, the ornament being restricted to a band of incised pattern in the cornice. Mr. Edgar Wood's sideboard (p. 51) in Spanish mahogany, inlaid with holly and ebony, the handles and feet of bronze; and Messrs. Gillow's (p. 53), also in mahogany, with richly figured panels, finished a nut-brown

colour, with a band of boxwood and ebony inlay, are based upon Georgian models, the latter example being surmounted by a brass railing, a characteristic feature in sideboards of the period.

Three remaining examples in oak are in more modern styles. Two of them, by Messrs. Shapland and Petter (pp. 54 and 55), are enriched respectively with translucent enamel-work on copper and hammered brass panels; while the last (p. 57), by Mr. W. H. Davies, is of the nature of a fitment, and is flanked by china cupboards let into the wall panelling.

Show cabinets are, in some respects, not very dissimilar from sideboards, except that as a rule the former may be of slighter form, and altogether more fanciful in outline and decoration, as becomes their less utilitarian purpose. Some of Messrs. Hampton's designs (pp. 58 and 59) show what can be achieved in the way of combining features of different historic styles, a practice which produces very interesting results, provided always that the periods borrowed from be not too widely separated in point of date. Thus, while Queen Anne and Chippendale characteristics are not incompatible, it is open to question whether the details of King James I.'s time and that of Queen Anne, for instance, are not too far removed from one another to amalgamate quite happily together.

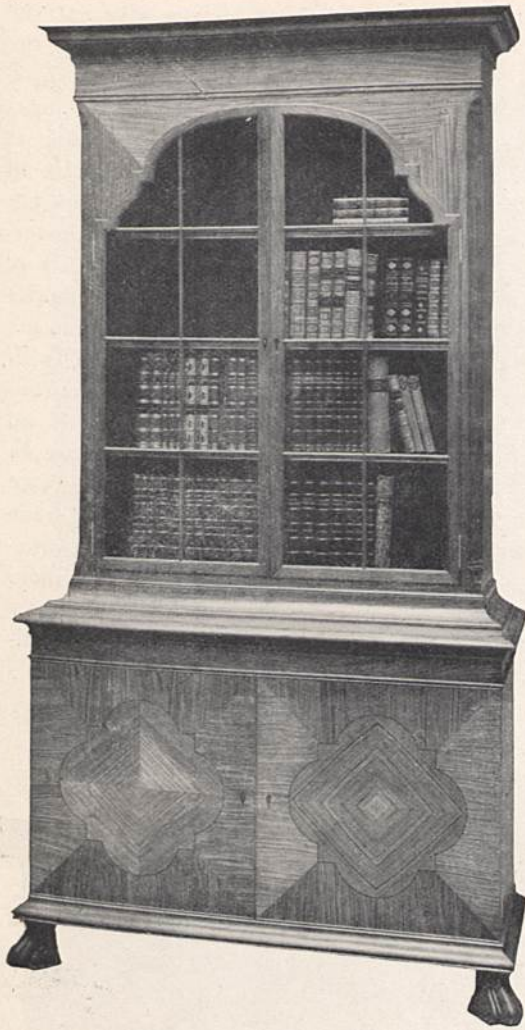
The china cabinet (p. 58), from a design by



BUREAU IN MAHOGANY

DESIGNED AND EXECUTED BY
HAMPTON & SONS, LTD.

Furniture



BOOKCASE
IN WALNUT

DESIGNED AND EXECUTED BY
HAMPTON & SONS, LTD.

doors with delicate wood tracery of eighteenth-century character. A modern development, analogous to this usage, is to introduce lead glazing for the like purpose; but that not always wisely nor with satisfactory effect. Because the sole purpose for which the doors of cabinets are glazed at all—viz., for displaying their contents—is defeated unless the leading be extremely simple and very sparingly used. Stained glass placed in such situations is really indefensible, except indeed in the form of

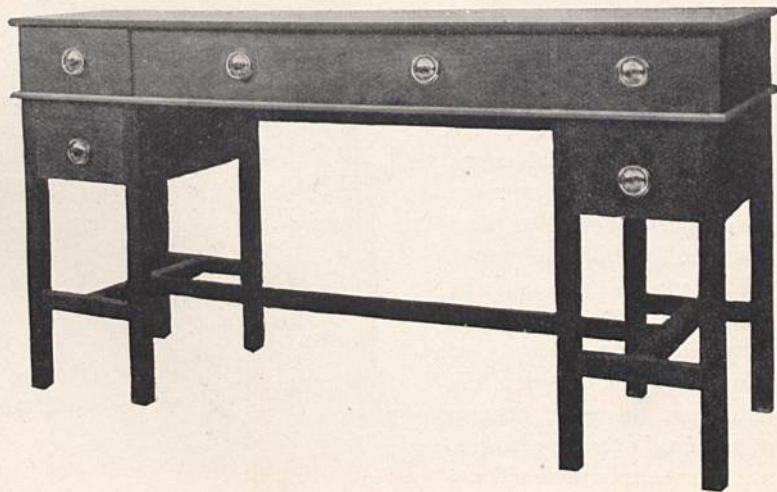


BUREAU IN WALNUT

DESIGNED AND EXECUTED BY
BARTHOLOMEW & FLETCHER

Mr. G. Llewellyn Morris, executed in mahogany, with box and rosewood inlay, is an adaptation of Chippendale style. Mr. Taylor's cabinet (p. 68), by Messrs. Wylie & Lochhead, is enamelled white, the solid panels in the middle having a simple design of inlay.

It may be remarked that several of the above cabinets, notably Mr. Llewellyn Morris' and two of Messrs. Hampton's (pp. 58 and 59), have glazed



WRITING-TABLE IN WALNUT

DESIGNED AND EXECUTED
BY ERNEST W. GIMSON

Furniture



WRITING-TABLE
IN GREY OAK

DESIGNED BY C. R. ASHBEE
EXECUTED BY THE GUILD OF HANDICRAFT, LTD.

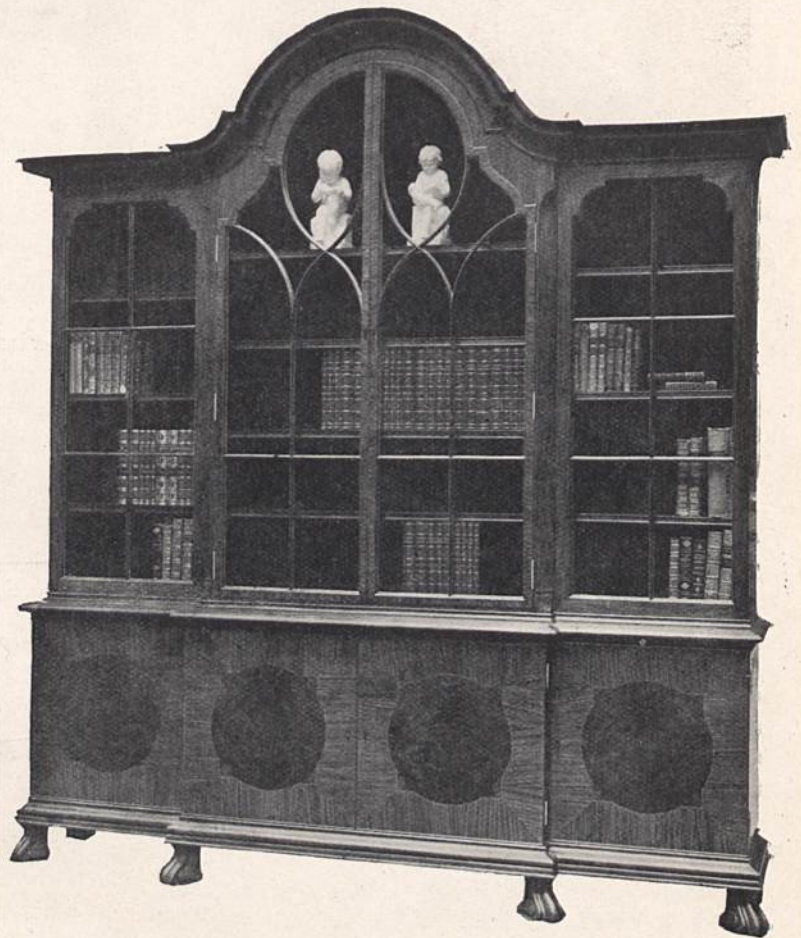
save for the sake of the music of which it was the medium. That designer, then, is conferring the greatest boon on the public at large who can contrive to adjust the design of the piano to the style of its surroundings, without in any way impairing its qualities as an instrument of music.

The grand piano, with its irregular and not unpicturesque outline, is no doubt the easier shape of the instrument to decorate in conformity with some historical standard of ornament, especially as there

the narrowest border, and even so it is hard to argue what æsthetic advantage is gained thereby. For stained glass has no transparency unless it be lighted from behind, which is, of course, out of the question in the case of a cupboard door; and a glazed door that one cannot see through might as well be solid. The safest plan, therefore, is to avoid using stained glass altogether in furniture composition.

Next to be considered is the piano, in the artistic treatment of which, since the instrument, as such, is too recent in origin to have established a formal precedent for itself, the decorator is the more free to exercise his individual taste and inventiveness. It is only of recent years that serious attempts have been made to deal æsthetically with the somewhat intractable lines of the piano case. The stereotyped conventions that used to prevail were the despair of the decorator; the piano being a mass of ugliness that fought with every conceivable scheme of decoration, and could not have been tolerated at all

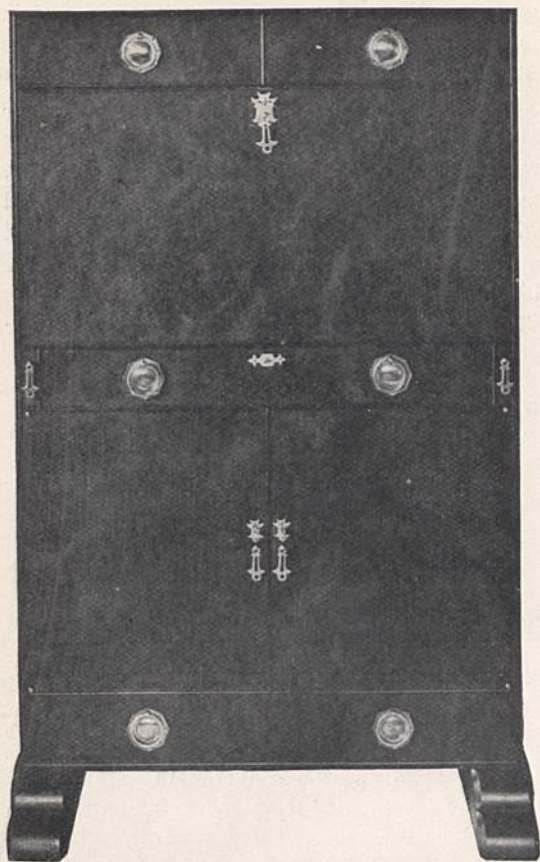
are plenty of instances extant of sufficiently kindred instruments — *e.g.*, clavichords, harpsi-



BOOKCASE IN WALNUT

DESIGNED AND EXECUTED BY
HAMPTON & SONS, LTD.

Furniture



WRITING-CABINET
IN BURR OAK

DESIGNED AND EXECUTED
BY ERNEST W. GIMSON

panelled sides and turned legs connected by a few sturdy stretchers, has an architectonic and restful appearance that, devoid of all pronounced features, ought to insure its harmonising with almost any reasonable scheme of decoration, though not with very aggressive rococo nor antinomian "nouveau art."

The artistic treatment of the upright, as distinguished from the grand, piano presents a much greater problem. The form of the instrument is itself so unsatisfactory that it is difficult to make an upright piano look picturesque and at the same time leave no uncertainty as to what object of furniture it really is. A piano ought to be unmistakably a piano; not to appear to be a cupboard nor a writing-bureau. The two upright pianos illustrated (pp. 61 and 62) are both from the designs of Mr. C. R. Ashbee. The one shown opened, with double-hinged doors to fold back against the sides, out of the way, is of mahogany richly inlaid; the interior, of holly-wood, presenting a pleasing contrast to the darker colour of the outer surface. The other example (p. 61) is in grey oak, the interior being, like the last-mentioned, of holly. The metal mounts are iron, hammered and chased, the pierced ornament being effectively shown up by a backing of red leather. This case was made by the Guild of Handicraft.

The same executants carried out, from Mr.

chords, and spinets — to indicate the sort of *motifs* on which piano decoration may be based. One example illustrated (p. 61) shows how appropriately Messrs. Broadwood have adapted the form of the spinet to this purpose.

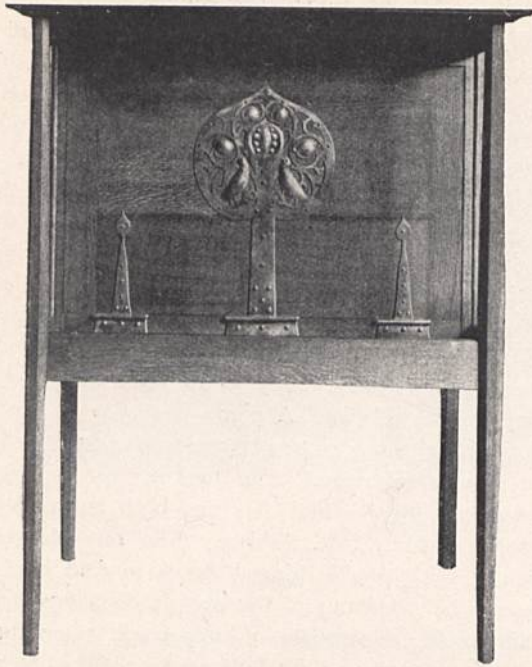
Another (p. 60), by the same makers, designed by Mr. E. L. Lutyens, is a large and handsome instrument, in light oak, with minutely panelled case and turned spindle-legs, connected near the ground by a complex system of stretchers on flowing lines. But the third (p. 60), also of oak, designed on the severely dignified lines of the Cromwellian period, with its plainly



BOOKCASE IN OAK

DESIGNED BY ARTHUR J. PENTY
EXECUTED BY HÖFLER, LTD.

Furniture



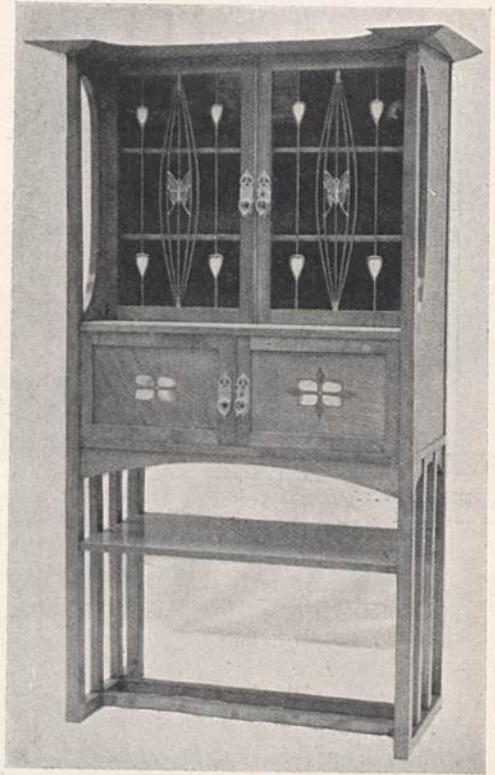
WRITING CABINET IN OAK

DESIGNED BY
C. F. A. VOYSEY

Ashbee's design, a writing-cabinet (p. 62) in ebony, decorated with white hollyhock, lacquered ironwork and scarlet, the latter introduced in the

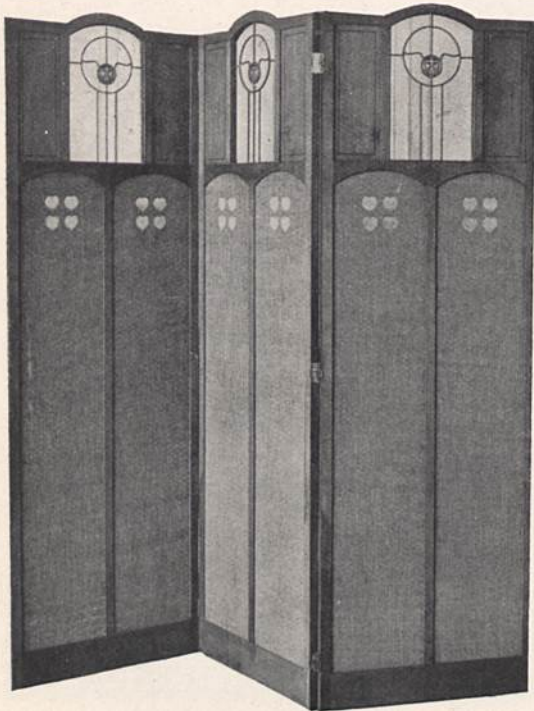
form of leather mounts to the metal fittings and in the crouching lions on which the main supports rest. The whole forms a striking conjunction of colour, the richer by contrast to the simple rectangular outline of the cabinet itself. An equally severe *motif* appears in the writing-table (p. 66), a modification of the ordinary library-table, designed and executed by the same hands as the last-named example. In this instance the table is of grey oak with inlay in green and white.

The oak writing cabinet on this page, designed by



WHITE ENAMEL
CABINET

DESIGNED BY E. A. TAYLOR
EXECUTED BY
WYLIE & LOCHHEAD, LTD.



SCREEN IN MAHOGANY

DESIGNED AND EXECUTED BY
WYLIE & LOCHHEAD, LTD.

Mr. Voysey, is fashioned on the simplest lines. The metal hinge, beaten and pierced with that characteristic type of design in which Mr. Voysey remains unsurpassed, forms a beautiful ornament to the centre of the flap, and at the same time happily contrasts with the severity of construction and dignified proportions of the woodwork itself.

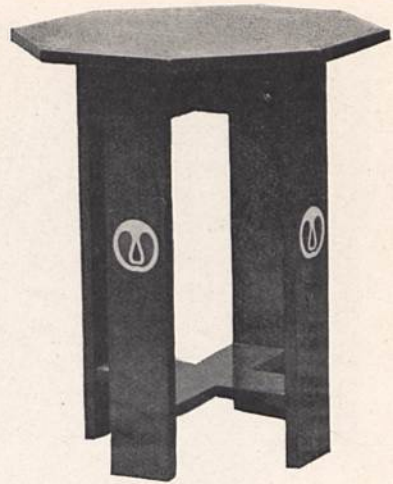
Messrs. Hamptons' mahogany bureau (p. 64) and writing-table (p. 63), as also Messrs. Bartholomew & Fletcher's bureau in walnut wood (p. 65), are, practically, adaptations of familiar Queen Anne or Chippendale style; while Messrs. Shapland &

Furniture



SIDE TABLE IN OAK

DESIGNED AND EXECUTED BY
HAMPTON & SONS, LTD.



OCCASIONAL
TABLE IN
MAHOGANY

DESIGNED BY
M. H. BAILLIE SCOTT
EXECUTED BY
J. P. WHITE



OCCASIONAL TABLE
IN OAK

DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.



TEA-TABLE IN
MAHOGANY

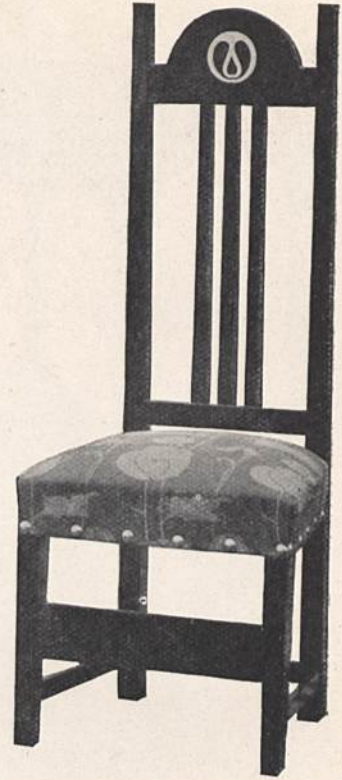
DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.

Furniture



EASY CHAIR
UPHOLSTERED IN
TAPESTRY

DESIGNED BY
M. H. BAILLIE SCOTT
EXECUTED BY J. P. WHITE



DINING CHAIR
IN MA-
HOGANY.

DESIGNED BY
M. H. BAILLIE SCOTT
EXECUTED BY
J. P. WHITE



DINING
CHAIR
IN OAK

DESIGNED BY
M. H. BAILLIE SCOTT
EXECUTED BY
J. P. WHITE



GATE TABLE IN OAK

DESIGNED AND EXECUTED
BY HAMPTON & SONS, LTD.



ARMCHAIRS UPHOLSTERED IN
TAPESTRY. DESIGNED AND
EXECUTED BY LIBERTY & CO., LTD.

Furniture

Petter's waxed-oak and inlaid bureau (p. 64) represents a fresh treatment of a similar theme.

The large and handsome bookcase (p. 63), designed by Mr. Frank Murray, has been already mentioned. It is avowedly inspired by originals of the period of William and Mary. The bold, moulded cornice, fantastically outlined, is highly characteristic; and the polygonal legs afford opportunity for the pleasing play of light upon their differently inclined surfaces. The long bookcase in oak (p. 67), designed by Mr. Arthur Penty, is a specimen of furniture which has no



SETTEE IN MAHOGANY DESIGNED BY E. A. TAYLOR
UPHOLSTERED IN VELVET EXECUTED BY
WYLIE & LOCHHEAD, LTD.



CHAIR IN MAHOGANY DESIGNED AND EXECUTED BY
WYLIE & LOCHHEAD, LTD.

respectively the characteristics of the William and Mary style and that of the early eighteenth century. The one (p. 69) is a side-table, the stretcher and body of which are fancifully shaped, according to the taste of the period; the other (p. 70) a gate-leg table on turned legs, which expand, towards the top, in a not very common manner. The smaller or occasional tables (p. 69), designed by Messrs. Liberty and Mr. Baillie Scott, represent modern designs in various materials, with various kinds of ornament—*e.g.*, carving and inlaying.

The plain but well-proportioned couch (p. 77),

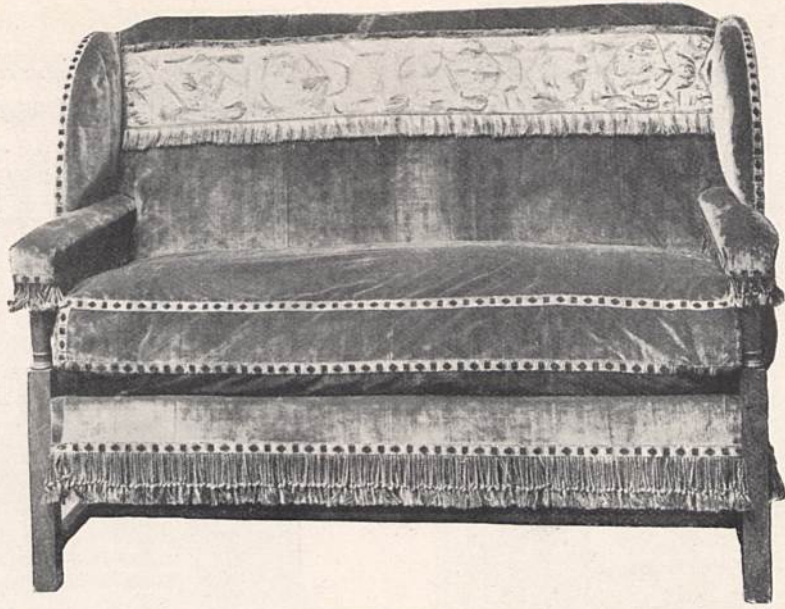
specious attractiveness, but which is yet restful and satisfying on account of its good, simple lines, and well-balanced proportions.

Of dining-tables two are illustrated. Mr. Gimson's (p. 55), in oak, original in treatment though it is, yet, with its stout legs and the massive framing of the feet, recalls the strength and constructiveness of Gothic work; while Messrs. Liberty's (p. 54), in mahogany, partakes more of the character of the seventeenth century. A newer note is struck in the same firm's tea-table (p. 69), in mahogany, with inlay of coloured woods. Two examples of oak tables by Messrs. Hampton represent



SETTEE IN OAK INLAIN WITH RED OR WHITE ROSE

DESIGNED AND EXECUTED BY F. SELICK



COUCH AND CHAIRS DESIGNED AND
EXECUTED BY WARINGS, LONDON

Furniture



CHAIR IN
ASH

DESIGNED AND EXECUTED
BY ERNEST W. GIMSON



CHAIR
IN YEW

DESIGNED BY ERNEST W. GIMSON
EXECUTED BY E. G. H. GARDINER

by Mr. Baillie Scott, and one of the two high-backed chairs (p. 70) designed by him, are in mahogany, with an inlay pattern similar to that which figures in his little table above mentioned, and obviously belong to the same suite. Two chairs by Mr. Gimson (above), in turned and ebonised ash and yew, with high backs and rush

seats, are picturesque adaptations of old English traditional designs.

In upholstered furniture Messrs. Waring contribute some excellent reproductions of historic models from the collection at Knowle and elsewhere. The Jacobean X-chair (p. 73) in crimson velvet, with fringe and metal studs, is an exceed-



CHAIR AND SETTEE

DESIGNED AND EXECUTED BY WARINGS, LONDON

Furniture

ingly fine example. The sixteenth-century X-chair (p. 73), with tassels and woven-lace edging, shows another version of the same shape, as it appeared about a century earlier in Italy. Two Jacobean couches (pp. 73 and 76) are so severely simple in outline that, if covered with Gothic-patterned or with self-coloured velvet, they might easily pass for belonging to the early years of the Tudor period.

The chair and settee (p. 74) which Messrs. Waring denominate Colonial, because this particular type of furniture was introduced by early settlers in America and reached its maturity there, are of a character that harmonises best with eighteenth-century surroundings.

In the case of padded or easy chairs the problem is to provide the utmost amount of comfort and



CHAIR IN MAHOGANY
UPHOLSTERED
IN VELVET

DESIGNED BY GEO. LOGAN
EXECUTED BY
WYLIE & LOCHHEAD, LTD.



CUPBOARD
IN OAK

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

rest for the body compatible with æsthetic appearance. Many are luxurious enough, but, at the same time, most ungainly objects to behold. Four easy chairs (p. 71) by Messrs. Liberty, together with one by Mr. Baillie Scott (p. 70), are of modern design, none of them having any feature that calls for remark, except that two of them are ornamented with large metal studs, which are decidedly picturesque. One chair (p. 71) by Messrs. Liberty is of a somewhat more antique pattern, with its cabriole legs and ears on either side of the head. This type is also known as a "groaning" chair or "grandfather's" chair, and has a decidedly old-world suggestion about it.

Mr. George Logan's arm chair (opposite) has similar ears, but is of distinctly modern design. Its wood framework is so much exposed that this example should more accurately be described as a lined chair than be classed among upholstered furniture. Mr. E. A. Taylor's mahogany settee,

Furniture



CHEST OF DRAWERS
IN OAK

DESIGNED BY
AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

the settle being provided underneath the seat with lockers, intended to hold coal or logs, and the chair having, attached to the outer side of the arms, shelves for books or other articles.

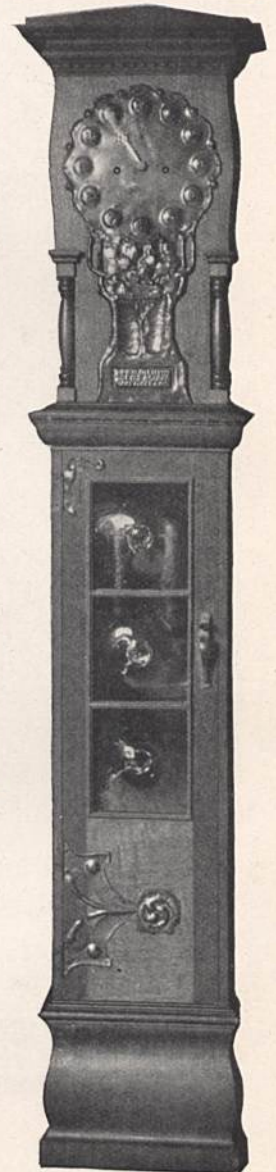
The framework of the folding screen (p. 68) by Messrs. Wylie & Lochhead is mahogany, with canvas in the panels below and leaded glass in the upper part. Of all articles of furniture this seems the one in which it is most legitimate to insert stained glass and fancy leading, because the very nature and purpose of a screen will on occasions require it to be placed against the light in such wise that the coloured glass may really be seen to advantage.

It remains, before passing on to the subject of bedroom furniture, to mention a useful article picturesquely ornamented—viz., a log-box (p. 56) in oak, with hammered copper panels, designed by Mr. W. A. White and executed by the Guild of Handicraft.

To begin, then, with the bed, as being the object of paramount importance in the bedroom. The four-post bed, with its enveloping curtains, having fallen practically into disuse, was superseded by the brass or iron bedstead;

(p. 72) is likewise lined with velvet of a bold and most effective pattern.

Mr. F. Sellick's oak settle (p. 72), inlaid with rose squares and upholstered, together with a low chair (p. 72) by Messrs. Wylie & Lochhead, are types of what may be called combination furniture;



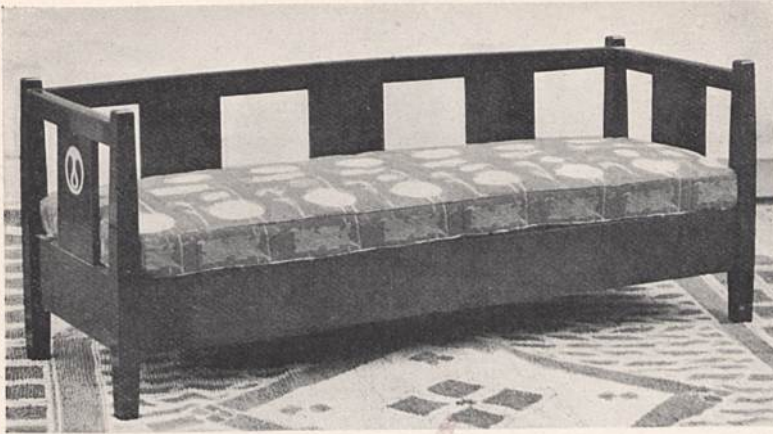
CLOCK IN OAK AND BEATEN COPPER
DESIGNED BY ARTHUR HAWARD
EXECUTED BY HAWARD & SONS



COUCH

DESIGNED AND EXECUTED
BY WARINGS, LONDON

Furniture



COUCH IN MAHOGANY
AND TAPESTRY

DESIGNED BY M. H. BAILLIE SCOTT
EXECUTED BY J. P. WHITE

not open to exception, like its forerunner, on hygienic grounds. Unfortunately, however, the metal bed came into being at an epoch when artistic design was at its very lowest ebb; and, as a consequence, it was, from the outset, associated with deplorably bad design. How few men and women must there be living whose memory of childhood days does not conjure up the spectacle of a pair of fences of hideous, attenuated curls and flourishes in cast iron, enamelled a virulent green, with brass knobs screwed on at each corner? Such was the typical bedstead of thirty or forty years ago. No wonder that a generation, of more cultivated taste, revolted against this tyranny of ugliness, and invented the compromise bed which has an ornamental foot and head-piece of wood, connected by an iron frame to carry the spring-wire mattress.

Several examples of this kind of bed by Messrs. Heal (p. 83) and by Messrs. Shapland & Petter (p. 84) are here illustrated, one of them (p. 83) having hinged brackets with riddels to keep off draughts from the head. But since there are still many persons who, in spite of the more picturesque appearance of

wooden bedsteads, are prejudiced in favour of the supposed superior hygiene of all-metal beds, it ought to be worth while for a clever designer to grapple with the difficulty of evolving a tolerably presentable bedstead in metal instead of wood. Beds of polished brass there are galore, and some of metal, plated and oxydised, having a very agreeable tone of colour, but not even these can justly claim to be artistic in outline. It is not anything elaborate that is wanted. Nay, the plainer that bedsteads are, the better; and they should be as free as possible from projections and points that might catch and tear the bedclothes, or in any way hinder the free movements of those who perform the domestic duty of making the bed.

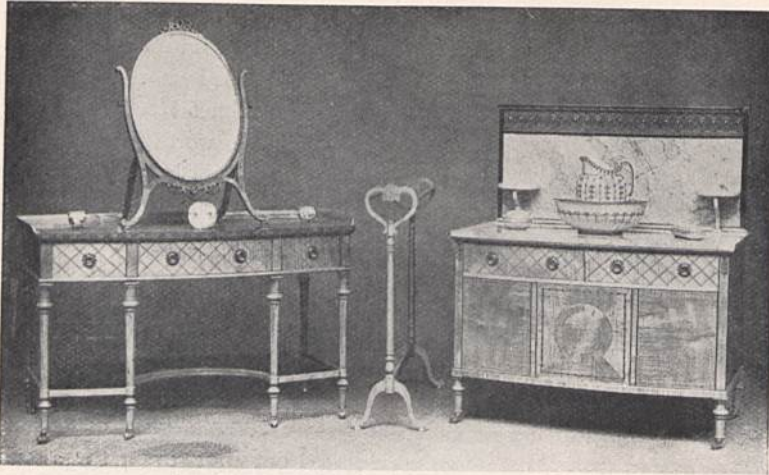
Messrs. Liberty's two wooden cots or cradles



WARDROBE IN "SILVER GRAIN" WOOD
INLAID WITH PEWTER AND BLUE WOOD

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

Furniture



BEDROOM SUITE IN SYCAMORE
INLAID WITH SATINWOOD

DESIGNED AND EXECUTED
BY GILLOWS, LONDON

(p. 84) are most artistic to look at, if of Spartan build, compared with the luxuriously padded bassinets, decked with bows of ribbon, frills and flounces, prescribed by the sybarite custom of these latter days.

The next indispensable article of bedroom furniture is some sort of receptacle for clothes. The average chest of drawers cannot pretend to possess any æsthetic attractiveness, but it may be immensely improved by mounting it on a stand, with framed legs, as in the case of Messrs. Heal & Son's example (p. 76), which is quite an ornament to a bedroom. The same firm's treatment, on similar lines, of a cupboard (p. 75) makes the latter not less attractive.

A feature of Messrs. Heal's chestnut suite (p. 81), comprising wardrobe, chest of drawers and toilet table, are the sunk handles in the face of the drawers, and the revolving wooden door handles, which, when turned, work sliding bolts on the inside of the doors.

Other ways of treating the wardrobe, by itself, or combined with drawers, are illustrated by three examples of Messrs. Heal's (pp. 77 and 80), and one of Messrs. Gillows' (opposite), the last in sycamore, stained silver-grey, with inlay of satinwood, green and black, having a very handsome effect. The toilet table and washstand to match are also given on this page.

Messrs. Liberty's fitment (p. 86), carried out in oak, shows portions of a wardrobe, with inlaid panels of mother-of-pearl and coloured woods, and also includes a washstand, with vitreous mosaic ornament round the sides and back.

Messrs. Bartholomew & Fletcher's dressing-table and washstand (p. 82), in mahogany, with shaped stretchers and turned legs, are ingenious adaptations of William and Mary and Queen Anne styles. A dressing-table by Messrs. Heal (p. 79), in "Colonial"

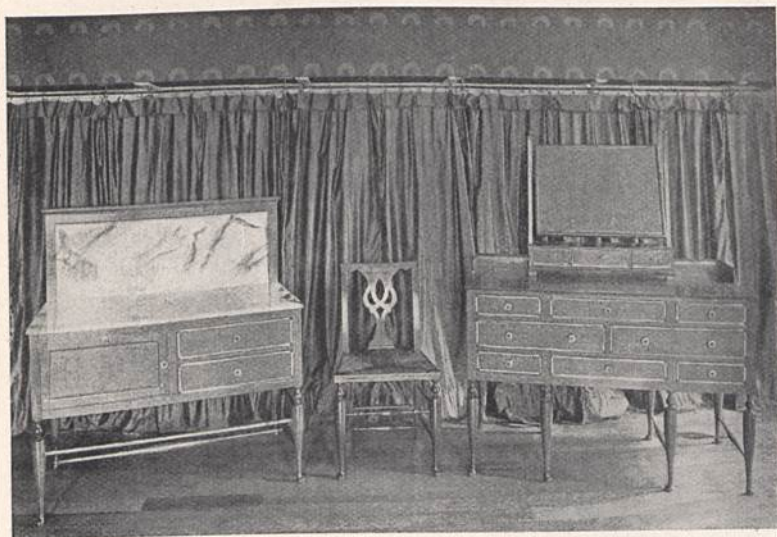
mahogany, is founded on a later model, of the Georgian period; while still more modern *motifs* dominate the suites, of which part only is here shown, by Mr. Henry Sellers (p. 79), Messrs. Shapland & Petter (p. 86), and Messrs. Liberty (p. 82). The two former are in oak relieved with inlay; the last in grey-wood veneer, with inlay of coloured woods and pearl.



WARDROBE OF SUITE IN
SYCAMORE (ABOVE)

DESIGNED AND EXECUTED
BY GILLOWS, LONDON

Furniture



BEDROOM FURNITURE IN OAK
INLAID WITH HOLLY AND EBONY

DESIGNED BY J. HENRY
SELLEKS, ARCHITECT

wardrobe itself, forms a hollow pit that is both difficult to reach into and clean out properly, not only on account of its height from the ground, but also because it is held in place by wooden blocks which make innumerable corner-traps for dust and dirt. True, these cornices are often made to lift on and off, but in position they harbour dust none the less. All such cornices, then, whether fixed or movable, ought to be boarded over at the top-most edge to form an even surface that may present

To sum up, then, though the bedroom, in which, exclusive of sleeping hours, a good proportion of one's life has necessarily to be spent, ought not to be wanting, any more than so-called "reception" rooms, in attractiveness to the eye, the paramount considerations are hygiene and practical utility. Surfaces where dust and dirt can accumulate and not be easily removed ought to be avoided as far as possible. Very often the body of heavy furniture, like chests of drawers, for instance, is so low on the ground that while there is plenty of room for dust to collect underneath, there is not room enough for the housemaid's broom to be inserted to clear it away. It is desirable, then, that all furniture which cannot easily be moved aside be mounted upon legs or framework of such height as to allow free passage for broom and duster.

Elaborate carving in relief with deep crevices and cavities is, of course, out of place in a bedroom. But there is another fault which is, if more frequent, equally serious. Many tops of high wardrobes are fitted with a cornice, which, rising above the level of the body of the



TOILET TABLE IN
"COLONIAL" MAHOGANY

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

Furniture



WARDROBE IN
OAK INLAID WITH
EBONY AND BOXWOOD

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

the least possible obstacle to cleanliness. Excrescences such as the broken pediment—itsself a most corrupt device, whether regarded from the historic or the æsthetic point of view—which, constituting the favourite “ornament” for this class of work, frequently crown the cornice of commercial wardrobes, should be rejected. They are as unnecessary as they are debased; and in nine cases out of ten are mere stock-in-trade “enrichments,” added to counterbalance the contemptible poverty of invention and inferiority of design of the furniture as a whole. After hygiene, the next most important requirement in bedrooms, and in dressing-rooms too, is practical convenience. For instance, it is most irritating for a man, when stretching out his arm to put on his shirt, to crash on to a sharp point or hard angle of furniture. There ought to be no overcrowding, but plenty of space for moving about

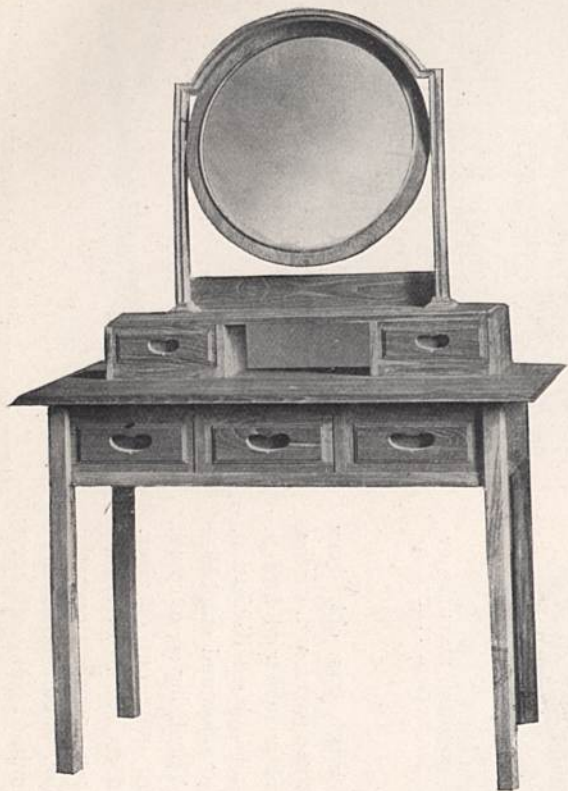
in comfortably; and one's surroundings ought to be of such nature as to present no more dangerous projections to come into contact with than are absolutely unavoidable.

There seems to be a widespread belief that in bedroom furniture it is incorrect to have any but such as is made and sold in sets or suites. This notion, however, is quite modern. Our forefathers certainly never troubled their heads with conforming to any such convention. Provided that there be not too violent conflict of styles and materials, there is no reason whatever why one's washstand, dressing-table and bedroom chairs, for instance, need all be variants of the same *motif*. And there is, surely, far greater satisfaction in having made individual selection of each item of one's household goods, piece by piece, than in taking the whole lot ready-made at



WARDROBE IN “COLONIAL”
MAHOGANY

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON



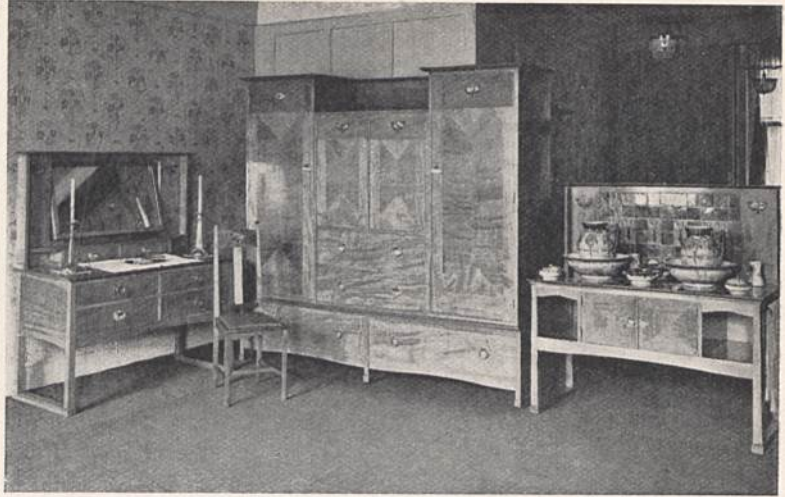
BEDROOM SUITE IN CHESTNUT. DESIGNED BY
AMBROSE HEAL, JUN. EXECUTED BY HEAL & SON

Furniture

the hands of the professional furnisher.

Mention ought to be made of a grandfather's clock (p. 76), by Mr. Arthur Haward, executed in oak with beaten copper dial and mounts. The design is on entirely new lines and proportions, the upper part being unusually high by comparison with the lower. The door, which shuts in the pendulum and weights, is glazed with three squares of antique bull's-eye glass.

And now, before proceeding to the next section, it may be as well to say a



BEDROOM SUITE IN FINELY-FIGURED GREY WOOD

DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



WASHSTAND IN MAHOGANY

DESIGNED AND EXECUTED BY BARTHOLOMEW & FLETCHER

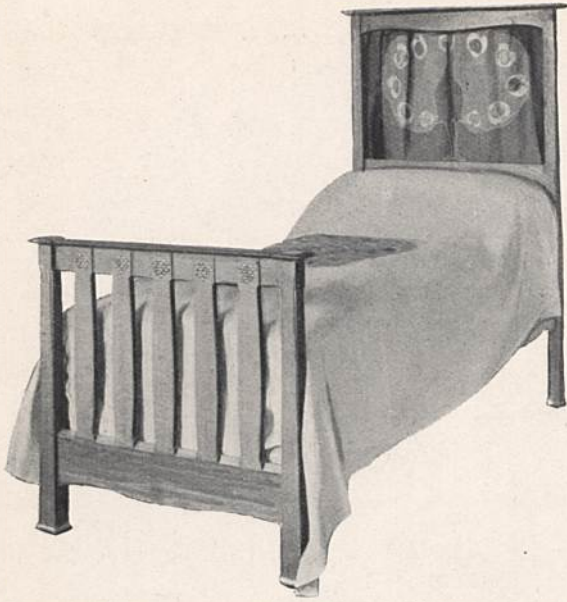
few words on a subject which has only been incidentally referred to in these pages, viz., carving as applied to furniture and architectural fittings. Wood-carving, as indeed all applied decoration, ought not to disguise, but to follow and emphasise the lines of construction. This being so, of course realistic representations are quite out of place. Quiet and unaggressive effects are in every way preferable, the ornament not sprawling over the surface in haphazard fashion, but being confined within strictly geometrical limits of bands or panels in low relief.

It is a pity that so little use is made of the highly decorative method of work dating from the fifteenth century and known in Germany as flat carving. Its plan is of the simplest—sunk background and sparing use of lines for venation of leaves and other requisite definition. The work is sometimes enhanced by painting, wholly or in parts, in flat tints. It is marvellous what rich and varied



DRESSING-TABLE IN MAHOGANY

DESIGNED AND EXECUTED BY BARTHOLOMEW & FLETCHER



BEDSTEAD IN MAHOGANY, INLAID
WITH PEWTER AND PINE-WOOD



BEDSTEAD IN OAK
WITH "KEYED" PANELS



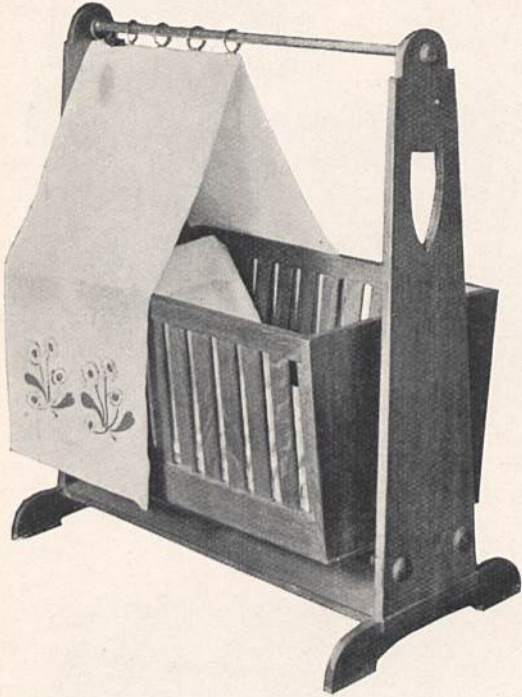
BEDSTEAD IN OAK



BEDSTEAD IN OAK

DESIGNED BY AMBROSE HEAL, JUN.
EXECUTED BY HEAL & SON

Furniture



LOW SWING COT
WITH CURTAIN OF
EMBROIDERED LINEN

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

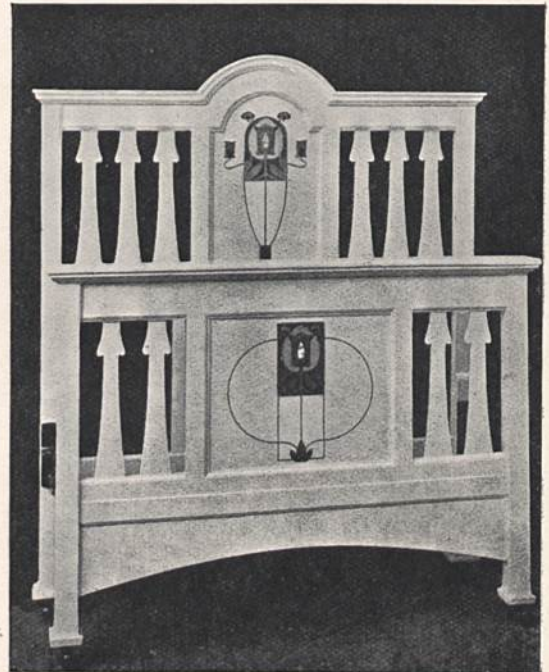


SWING COT WITH
CURTAIN OF
EMBROIDERED LINEN

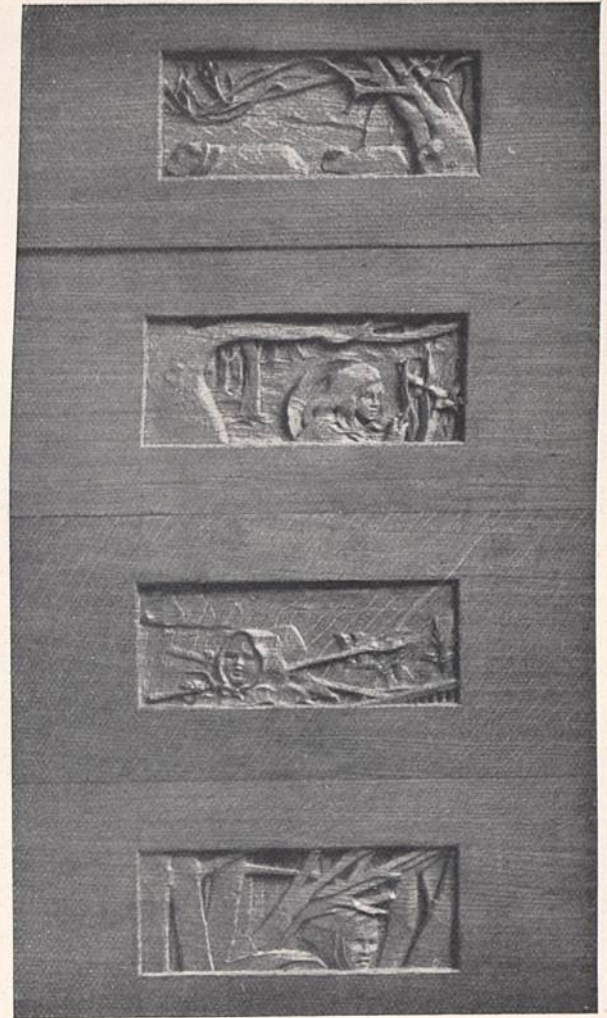
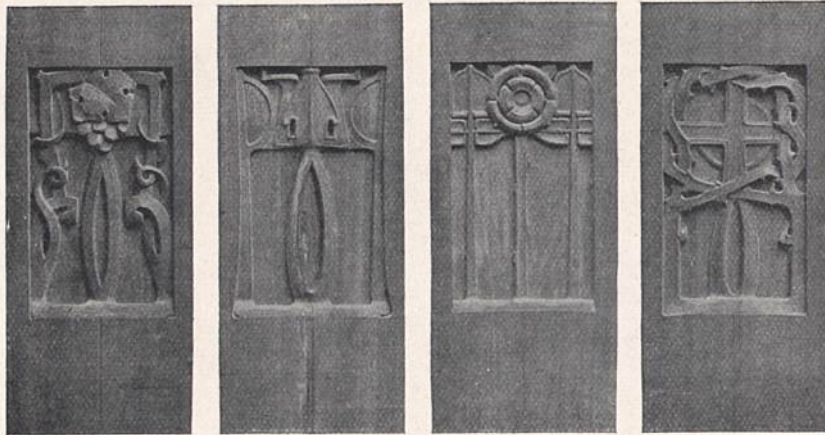
DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.



BEDSTEADS IN ENAMELLED WOOD INLAID WITH
COLOURED WOODS AND MOTHER-OF-PEARL



DESIGNED AND EXECUTED
BY SHAPLAND & PETTER, LTD.



FURNITURE PANELS DESIGNED AND CARVED
BY JOHN W. BENNETT, THE SCOTTISH GUILD OF HANDICRAFT, LTD.

Firegrates and Mantelpieces

effects can be obtained in only two contrasted surfaces, there being such complete absence of modelling that, with paper and heelball, one can rub a piece of this flat carving as easily as an engraved brass.

Although not indeed belonging strictly to this order of work, the four upright panels (p. 85) in low relief, by Mr. John W. Bennett, of the Scottish Guild of Handicraft, with emblematic representations of the vine, lily, rose and thorns, recall in a measure the above described flat carvings. More roundness and modelling appear in the same artist's lunette (p. 85), entitled *Autumn*; and again in his set of oblong panels on the same page, likewise introducing figures, to represent the four seasons.

FIREGRATES AND MANTELPIECES.

In a cold climate like ours the fireplace, as



BEDROOM SUITE
IN WAXED OAK

DESIGNED AND EXECUTED BY
SHAPLAND & PETTER, LTD.

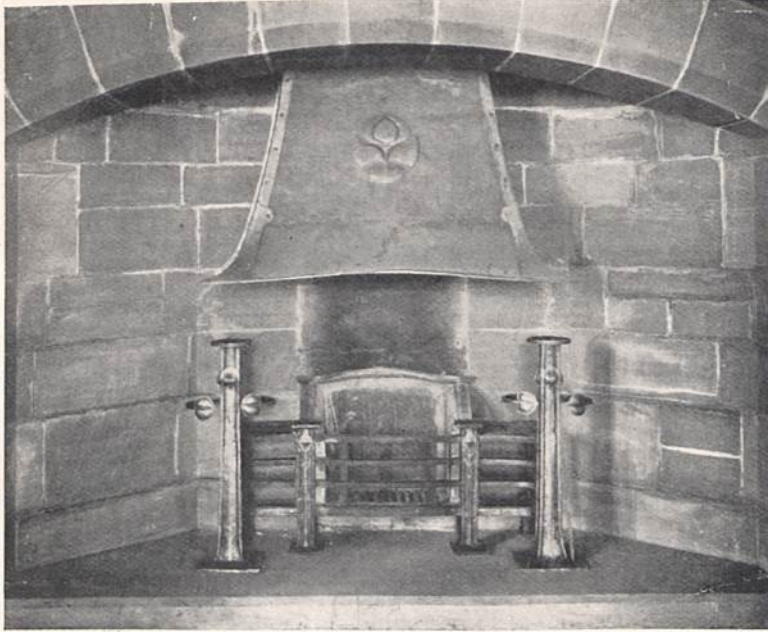
the symbol and embodiment of home and hospitality, necessarily occupies a very prominent position in the living room. This being so, it is in every way fit and proper that, in the absence of other structural features of architectural character, the fireplace and its surround should become the keynote of the style of the rest of the decoration. Such, indeed, was the rule onward from the fifteenth century. At that period the primitive custom of the central hearth, with a louvre-turret in the roof overhead for the smoke to escape through, as, to quote a famous instance, in the great hall of Penshurst Place, Kent, was very generally abandoned in favour of a structural fireplace and chimney in the wall. As a logical result it followed that the structural opening thus formed, from the richest and most elaborate of examples down to the plainest, was built in due conformity with contemporaneous style. And so, during the Renaissance and through subsequent changes, every fireplace erected continued to reproduce the dominant features of its time, until the nineteenth century, when the last trace of organic continuity became extinguished, and the former architectural fireplace found itself reduced



BEDROOM FITMENT
IN OAK

DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.

Firegrates and Mantelpieces



BASKET-GRATE IN
HAMMERED IRON AND BRASS DESIGNED BY T. WORTHINGTON & SON, ARCHITECTS
EXECUTED BY GEO. WRAGGE, LTD.

to a cast-iron grate in the midst of a polished marble frame, with no sort of claim to style, except that the costlier specimens had more or less pretentious consoles beneath either end of the mantel-shelf, and a travesty of Grecian honeysuckle or shell ornament, resting on the plinth, against the side supports.

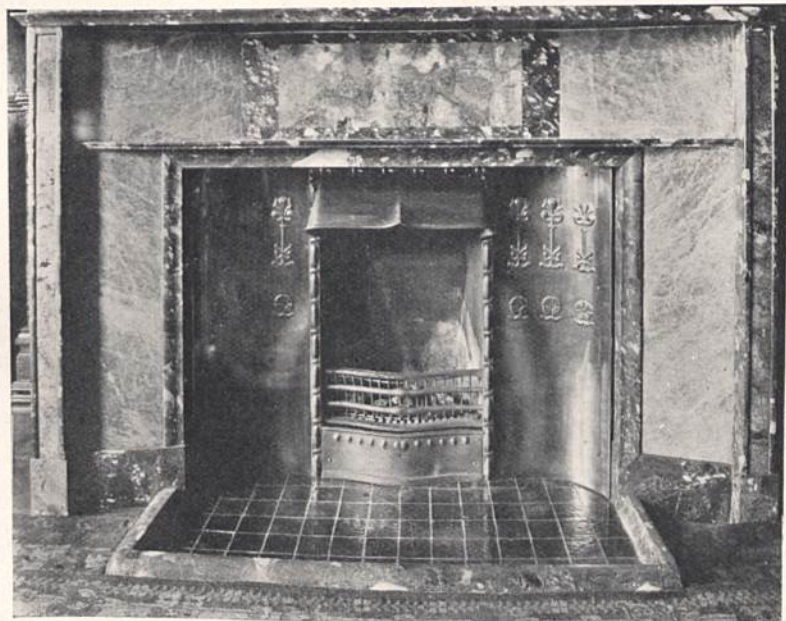
The recent evolution of the fireplace, however, has taken opposite directions. For while, on the one hand, movable basket-grates with dogs or andirons standing on an open hearth, have largely been reintroduced for halls and dining-rooms, on the other hand economy and science, enjoining new and improved systems of heating and combustion, have tended to lower fixed grates, and altogether to curtail their dimensions. At the same time the "cheeks," surround and framework, so far from diminishing in proportion, have rather increased in scale and importance

majority of these "registers," as they are called, being executed in cast iron, are sold at a much lower cost than stone, marble, or wood mantels, and, moreover, can be painted to suit the general style of whatever room they are fixed in, and have thus proved themselves more amenable to decorative

through the development of the overmantel.

The old-fashioned type of cast-iron grate, like those executed by Messrs. George Wright (p. 110), reproducing features of the ornament of the brothers Adam—for either of these grates Messrs. G. & A. Brown's mantel (p. 93) would form a suitable setting—is nowadays less frequent than very plain grates, which, on account of their negative and unassuming character, may be made to serve with widely divergent styles of decoration.

For bedrooms and small rooms numerous designs of fireplaces, combining grate and mantelpiece all in one, have been introduced. The



FIRAPLACE IN MARBLE
AND COPPER

DESIGNED BY J. HENRY SELLERS, ARCHITECT
EXECUTED BY LONGDEN & CO.

Firegrates and Mantelpieces



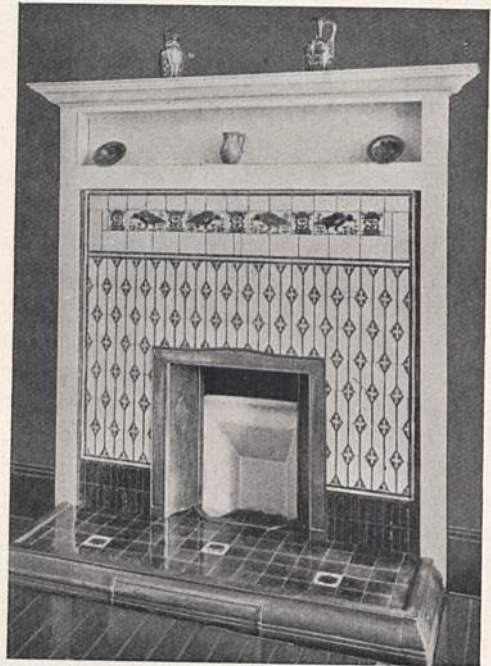
FIREPLACE

DESIGNED AND EXECUTED
BY W. J. NEATBY, A.R.M.S.

treatment than the old-fashioned marble mantel-piece could ever even pretend to be. Excellent, however, though cast iron be when properly treated, it is yet liable to abuse unless its modelled ornament be kept in quite low relief, so as to avoid all danger of imitating wood or stone sculpture. For this reason mantel registers ought only to be

painted a plain self-colour, free from the pretentious vulgarity of graining or marbling. A grate (p. 105) designed for Messrs. George Wright by the late Mr. Charles Breden, A.R.I.B.A., belongs to an undemonstrative type. Another (p. 112), designed by Mr. Cecil Brewer, for the Coalbrookdale Company, has a low relief border of heart and ribbon ornament.

Two basket grates (pp. 87 and 90) by Messrs. Thomas Worthington & Son, Architects, for Messrs. George Wragge, are instances of new treatment of old appliances. Both are in hammered iron, with "armour bright" finish. One



FIREPLACE

DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE
FIREPLACE CO.



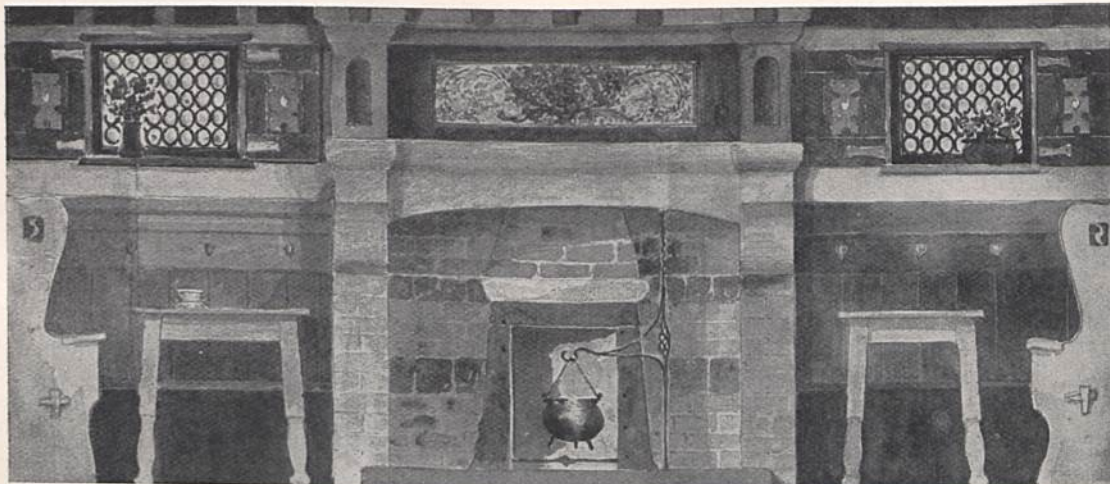
FIREPLACE WITH
"HEAPED" GRATE

DESIGNED AND EXECUTED
BY BRATT COLBRAN & CO.

of them (p. 90) has convenient hobs at each side; while the other is rather of the dog-grate form, although in this case, as indeed in the generality of modern dog-grates, the dogs are better adapted for holding logs than for supports to the fire irons, if not for mere ornament.

Two designs, however, by Mr. W. H. Davies (pp. 95 and 99) depict ample hearths with andirons for wood-logs, and surroundings consistently carried out in keeping. In one case, intended for a hall, the walls are oak-panelled, having a rough plaster frieze above; in the other, an adaptation of sixteenth-century details for a dining room, the overmantel band is arcaded in carved oak, while

Firegrates and Mantelpieces



FIREPLACE

DESIGNED AND EXECUTED BY JAS. A. HAWARD & SONS

the fireplace opening, let into a sandstone wall, has a lintel and dressings of greyish-yellow stone.

A grate (p. 94) designed by Mr. F. Osborne is in basket-form, enclosed, with projecting dogs and a brass hood, the repoussé panel in which represents an ancient sailing-vessel. Another grate (p. 90), designed by Mr. Albert Pashley, is provided with a beaten-copper surround, the ornament comprising, like the last example, a picturesque ship. The standards are of wrought-iron; the hob recesses lined with antique green tiles. The ornamental details of another modern-fashioned grate (p. 112) by Messrs. N. & E. Spittle are founded on the favourite form of the teazle-plant.

Two imposing mantelpieces (pp. 103 and 106) richly sculptured in Ketton stone from designs by Mr. W. D. Caröe, architect, one of them having a superstructure in oak, carved and traceried, with a handsome cornice of vine ornament, are examples of

modern architectural design founded on the style of the late fifteenth century. They would, of



FIREPLACE

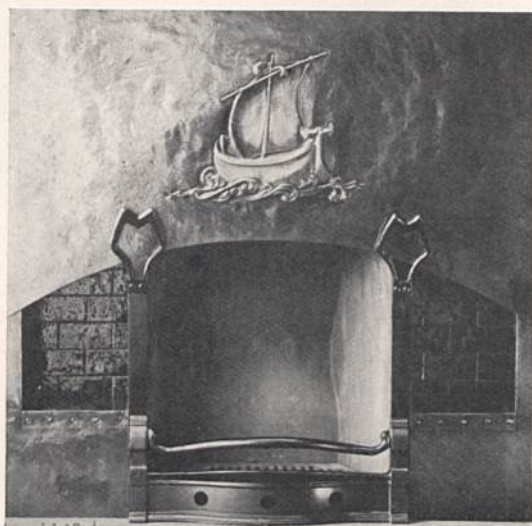
DESIGNED AND EXECUTED BY LEONARD F. WYBURD

Firegrates and Mantelpieces



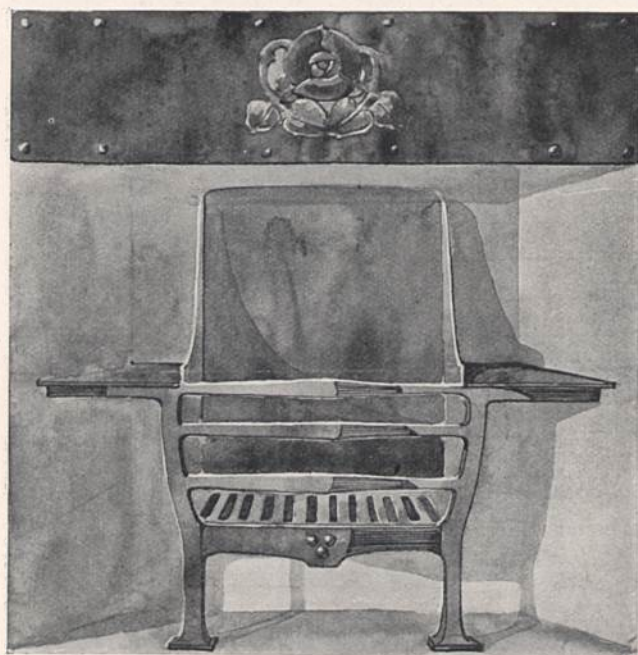
FIREPLACE

DESIGNED BY ROBERT MACLAURIN
EXECUTED BY THE SCOTTISH
GUILD OF HANDICRAFT, LTD.



HOB-GRATE IN
BEATEN COPPER

DESIGNED BY A. PASHLEY
EXECUTED BY GEO. WRIGHT, LTD.



BASKET-GRATE IN
HAMMERED IRON

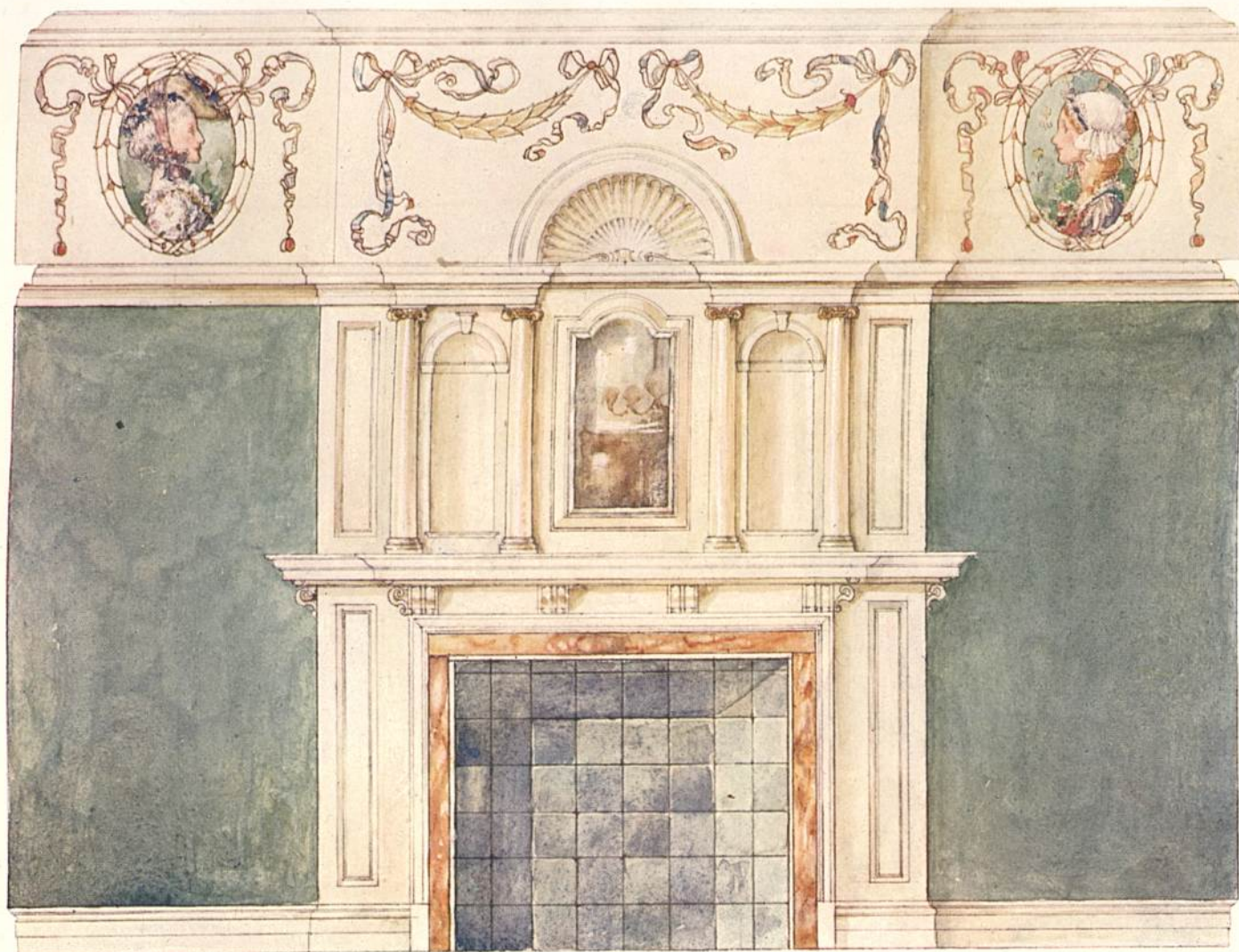
DESIGNED BY THOS. WORTHINGTON
& SON, ARCHITECTS,
EXECUTED BY GEO. WRAGGE, LTD.

course, show to best advantage with some such appropriate surroundings as tapestry hangings or linen-pattern panelling.

The mantel is a not unsuitable position for the introduction of sculptured figure-subjects. Thus Mr. H. J. Harold Cooper's mantelpiece (p. 102) has, immediately above the opening, a broad band of mounted horsemen. At first sight this looks

like a detail of the frieze of the Parthenon, but, on examination, proves to represent jockeys on racehorses. The horses in the Grecian prototype, however, are reduced in scale compared with their riders, or the latter are exaggerated as compared with the horses—one may regard it from whichever point of view one pleases—a peculiarity which is absent in the case of the modern work. Another instance of a figure subject takes the form of a panel above the shelf in Mr. Ashbee's mantelpiece (p. 110). The sculpture, representing the Ingoldsby Legend of *The Jackdaw of Rheims*, was executed by Mr. Alec Miller.

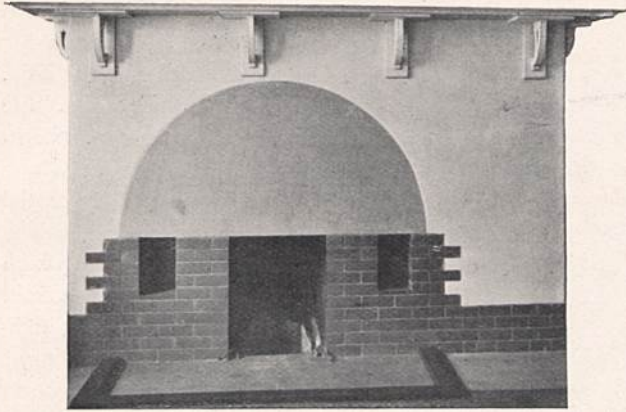
A mantelpiece (p. 103), by Mr. Edgar Wood, obviously designed to accommodate the picture above it, has a large expanse of Skyros, yellow Sienna, and Devonshire marbles, the surrounding woodwork being Spanish mahogany. Another example (p. 87), by Mr. Sellers,



FIREPLACE DESIGNED BY G. J. SKIPPER, F.R.I.B.A.
FRIEZE PAINTED BY W. J. NEATBY.



Firegrates and Mantelpieces



“GIPSY” FIREPLACE

DESIGNED AND EXECUTED BY
JOSHUA W. TAYLOR, LTD.

is a combination of greens and yellows, in Verde Antique, Giallo Antico, and Irish marbles; the copper-sided grate being one of Messrs. Longden's.

A mantelpiece (p. 90) designed by Mr. Robert Maclaurin contains a clock fixed, as part of the structure, between two cupboards, its pendulum swinging beneath, uncased.

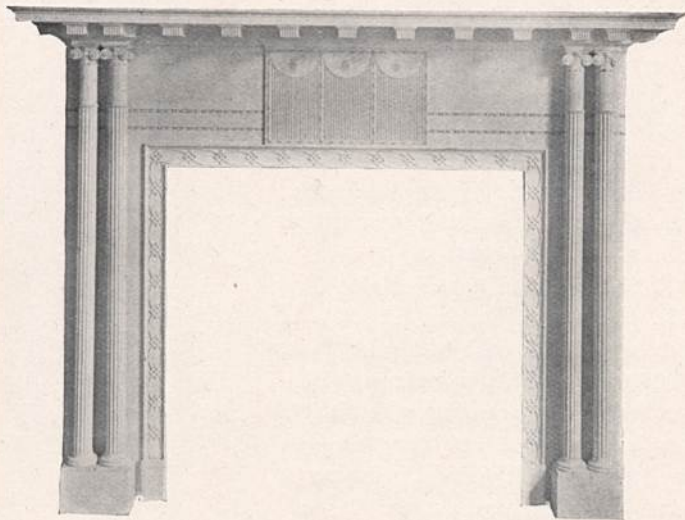
Two examples of Messrs. Liberty's work (pp. 99 and 103), illustrate the picturesque design in which that firm excel. One (p. 103) is so simple that it should rather be called a study in proportions than anything else. Its measurement, from side to side, exceeds that of the chimney-breast, the effect being that of a wide face of briquettes (green in colour and, contrary to general usage, set upright in equal lengths), boxed between two long panels of oiled walnut-wood, connected at the top by a high mantel-shelf. The basket grate, one of Messrs. Elsley's, is of handsome design, being reproduced from an antique model at Holyrood Palace.

The other specimen (p. 99), framed in a narrow oak moulding, owes its attractiveness, in no small degree, to the beautiful texture of its broad expanse of ceramics. The broken colour effect of these briquettes, which are of French manufacture, ranges from deepest blue to green, softest turquoise and ochre, presenting a wonderfully rich and varied surface. Along the top runs a band of conventional animals, bears, lions and leopards, modelled in low relief. The openings are unsymmetrically disposed. The smallest of them is a niche,

with a recess for logs underneath; while the largest, the opening for the fire, contains a basket-grate between large dogs of a striking interlaced pattern in forged iron-work.

Messrs. Salmon & Son & Gillespie, architects, contribute a large and handsome work (p. 109), the grate, adorned with bosses in beaten metal, being enclosed in a marble surround. The mantelpiece and over-mantel are of wood enriched with carvings; the treatment of the foliage in the capitals on either side, supporting the segmental arch, belonging to an interesting and peculiarly modern type. The low relief carving above the arch is in keeping, and recalls the favourite form of the seed-pods of the honesty plant.

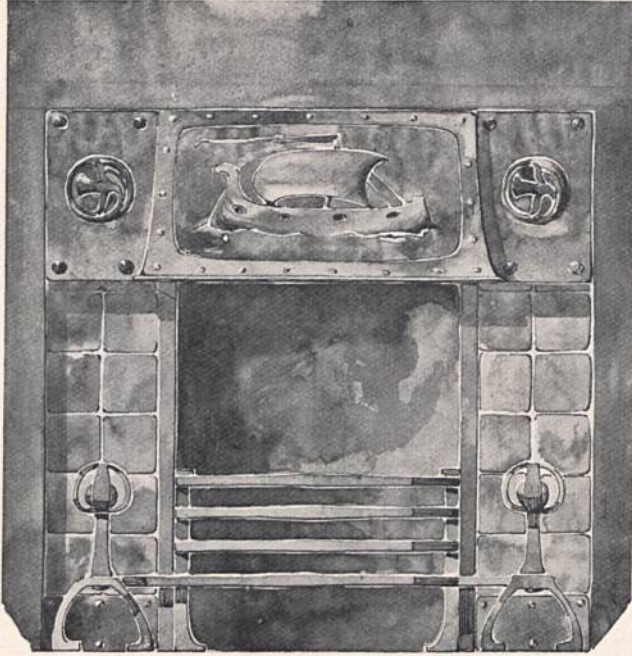
All the remaining instances are fashioned on one or other of the patent systems in accordance with which the fire itself is placed actually upon the hearth, so as to render bars a superfluous precaution; and, in fact, save in one exception (p. 106), they are dispensed with entirely. As to whether or not the absence of bars is artistically an improvement tastes may reasonably differ. But there is just this much to be said in favour of the old method, where the fire is higher up and consequently not so far removed from the level of the eye, viz., that it gives more convincingly the impression of warming the upper part of the body than a fire low down on the level of one's feet can do. For this reason the plan of raising the whole hearth upon a step above the floor is of distinctly practical utility, without, as may be judged from



MANTELPiece

DESIGNED AND EXECUTED
BY G. & A. BROWN, LTD.

Firegrates and Mantelpieces



FIREGRATE IN HAMMERED
IRON AND BRONZE

DESIGNED BY F. OSBORNE
EXECUTED BY GEO. WRAGGE, LTD.

the example of Mr. Ashbee's design (p. 96), the smallest detriment from the æsthetic point of view.

The last-named was designed for a farmhouse in Berkshire. The lintel and side-posts of roughly-squared oak timbers, fastened together by trenails; the wide expanse of tiles and the plain, hammered-iron dogs make up an ensemble as simple as it is picturesque and admirably in keeping with old English rural architecture.

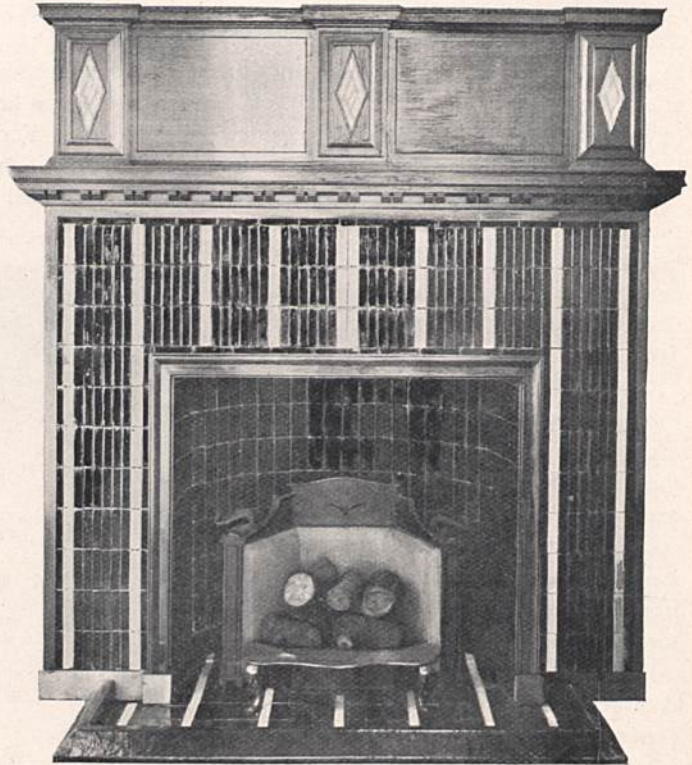
A more elaborate scheme, embodying, however, the same principle as the above, is Messrs. Liberty's fireplace (p. 100), with an oak bow-fronted mantel, contrived to form a cupboard; figured tiles of red lustre; hood and kerb of copper, pierced for pewter insertions; the whole effect being that of a warm glow of colour.

The oak mantel (p. 102) designed by Mr. Frederick Wheeler, F.R.I.B.A., has a panelled back with mouldings, after the Jacobean manner above described; a large opening, with tiles; a copper canopy; and a patent "Bostel" fire, the speciality of which is that it can be tilted up or down for the convenience of lighting, drawing, and for regulating combustion in general.

Three fireplaces by Messrs. Joshua W. Taylor, of Bolton, follow, showing different treatments employing unglazed red briquettes. In the "Rational" fire (p. 104), the briquettes in voussoirs form a round-arched opening; and in one of the "Gipsy" fires (p. 108) a pointed arch, the latter, low though it is, having a very quaint and original effect, which is, moreover, accentuated by the bold lines that space the surrounding wall-surface. The last (p. 93), a "Gipsy" fire again, has briquettes only to form straight sides, supporting a semicircular lintel of red sandstone.

Several examples of the Well Fire Company are here given. And first are three designed by Mr. R. S. Lorimer, A.R.S.A. Two (both on p. 101) have carved stone mantels of architectural character, heraldic shields being introduced with handsome effect into the compositions. One of them, with its large surround of tiles, exemplifies the

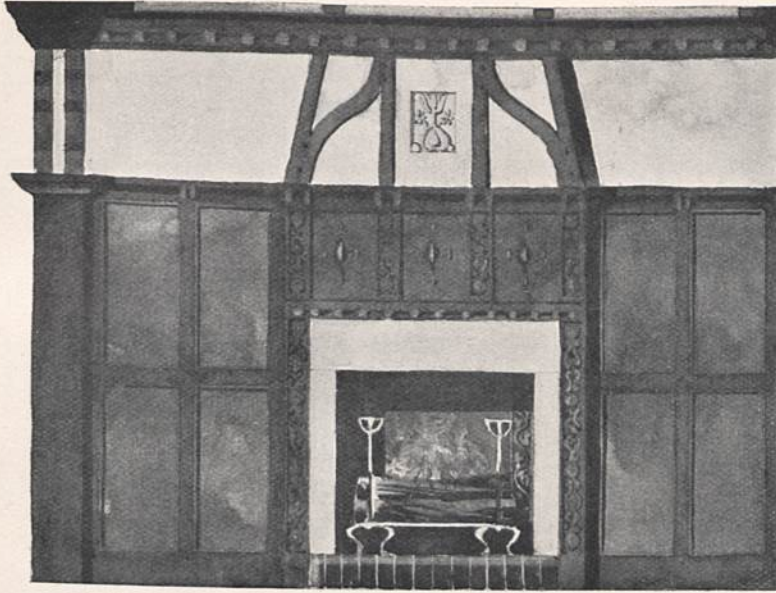
remark above made about the tendency to disproportionate smallness in the opening, compared with



FIREPLACE WITH "HEAPED"
DOG-GRATE

DESIGNED AND EXECUTED
BY BRATT COLBRAN & CO.

Firegrates and Mantelpieces



FIREPLACE

DESIGNED BY W. H. DAVIES
EXECUTED BY MAPLE & CO., LTD.

with a panel and narrow shelf underneath. Thirdly (p. 102) is a plain moulded framing, with marble surround and "cheeks." The above have brass or copper hoods, which impart a note of modernity to their otherwise classic appearance. And fourthly (below) is an oak mantel, with a pair of fluted columns on either side, and a marble surround, without hood, to the fire-opening. Next are two examples, the first (p. 101) with a pair of pilasters on either side, mounted on high plinths with rustications; the second (p. 105) with two sturdy little columns on brackets supporting the

the scale of the rest in mantels of the modern system. Mr. Lorimer's third example (p. 102) has a moulded marble outer-frame on a step hearth, and a surround of hand-beaten copper, the ornament of which consists of bosses, bumped up out of the sheet metal—a simple device, but just the right sort for metallic relief, especially in this position, where the reflection of the firelight dances and shines on every convex surface.

Next are two fireplaces, designed by Messrs. Crouch & Butler, architects. One (p. 106) has an elaborately-beaten copper hood in the form of a long horizontal band above the opening; the "cheeks" and hearth being of antique Dutch tilework. The other (p. 101) shows an inglenook, fitted up in oak, the overmantel, with its arcade of round arches, being in the style of the late sixteenth century, while the copper surround indicates a more modern date.

Four mantels, founded on eighteenth-century style, comprise two of white wood, the one (p. 108) with a pair of columns on either side of the overmantel panel, in which are inserted three Bartolozzi pictures; the other (p. 108) with a tall and tapering column on either side, supporting a high mantel

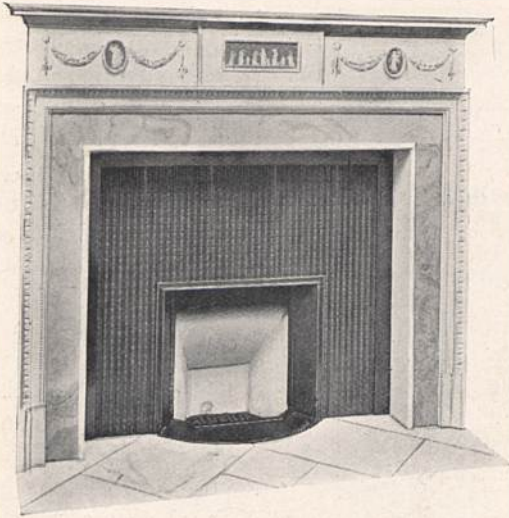
mantel-shelf at each end. Both these have metal hoods and surrounds of square tiles, fixed, like those in the fireplace wall of Messrs. Waring & Gillow's ingle (p. 111), already referred to, with unusually wide joints. This is an effective device on occasion,



FIREPLACE

DESIGNED BY BRUMWELL THOMAS, ARCHITECT
EXECUTED BY THE WELL FIRE CO., LTD.

Firegrates and Mantelpieces



FIREPLACE

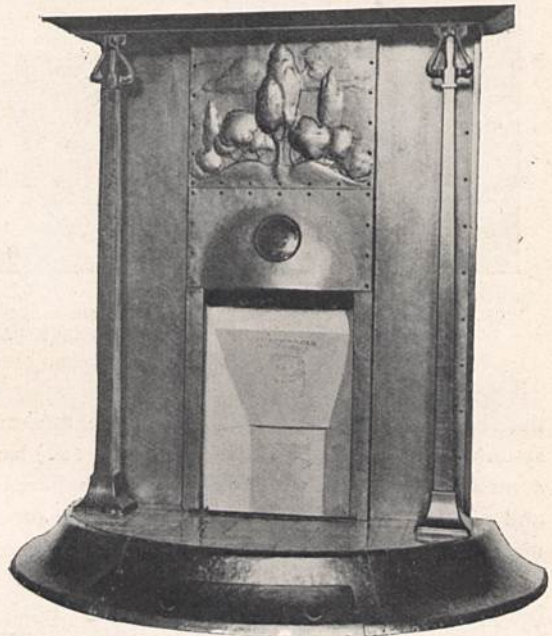
DESIGNED BY A. HAROLD SMITH
EXECUTED BY
THE TEALE FIREPLACE CO.

but since it has, it must be owned, no historic precedent, it should, therefore, not be used too freely nor of haphazard.

The last instance (p. 108) is altogether modern in treatment. A round arch of tiles is surmounted by a semicircular pediment, bearing a heart ornament in the tympanum. The tiled hearth is elevated in a metal framework, resting on a row of ball feet. But the most striking features of the composition are the elaborate metal standards with which it is flanked, terminating in three-branched lights.

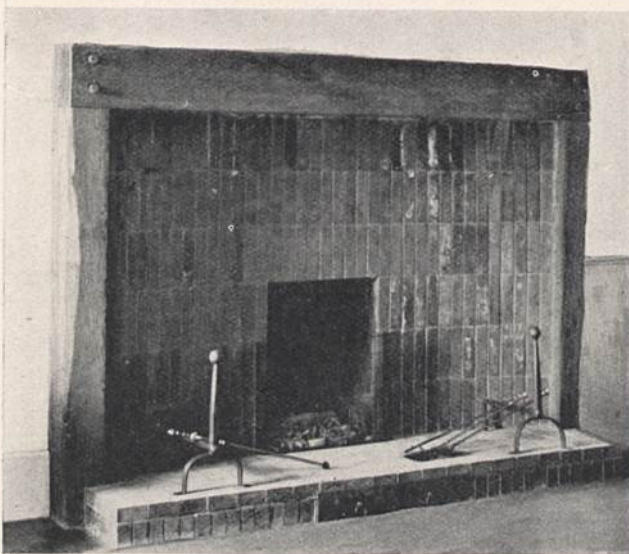
A well fire-grate (p. 112), by Messrs. Henry Hope & Sons, in cast bronze, is fitted with a sliding hood, which serves the useful office of a "blower" for drawing up the fire.

Five examples of Messrs. Bratt, Colbran & Co.'s "Heaped" firegrates and mantels are here shown. The most elaborate (p. 94) is an oak mantel with pearl inlay, the chimney opening having a surround of tiles arranged in vertical stripes. The grate



FIREPLACE

DESIGNED BY A. HAROLD SMITH
EXECUTED BY
THE TEALE FIREPLACE CO.



FIREPLACE

DESIGNED BY C. R. ASHBEE, ARCHITECT
EXECUTED BY THE GUILD OF HANDICRAFT, LTD.

itself is an adaptation of a dog-grate to the "heaped" fire system. Two more are fumed oak mantels with tile surrounds, one (p. 88) being arched, with a hob fireplace; the other (p. 100) having a picturesquely shaped hood, of hammered brass or copper, fitted to a frame of corresponding metal. Two cast-iron "registers," with wooden mantelshelves (pp. 105 and 112), show how the "heaped" method can be adapted to fireplaces of inexpensive make, yet not unattractive appearance.

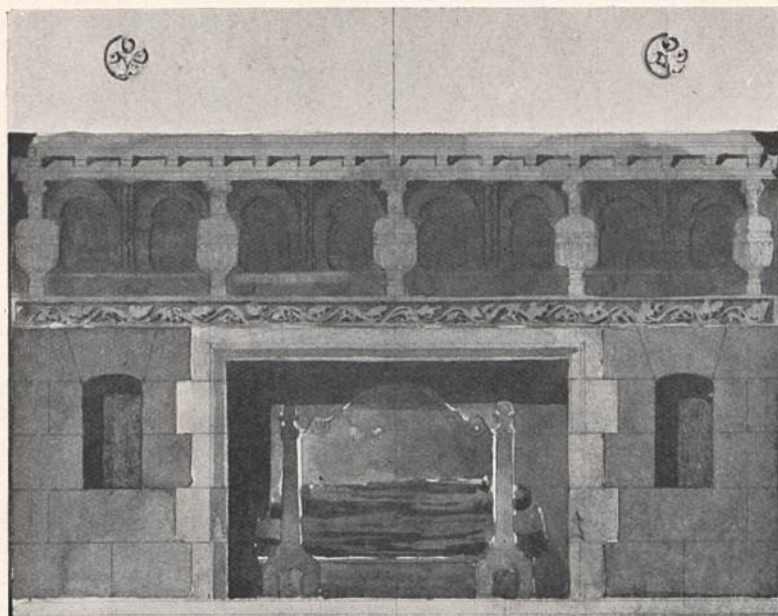
In conclusion are given six examples by the Teale Fireplace Company, for the most part planned and designed by Mr. A. Harold Smith. The first (p. 106) represents a fireplace made to fit into an existing Tudor-arched opening. The metal parts are armour-bright



FIREPLACE DESIGNED BY JOHN NISBET, ARCHITECT



Firegrates and Mantelpieces



FIREPLACE

DESIGNED BY W. H. DAVIES
EXECUTED BY MAPLE & CO., LTD.

Lastly (p. 110), is a specimen of a fireplace designed to suit a room where a projecting raised hearth is not desirable. The moulded frame is of green Tinos marble; the metal parts being of hammered steel with raised ornaments on the hood and side panels.

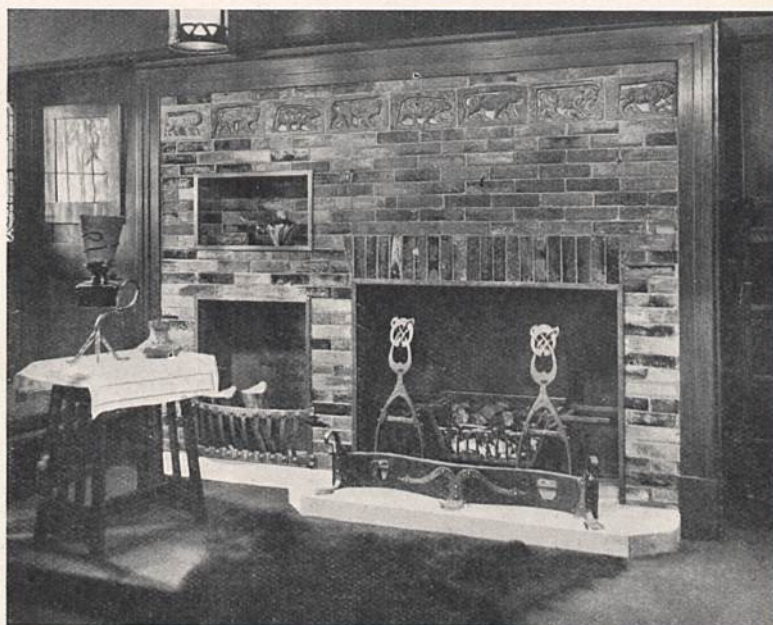
A small point which is just so far a matter of individual taste that one is not entitled to dogmatise is this, that in fireplaces, as also generally where metal is employed, it is best to avoid a mixture of different metals. The duty of the craftsman is to develop to the utmost the inherent capabilities of his material, whatever it

iron, there being let in, behind the side panels, picked slabs of Mexican onyx, green, with rich Sienna-coloured markings.

Next (p. 96) is a white-wood mantelpiece in the Adams' style, with three green Wedgwood plaques in the frieze. The front, of cast-iron, dull blacked, is surrounded by boxed slips of Cippolino and statuary marbles. In the case of another white-wood mantel (p. 88), based on very simple lines with metal-work of armour-bright iron, effective use is made of green and white tiles, designed by Mr. Conrad Dressler.

Two mantels follow, inlaid with box and ebony; the one (p. 100) being in mahogany, with bronzed copper or dull brass sides and kerb; the other (p. 105), more imposing in appearance, of oak. The surround and hearth are panelled with contrasting slabs of Skyros marbles; the metal parts of polished brass.

may be, without going outside it. It betrays a poverty of invention and a lack of appreciation of his material rather than otherwise for the artist to have recourse to supplementary elements, instead of making the most of the one he has in hand.



FIREPLACE

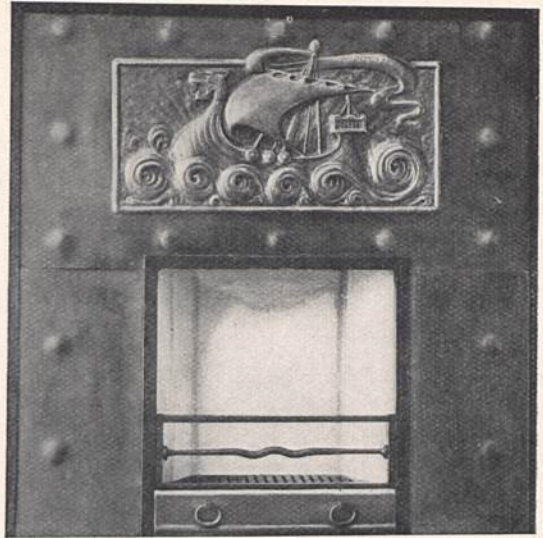
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BY LIBERTY & CO., LTD.

Firegrates and Mantelpieces



FIREPLACE

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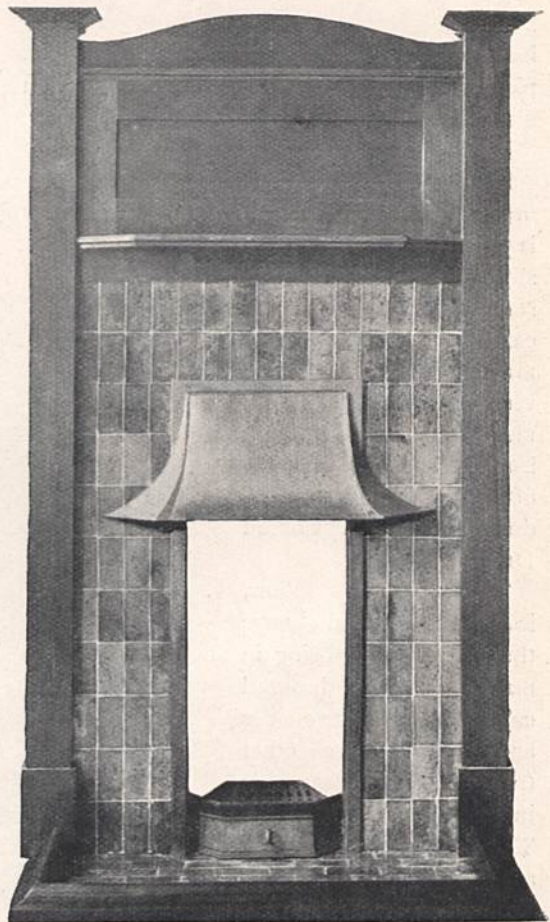
FIREGRATE

DESIGNED AND EXECUTED
BY GEO. WRIGHT, LTD.



FIREPLACE

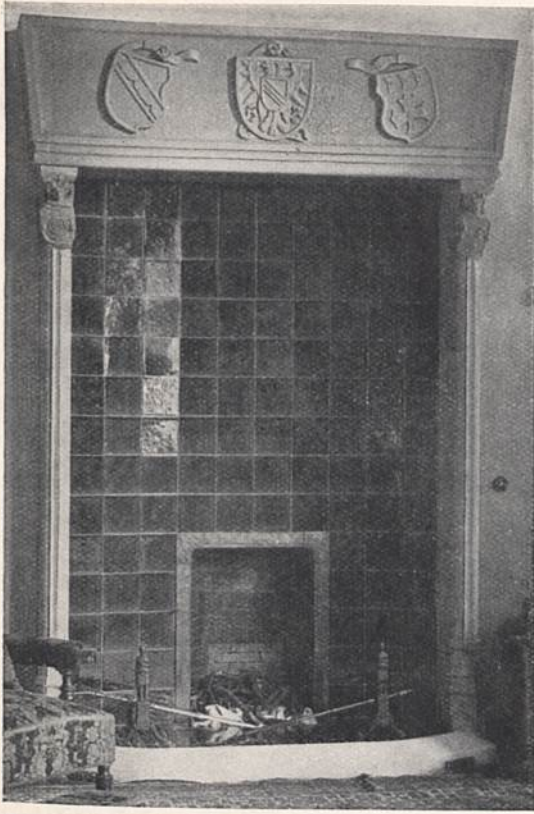
DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE
FIREPLACE CO.



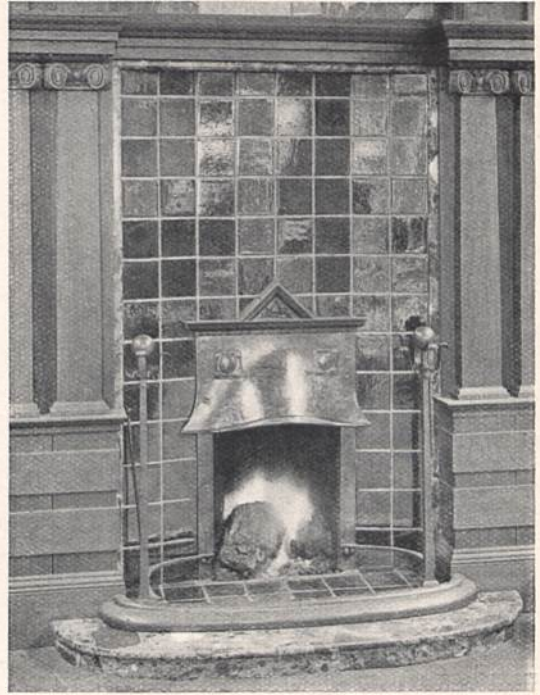
FIREPLACE WITH
"HEAPED" GRATE

DESIGNED AND EXECUTED
BY BRATT COLBRAN & CO.

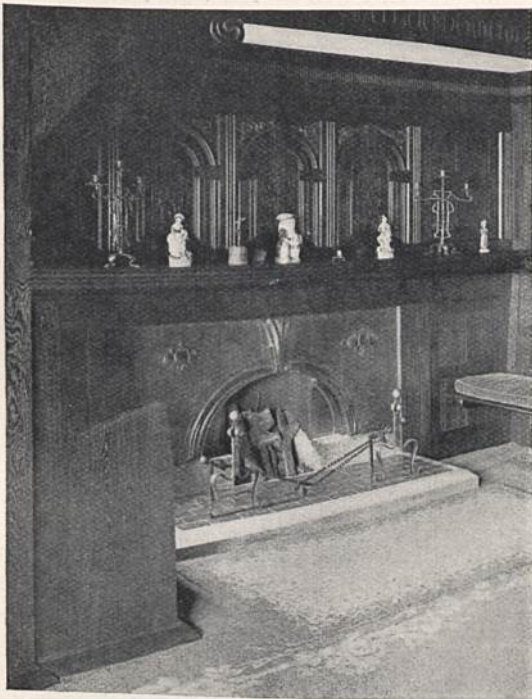
Firegrates and Mantelpieces



FIREPLACE DESIGNED BY R. S. LORIMER, A.R.S.A.
EXECUTED BY THE WELL FIRE CO., LTD.



FIREPLACE DESIGNED BY J. & IRESON, ARCHITECT
EXECUTED BY THE WELL FIRE CO., LTD.

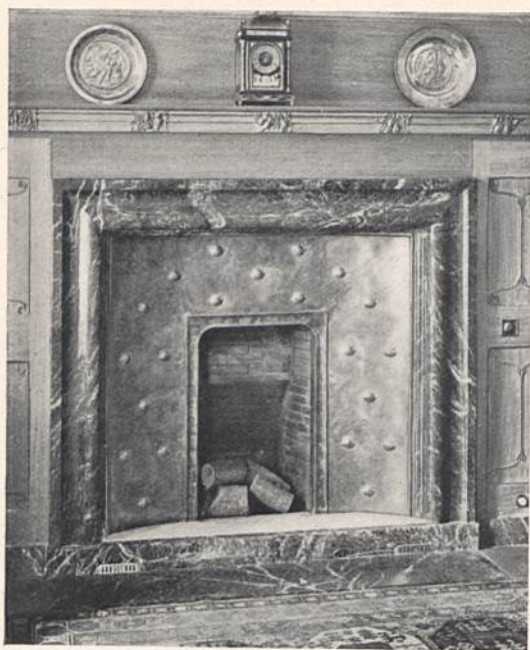


FIREPLACE
DESIGNED BY CROUCH & BUTLER, ARCHITECTS
EXECUTED BY THE WELL FIRE CO., LTD.



FIREPLACE DESIGNED BY R. S. LORIMER, A.R.S.A.
EXECUTED BY THE WELL FIRE CO., LTD.

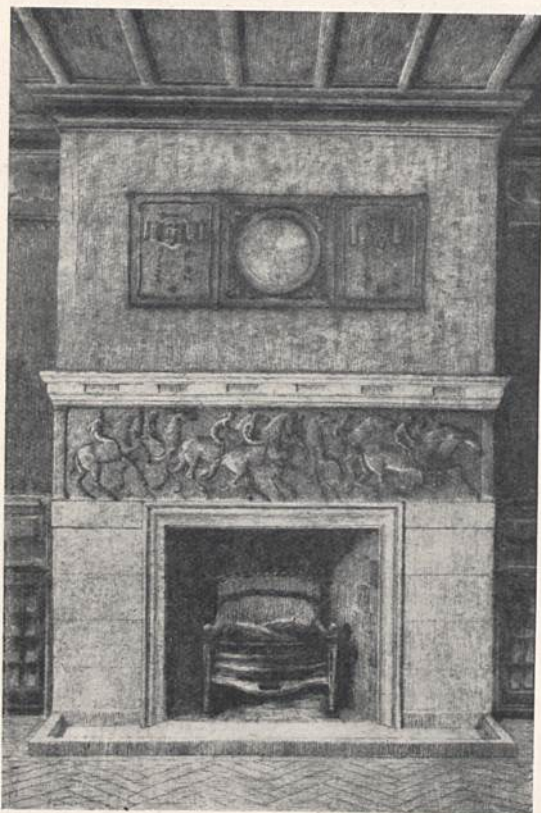
Firegrates and Mantelpieces



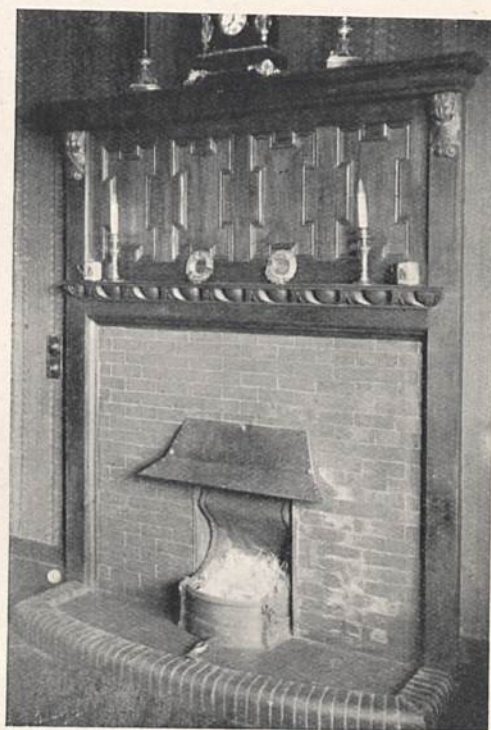
FIREPLACE DESIGNED BY R. S. LORIMER, A.R.S.A.
EXECUTED BY THE WELL FIRE CO., LTD.



FIREPLACE DESIGNED BY EVERARD & PICK, ARCHITECTS
EXECUTED BY THE WELL FIRE CO., LTD.

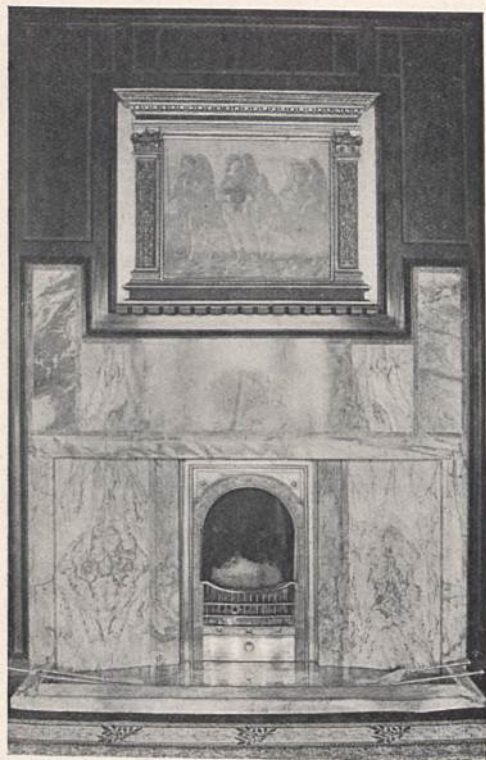


FIREPLACE DESIGNED BY H. J. HAROLD
COOPER, ARCHITECT

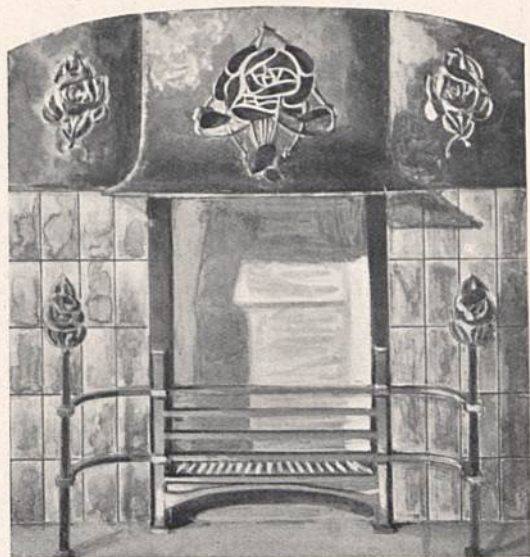


FIREPLACE WITH "BOSTEL" GRATE
DESIGNED BY FREDK. WHEELER, F.R.I.B.A.
EXECUTED BY THE COALBROOKDALE CO., LTD.

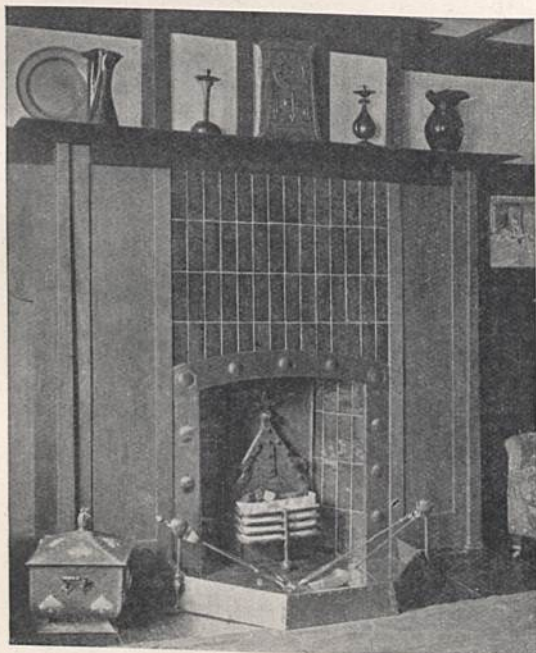
Firegrates and Mantelpieces



FIREPLACE DESIGNED BY EDGAR WOOD, A.R.I.B.A.
IN MARBLE EXECUTED BY LONGDEN & CO.

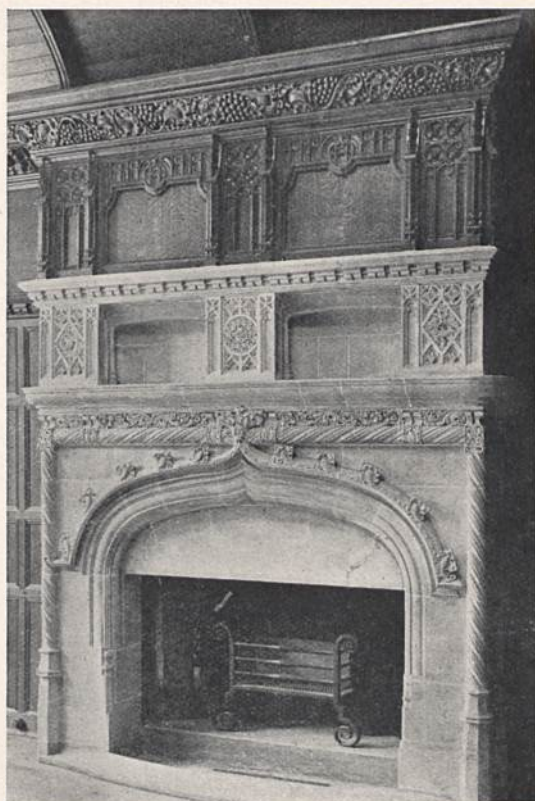


HAND-MADE GRATE
DESIGNED BY E. A. TAYLOR
EXECUTED BY WYLIE & LOCHHEAD, LTD.



FIREPLACE

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



MANTELPICE IN
KETTON STONE

DESIGNED BY W. D. CARÔE
EXECUTED BY J. DAYMOND & SON

Firegrates and Mantelpieces



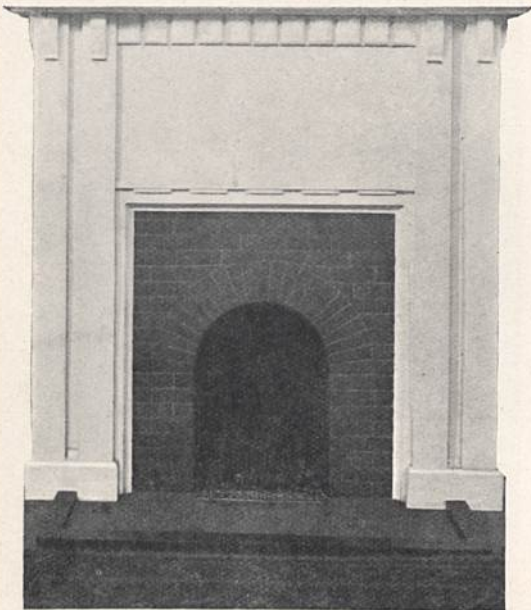
FIREPLACE

DESIGNED BY CHAS. C. SOUTAR
EXECUTED BY THE SCOTTISH
GUILD OF HANDICRAFT, LTD.



FIREGRATE

DESIGNED AND EXECUTED
BY GEO. WRIGHT, LTD.



"RATIONAL"
FIREGRATE

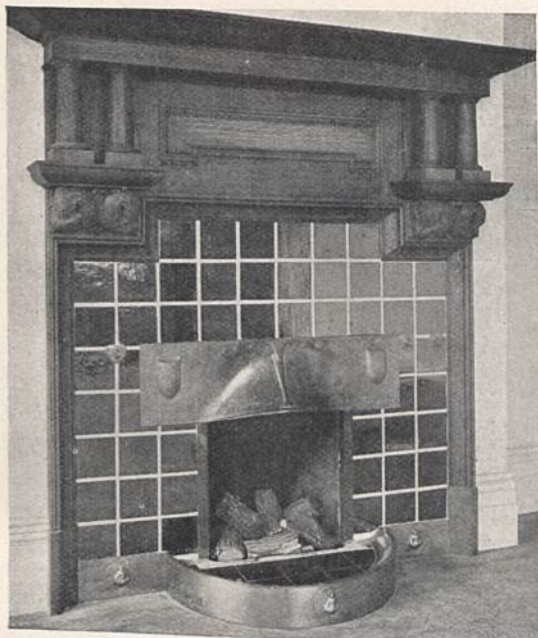
DESIGNED AND EXECUTED
BY JOSHUA W. TAYLOR, LTD.



FIREGRATE

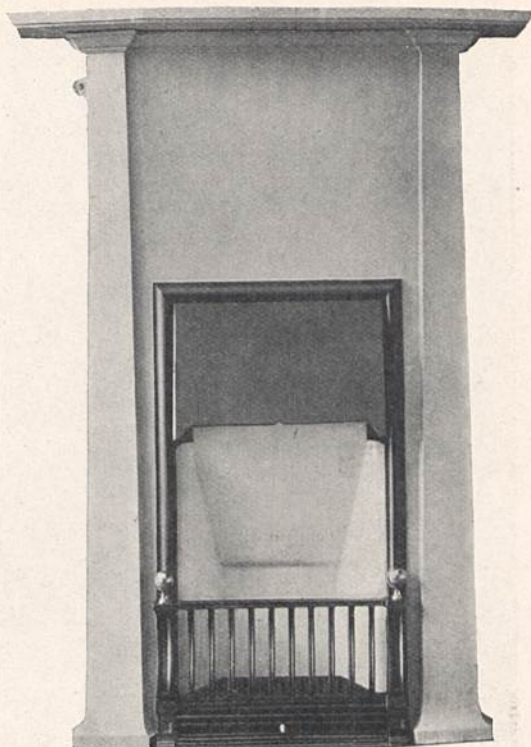
DESIGNED BY A. HAROLD SMITH
EXECUTED BY YATES, HAYWOOD & CO.

Firegrates and Mantelpieces



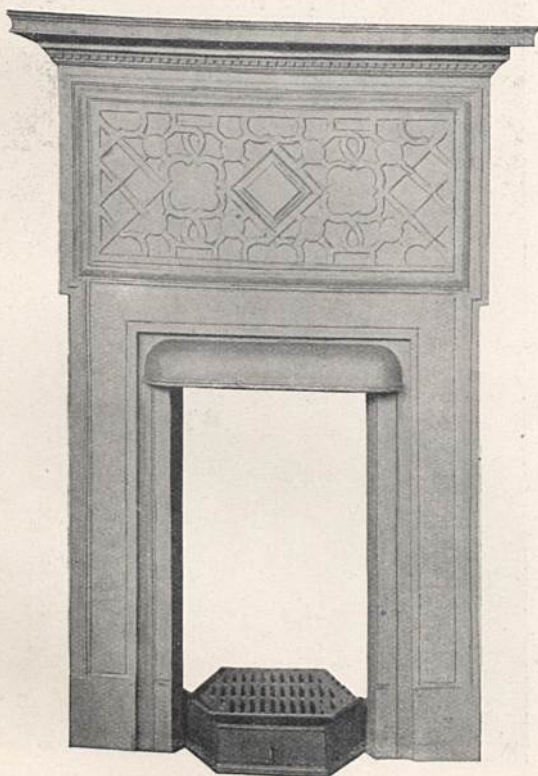
FIREPLACE

DESIGNED AND EXECUTED
BY THE WELL FIRE CO., LTD.



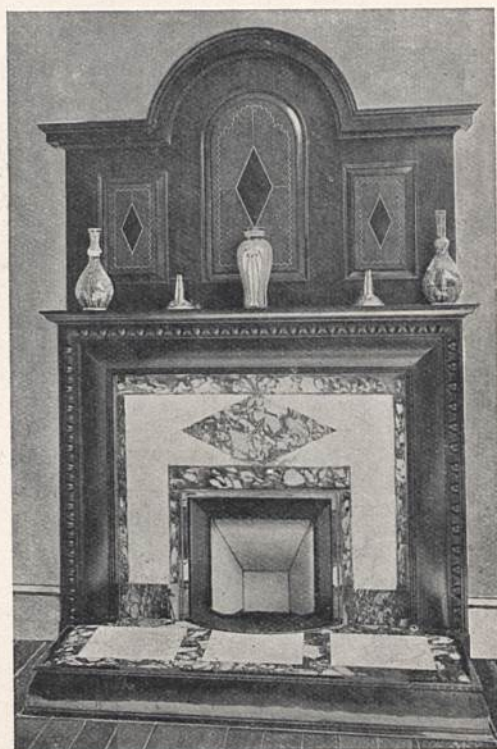
BEDROOM MANTEL REGISTER

DESIGNED BY A. C. BREDEN, A.R.I.B.A.
EXECUTED BY GEO. WRIGHT, LTD.



MANTEL REGISTER
WITH "HEAPED" FIRE

DESIGNED AND EXECUTED
BY BRATT COLBRAN & CO.



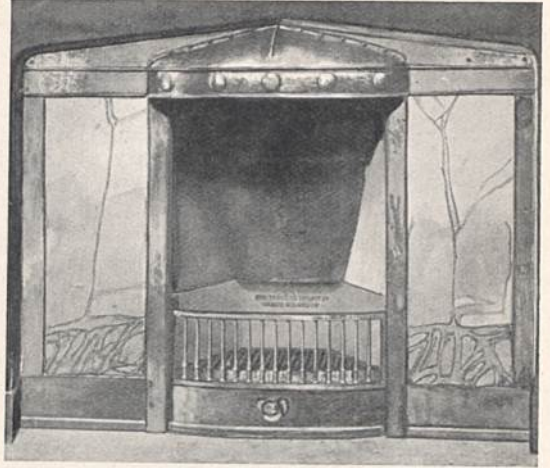
FIREPLACE

DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE FIREPLACE CO.

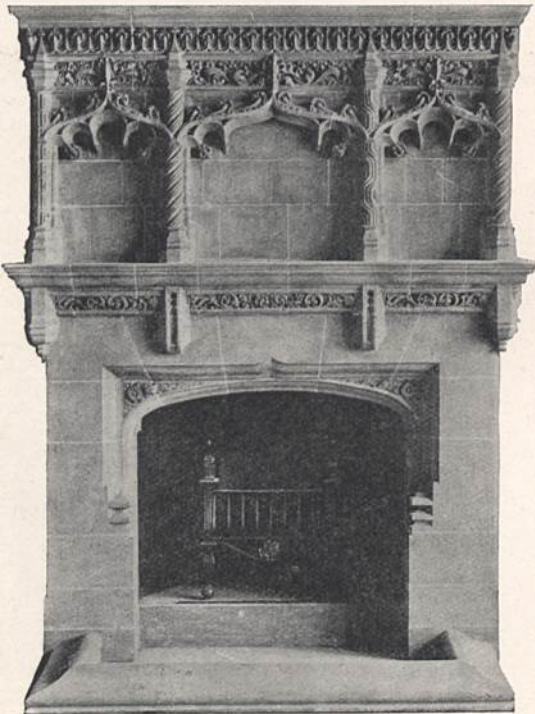
Firegrates and Mantelpieces



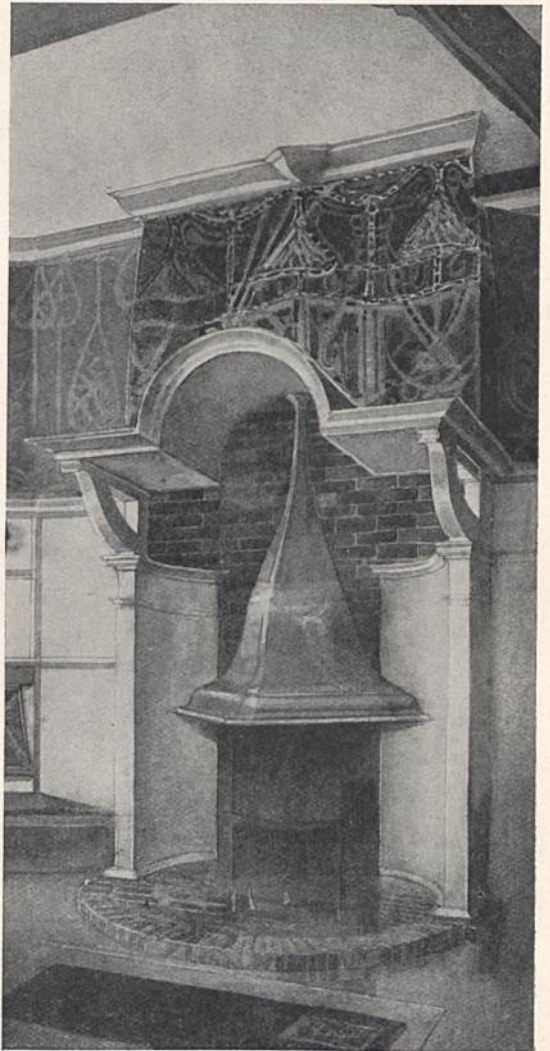
FIREPLACE
DESIGNED BY CROUCH & BUTLER, ARCHITECTS
EXECUTED BY THE WELL FIRE CO., LTD.



FIREPLACE DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE FIREPLACE CO.



MANTELPiece IN KETTON STONE
DESIGNED BY W. D. CARÖE
EXECUTED BY JOHN DAYMOND & SON



FIREPLACE
DESIGNED AND EXECUTED
BY WARINGS, LONDON



Photo, Bolas, London

FIREPLACE. DESIGNED AND
EXECUTED BY STORY & CO.

Firegrates and Mantelpieces



FIREPLACE

DESIGNED AND EXECUTED
BY THE WELL FIRE CO., LTD

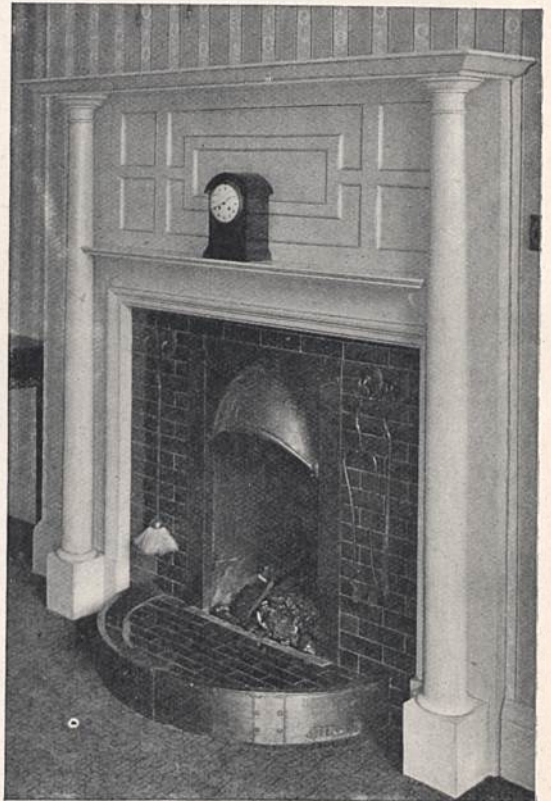


FIREPLACE

DESIGNED AND EXECUTED
BY THE WELL FIRE CO., LTD.



"GIPSY" FIREPLACE DESIGNED AND EXECUTED BY
JOSHUA W. TAYLOR, LTD.



FIREPLACE DESIGNED BY D. BAKER, ARCHITECT
EXECUTED BY THE WELL FIRE CO., LTD.



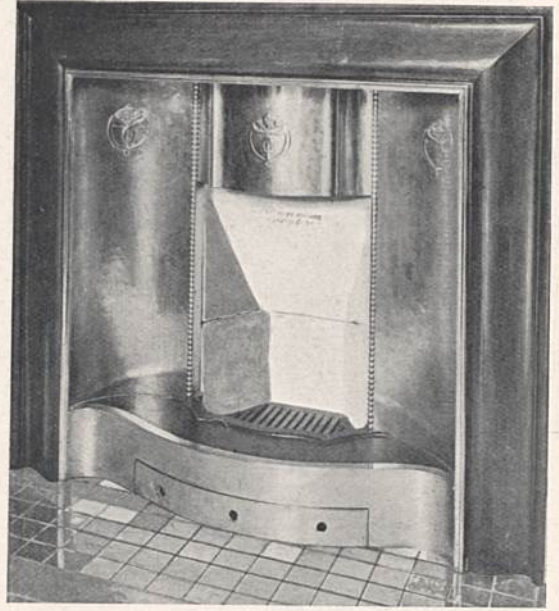
DRAWING-ROOM FIREPLACE. DESIGNED BY
SALMON & SON & GILLESPIE, ARCHITECTS

Firegrates and Mantelpieces

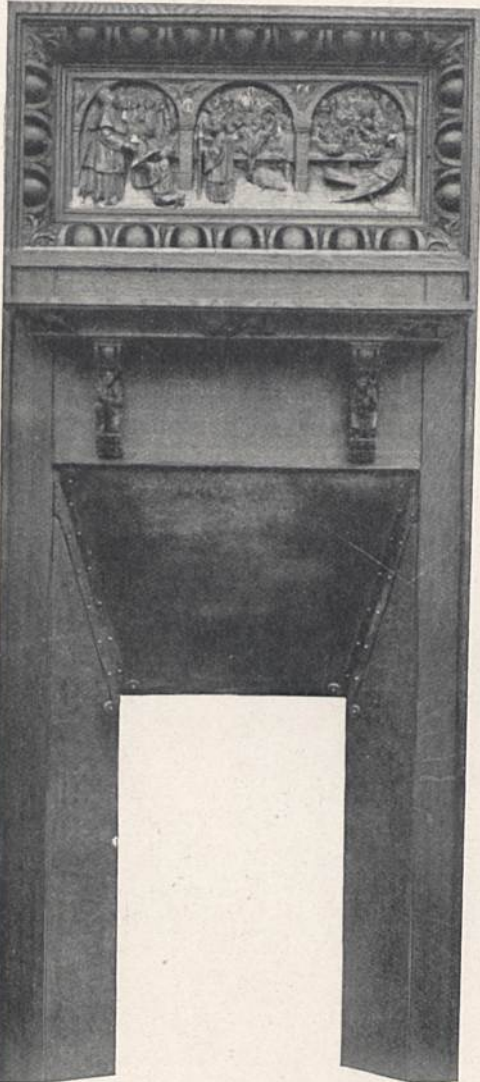


"ADAM" HOB GRATE

EXECUTED BY
GEO. WRIGHT, LTD.

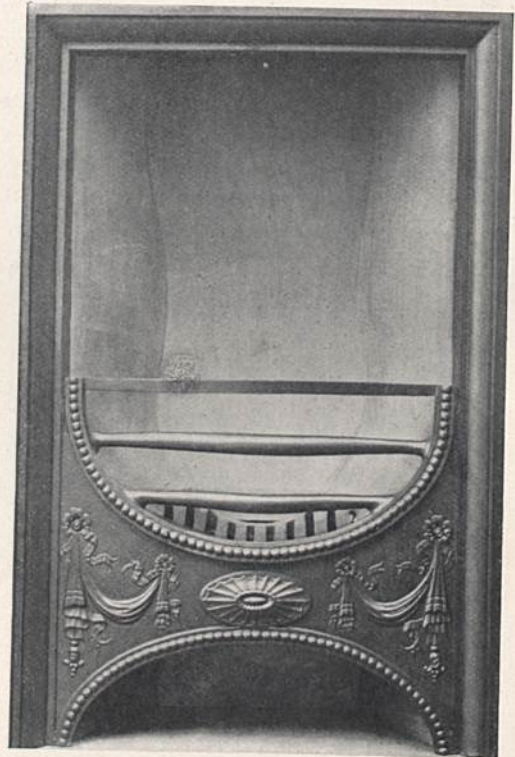


FIREPLACE DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE FIREPLACE CO.



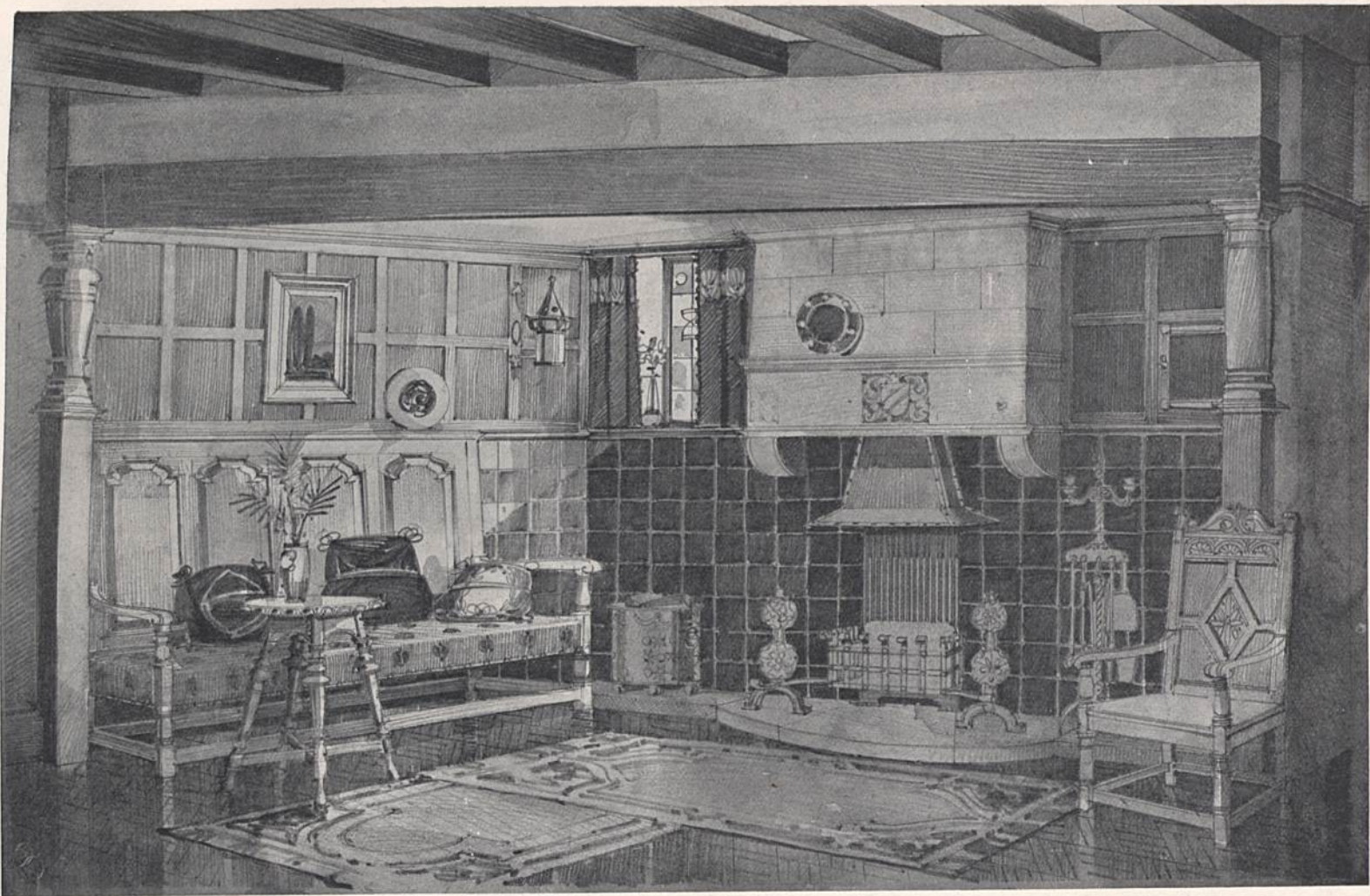
MANTELPiece

DESIGNED BY C. R. ASHBEE
EXECUTED BY THE
GUILD OF HANDICRAFT, LTD.
SCULPTURE BY ALIC MILLER



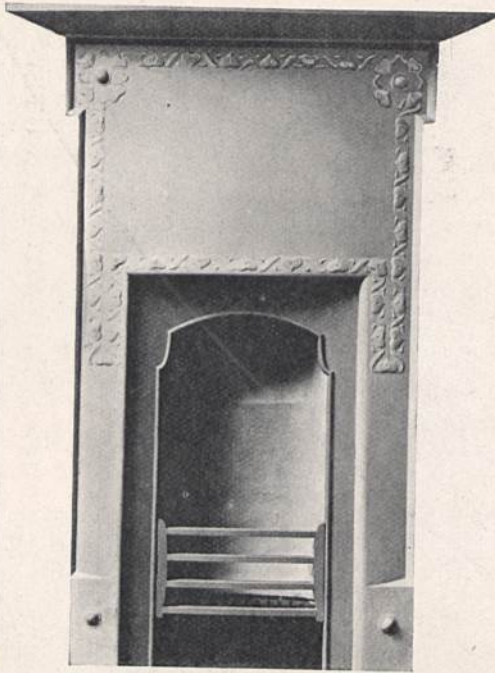
FIREGRATE

DESIGNED BY S. H. TAYLOR
EXECUTED BY GEO. WRIGHT, LTD.



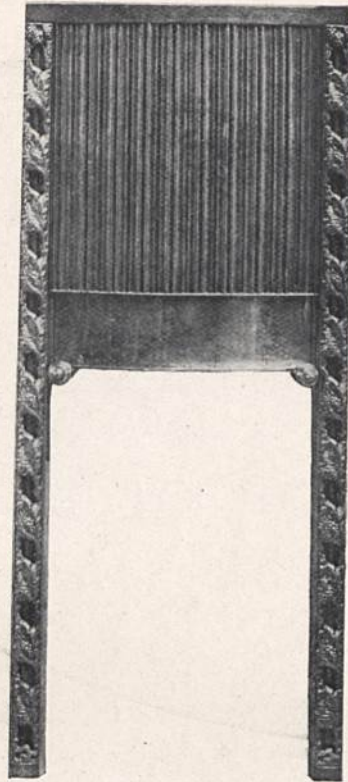
INGLE FIREPLACE. DESIGNED AND EXECUTED
BY WARING & GILLOW, LTD., MANCHESTER

Firegrates and Mantelpieces

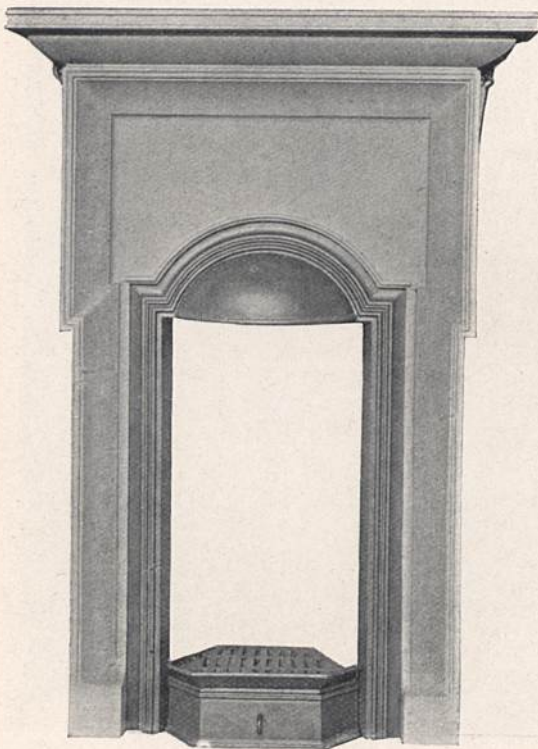


MANTEL REGISTER

DESIGNED BY C. BREWER
EXECUTED BY THE
COALBROOKDALE CO., LTD.

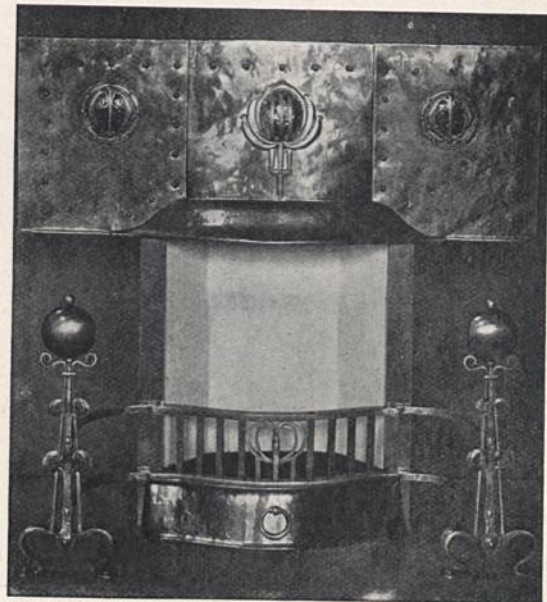


GRATE FOR WELL FIRE
DESIGNED AND EXECUTED
BY HENRY HOPE & SONS, LTD.



MANTEL REGISTER
FOR "HEAPED" FIRE

DESIGNED AND EXECUTED
BY BRAIT COLBRAN & CO.



FIREGRATE

DESIGNED AND EXECUTED
BY N. & E. SPITTLE

Wall and Ceiling Decoration

WALL AND CEILING DECORATION.

In choosing a wall-paper there are several circumstances to be taken into account; and chiefly, how will it suit the particular room in which it is proposed to be used? Many papers that look quite fascinating in the small pattern-book have a most unpleasant effect when hung, the repeat running into awkward lines or unforeseen shapes that are the very opposite to what one would have desired. On the other hand, there are just as many patterns, consisting of such simple units that one might pass by them as having nothing in them; or others, on the contrary, that one might be afraid of, as being too pronounced in little, which yet, upon the wall, turn out to be admirable decorations. It is wisest, therefore, to test *in situ* the effect of any paper one fancies, taking care to have two or three breadths of it side by side, the better to judge of its appearance in the mass. For drawing-rooms it is advisable to try the paper by artificial light as well as by day.

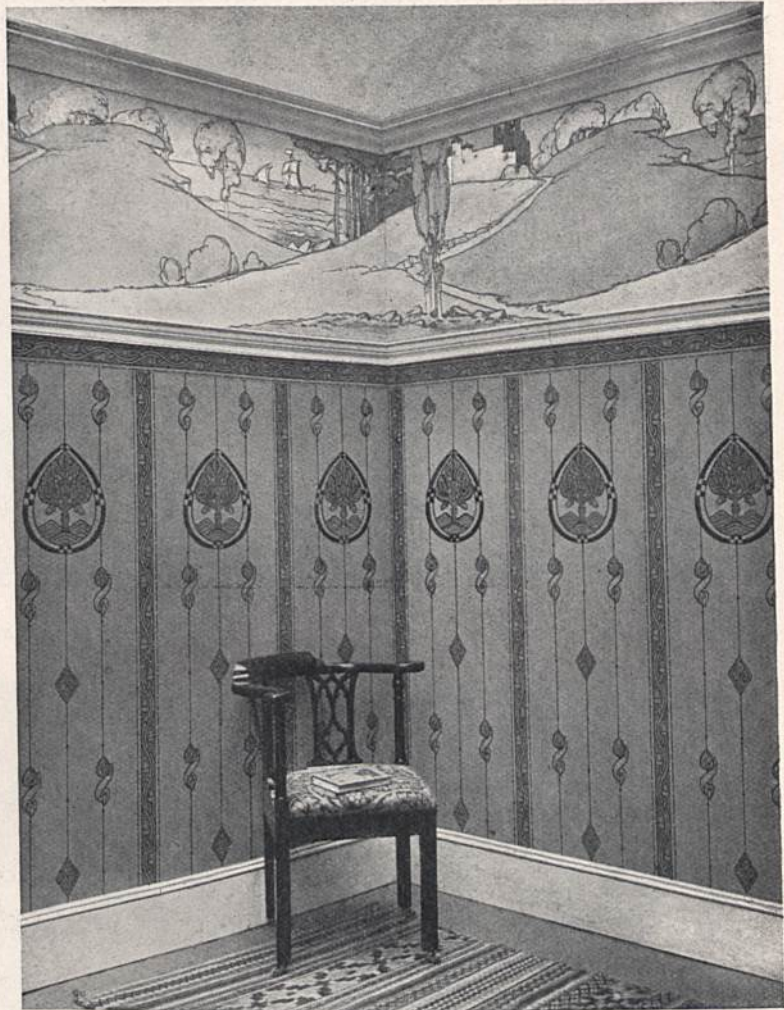
And though, as has been remarked under the head of general decoration, all wall surfaces ought to be backgrounds, the degree of this subordination varies with circumstances. For instance, in passages and halls a fairly showy or pronounced pattern may not be out of place—nay, it may often provide a suitable and sufficient decoration of itself; but in living-rooms, where the wall surface presumably will have to be broken up with furniture, pictures and bric-à-brac, a quieter and more subdued type of pattern is required. A design that boldly provokes attention and is yet half hidden behind a picture or a piece of furniture, is a tantalising nuisance that effectually destroys all sense of ease and repose. In any event, the wall-paper ought to present a perfectly even

surface on one plane only, free both from shading and perspective, that might suggest modelling or the illusion of distance.

A pattern of one single printing is more likely to ensure the requisite flatness than are elaborate ones, produced by combinations of colours and successive printings. Moreover, single prints are less expensive than other papers, for the production of which several blocks have to be cut, various colours to be mixed, and manifold printings to be effected.

A paper ought to be frankly nothing more than a pattern-printed paper. It ought on no account to bear a deceptive resemblance to marble, mosaic, wood, matting, embroidery, canvas, silk, or any other textile or material which it is not.

Neither, again, should it be too pictorial, as is the tendency of certain landscape friezes, which



THE "LANCELOT"
WALL DECORATION

DESIGNED BY W. J. NEATBY, ^TA.R.M.S.
EXECUTED BY JEFFREY & CO.

Wall and Ceiling Decoration

happen just now to be much in favour. The principles which govern Mr. Neatby's decorative landscape work—two of whose compositions for the purpose are reproduced in colour opposite—have been already set forth (p. 48). But if such restrictions and precautions are necessary in the case of single panels, how far more stringent are the limitations of landscape compositions employed for the purposes of a recurring pattern multiplied all round a room! Difficulty enough is experienced in suiting a landscape for reduplication in the form of a frieze band, but to deal satisfactorily with the same features in a latitudinal and longitudinal repeat for a filling is next to impossible.

For this reason it is desirable, for hanging underneath a landscape frieze, to select a filling whose *motif* contrasts with the former, or, better still perhaps, a filling of patternless self colour. The "Lancelot" decoration (p. 113), designed by Mr. Neatby for Messrs. Jeffrey, is a case in point. It comprises a decorative landscape frieze, but no pretence has been made of introducing any other than floral and purely abstract forms in the filling. Other examples of landscape friezes are Messrs.

Hayward & Son's "Coniston" design (below) stencilled partly in wash-tints and partly painted in body colour; Messrs. Liberty's "Dutch Landscape" (below) introducing such characteristic features as canal and windmill; and another (p. 118) by Messrs. Goodyer, with trees and a stencil effect behind them of reflection on the surface of water.

In the case of floral designs it is a common practice among wall-paper artists to provide both frieze and filling to go together in one consecutive theme. But it is a moot question, even in dealing with such simple elements as floral or abstract *motifs*, whether, instead of occupying the whole surface with ornament, it is not more effective, as argued above (p. 10) on the subject of proportions to contrast patterned friezes with plain fillings, and *vice versa*.

Considerable experience and judgment have need to be exercised if the use of two patterns on one and the same wall is not to produce a result the reverse of satisfactory. The late William Morris, indeed, to whom wall-paper art owes an incalculable debt, was so keenly sensible of the æsthetic hazards attendant on the practice that he never would cater to a demand for friezes; and of



THE "CONISTON" STENCILLED FRIEZE

DESIGNED AND EXECUTED BY HAYWARD & SON



THE "DUTCH LANDSCAPE" STENCILLED FRIEZE

DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



WALL DECORATIONS IN TEMPERA BY W. J. NEATBY.



Wall and Ceiling Decoration

the numerous paperhangings designed by him every one is a filling.

But in these days many persons positively insist on having friezes to their rooms, and it therefore behoves the decorator to try to solve the problem how best to reconcile this demand with the canons of taste. Thus Mr. Dearle, adapting the Morris style to the requirements of to-day, has produced a fine frieze (p. 125) which William Morris himself need scarcely have been ashamed to own.



THE "KINGSLEY" FRIEZE

DESIGNED AND EXECUTED
BY HAYWARD & SON



WALL DECORATION

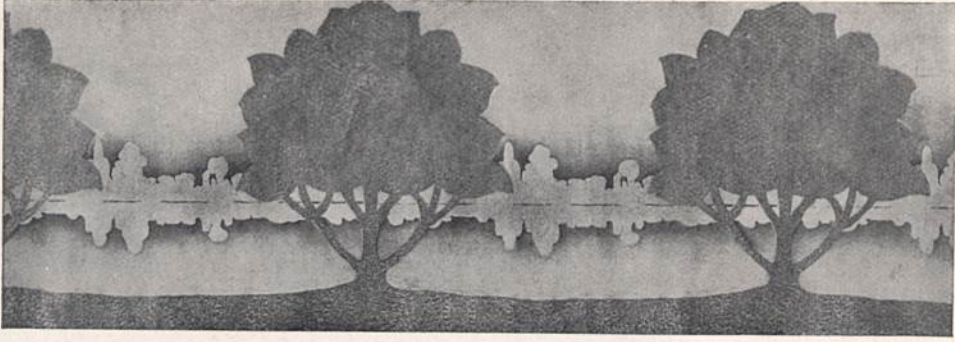
DESIGNED BY ALBERT WARNER
EXECUTED BY JEFFREY & CO.

It is called the "Tulip," and comprises, on a white ground, salmon-pink tulips, smaller flowers in blue with dark leaves, and large acanthus leaves in pale green. The other frieze designed by Mr. Dearle, the "Little Tree" (p. 125), is less characteristic than the last-named. Likewise on a white ground, it consists of pink daisy plants between graceful willow trees, with green leaves and brown stems.

On the other hand, one very simple and effective device for meeting the contingency is to dispense altogether with a cornice at the angle where wall and ceiling meet, treating the uppermost part of the wall, to the depth, say, of eighteen inches or so, in precisely the same way as the ceiling itself, and making, below this band, a marked horizontal division, which may fulfil at once the ornamental function of a cornice and the practical uses of a picture rail.

As to the nature of wall-paper ornament, though realism is out of place as inconsistent with the character and purpose of all decorative design, glaring impossibilities, such as two stalks culminating in one leaf or one bloom—a very tempting expedient to the designer in the case of doubled patterns—are offences that ought equally to be avoided. No exigencies of pattern could be made to palliate so flagrant a

Wall and Ceiling Decoration



STENCILLED FRIEZE

DESIGNED AND EXECUTED BY GOODYERS

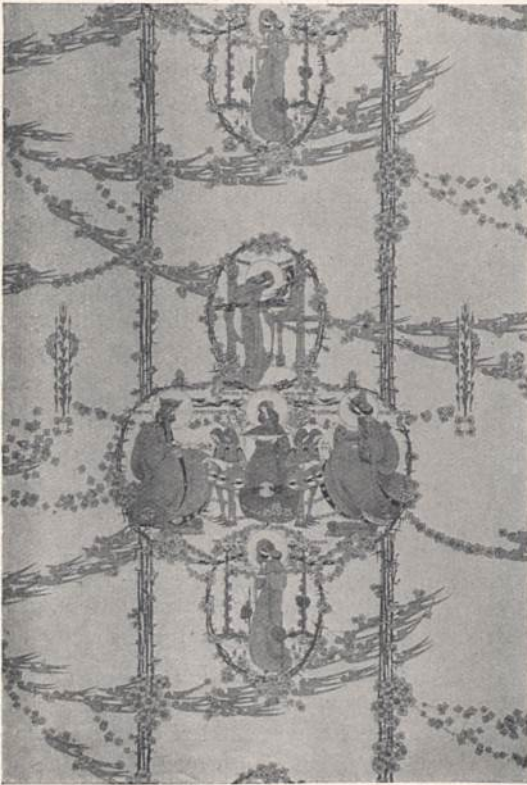
perversion as bunches of grapes depicted standing upright instead of hanging downwards, as the law of gravitation compels. Thus, Messrs. Hayward and Son's "Kingsley" frieze (p. 117), a wash-tint design of grapes and their leaves in rich stippled colouring, makes a handsome decoration; but imagine it turned the wrong way up, the effect would straightway become absurd.

Again, the growth of stems and the venation of



WALL-PAPER

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



THE "SING-A-SONG-OF-SIXPENCE"
NURSERY WALL-PAPER

DESIGNED BY JESSIE M KING
EXECUTED BY WYLIE & LOCHHEAD, LTD.

leaves ought not to be represented the reverse way to nature's, except where the form itself is a purely fanciful one, when of course greater license may be permitted. But wherever there are employed floral forms which, however conventionalised, can be identified with any existing species, they must so far conform to actual facts of nature that points of the jagged edges of rose leaves, for instance, shall have a forward direction; while rose thorns, and also the points of dandelion leaves, shaped like the

Wall and Ceiling Decoration



THE "IMPERIAL"
WALL-PAPER

DESIGNED BY G. C. HAITÉ
EXECUTED BY JEFFREY & CO.

Take, for example, the fleur-de-lys, a stereotyped form which has become so abstracted and apart that to introduce it in connection with organic growth, such as stalks and leaves, would be a confusion of ideas that must inevitably produce an illogical result. It is wisest altogether, for the sake of unity, to avoid combining, in the same design, purely abstract and non-existent vegetable forms with those of known and recognisable botanical varieties. Neither again can ornaments with such widely divergent architectural and historical associations as Classic and Gothic properly combine in one pattern. Thus it would be altogether anomalous to place together Grecian honeysuckle and Tudor roses.

A convention, once adopted, should be consistently maintained throughout a pattern. For instance, in the case of Mr. George Haité's heraldic designs, the "Imperial" and the "Havelock"

curved teeth of the lion, ought to be inclined downward toward the root.

Again, in the sphere of ornament itself there are distinct planes or degrees of conventionalisation which must not be confounded with one another.



THE "HAVELOCK"
WALL-PAPER

DESIGNED BY G. C. HAITÉ
EXECUTED BY JEFFREY & CO.



THE "OLYMPIA"
WALL-PAPER

DESIGNED BY G. C. HAITÉ
EXECUTED BY JEFFREY & CO.

on this page, executed by Messrs. Jeffrey, it would have been inartistic to have introduced non-heraldic elements, worse still to have represented, together with these heraldic lions, any beasts of zoological order. In the "Imperial" design the lions and crowns show up brilliantly in red on a blue ground, with green wash-tint leaves and golden-brown acorns and olive berries. Of the different colourings in which the "Havelock" paper is issued, it is perhaps most effective with red lions, green

Wall and Ceiling Decoration

leaves and golden-brown roses with bluish-green sepals. The latter prominent detail in the design illustrates the perfectly legitimate device of taking some particular feature in nature and expanding or emphasising it for the purposes of ornament.

Mr. Haité's "Olympia" design (p. 119), with green foliage shown up against blue squares and stripes, all in wash-tints, is an ingenious treatment of a difficult subject. The lily is so conventional a flower by nature that to translate it into a further degree of conventionality, suitable for ornament, is not nearly so easy as one might be inclined to suppose.

On the other hand, just because the rose lends itself readily to ornament, it has become so hackneyed that it is hard to strike out a fresh line in the ornamental treatment of the same; yet Mr. George Walton's "Rambler" (p. 128) is not only a magnificent feat of decorative draughtsmanship, but it is also decidedly a novel rendering, on the production of which Messrs. Jeffrey deserve sincere congratulation. This design is printed in wash-tints on white, the paper being of the unusual width of twenty-eight inches.

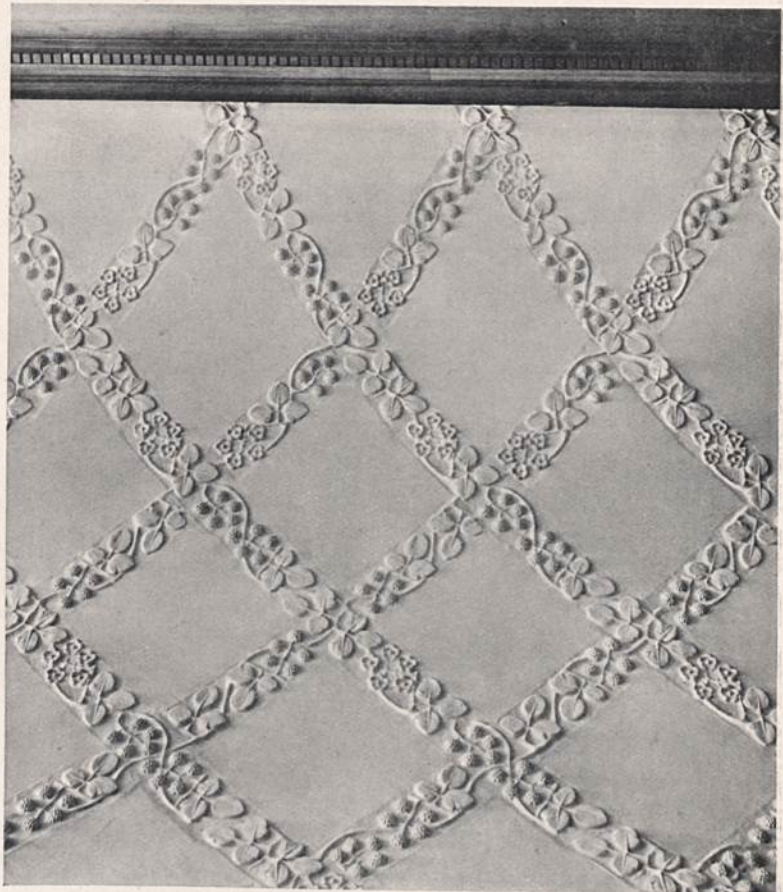
The very antithesis of the last named are four designs by Mr. Allan F. Vigers, viz., the "Mallow" (p. 128), in tones of mauve, green and lavender; the "Campanula" (p. 128), with roses, irises, pansies and campanulas in wash-tints; the "Lavender" (p. 129), with roses and cornflowers; and the "Daisy" (p. 128), a powdering of daisies and trefoils on a blue ground. All the above four, as also a somewhat similar design (p. 118) of Messrs. Liberty's, consisting of roses, columbines, and other blue flowers, recall the minute and careful drawing of certain old "Herbals."

Mr. Heywood Sumner is another artist who contributes to Messrs. Jeffrey's wall decorations.

His "Milk Thistle" (p. 129), with its splendid sweeping leaves produces, by the clever device of dotting parts of the background, a remarkably handsome effect, notwithstanding it is executed in no more than two printings, one tint each of blue and light green. Two more designs by Mr. Heywood Sumner are the "Branksome" (p. 129), founded on the pansy, treated in rigid perpendicular lines, and the "Apple-tree" (p. 129), in which the minute detail is made to fall into broad masses arranged with almost Oriental effect.

The remaining instance of Messrs. Jeffrey's decoration shows the corner of a room (p. 117) with a very simple filling, surmounted by a frieze of tulips in vesicas, with connecting bands of abstract ornament, designed by Mr. Albert Warner.

Three wall decorations by Mr. J. H. Dearle, for Messrs. Morris & Co., follow. The "Artichoke" paper (p. 126) is a very fine composition of conventional floral forms in greens and blues and yellow on a darker blue ground, covered with delicate little



CEILING DECORATION
IN RAISED PLASTER

DESIGNED AND EXECUTED
BY G. P. BANKART



WALL AND CEILING DECORATION
IN RAISED PLASTER. DESIGNED
AND EXECUTED BY G. P. BANKART

Wall and Ceiling Decoration

leaves in light green. The larger leaves are of the "inhabited" order. It should be remarked that in the accompanying representation the yellow parts have lost their value, appearing much darker than in the actual decoration. The "Orchard" wall-paper (p. 126) comprises a finely-drawn acanthus-leaf in pale blue and trees with orange fruit, the background being powdered with daisies and other small plants. The remaining example is an embossed leather-paper (p. 127), executed in Japan from a coloured and shaded drawing by Mr. Dearle, the Japanese executants having worked out all the relief and a number of schemes of bronze colourings, of which Messrs. Morris have selected three to reproduce, on gold, crimson, and green grounds respectively.

Of the four designs of Messrs. Essex & Co. illustrated on page 130 the "Pinner" is a pleasing little net pattern of very conventionalised leaf and berries, executed in pale turquoise outline and

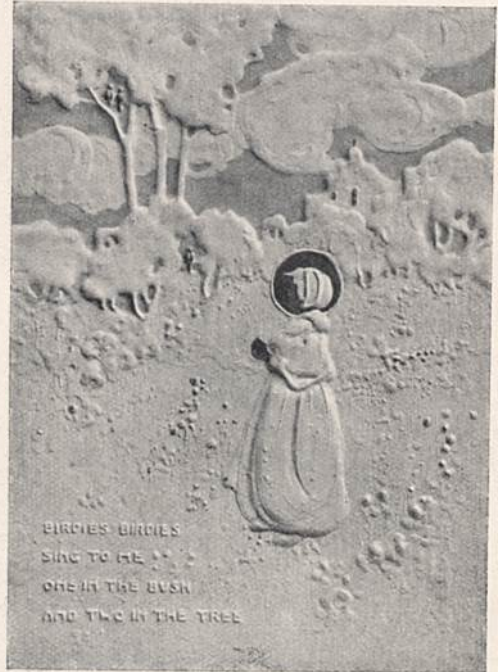
"Stripe" has, as the name implies, for its most prominent feature a perpendicular band of rose ornament, the rest of the field being powdered with small rose sprays. The texture of the "Eltonbury silk fibre" ground on which this pattern is printed considerably enhances its effect.

All the wall-papers of Messrs. Rottmann & Co.



NURSERY PANEL IN
PLASTER AND WATER-COLOUR
DESIGNED AND EXECUTED
BY E. A. TAYLOR
FOR WYLIE & LOCHHEAD, LTD.

yellow dots on a grey ingrain ground; the "Greville" is a floral design arranged to form a chequer pattern by massed details, alternating with slighter details, on a dark green ground; while the "Rose



NURSERY PANEL IN
PLASTER AND WATER-COLOUR
DESIGNED AND EXECUTED
BY E. A. TAYLOR
FOR WYLIE & LOCHHEAD, LTD.

here included are based on floral *motifs*. Perhaps the most satisfactory convention of natural forms is Miss M. B. Jones's design, the "Figtree" (p. 135). Its structural lines run parallel diagonally one way, skilfully counterpoised by a series of cross lines of branches which spring diagonally in the opposite direction. In treatment the leaves are something like what the late William Morris used to call "inhabited"—that is to say, that within their borders is included an ornamental growth which is superadded, neither representing the veins nor any element that belongs properly to the plant. This paper makes a fine decoration printed in a full blue on lighter blue ingrain ground, and is notable because a satisfactory blue is about the most difficult of all colours to obtain in wall-paper.

Conventional and, at the same time, suggestive

Wall and Ceiling Decoration



"MUSIC AND DRAMA"

PAINTED BY H. G. THEAKER



"THE CAPTURE OF THE GREAT GALLEON BY SIR FRANCIS DRAKE, A.D. 1588"

PAINTED BY E. HAMMOND



"THE DESTRUCTION OF THE FRENCH FLEET BY EDWARD III., A.D. 1340"

PAINTED BY E. HAMMOND



"THE LAW"

PAINTED BY H. G. THEAKER

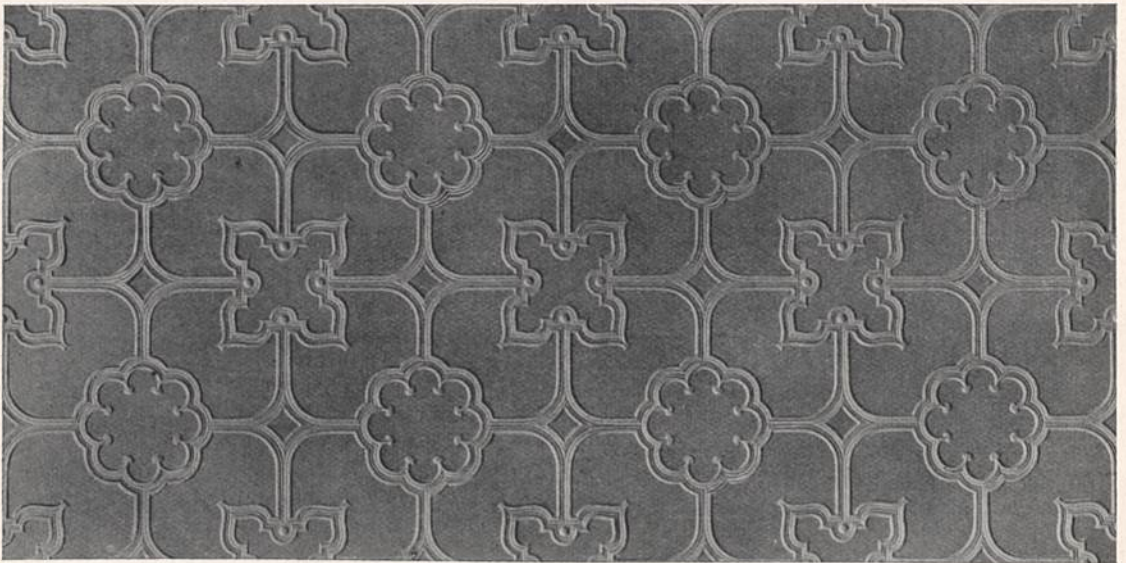
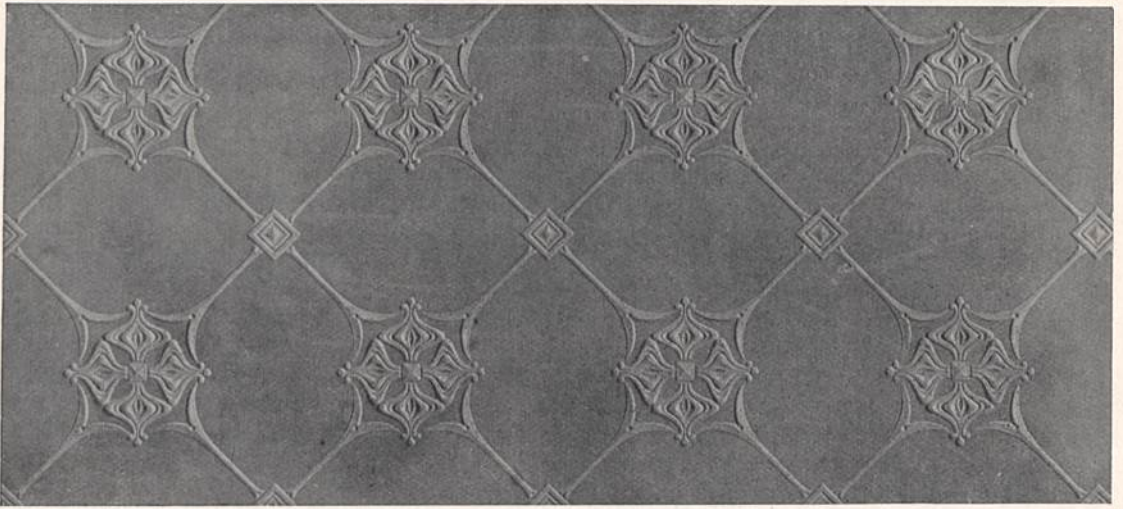
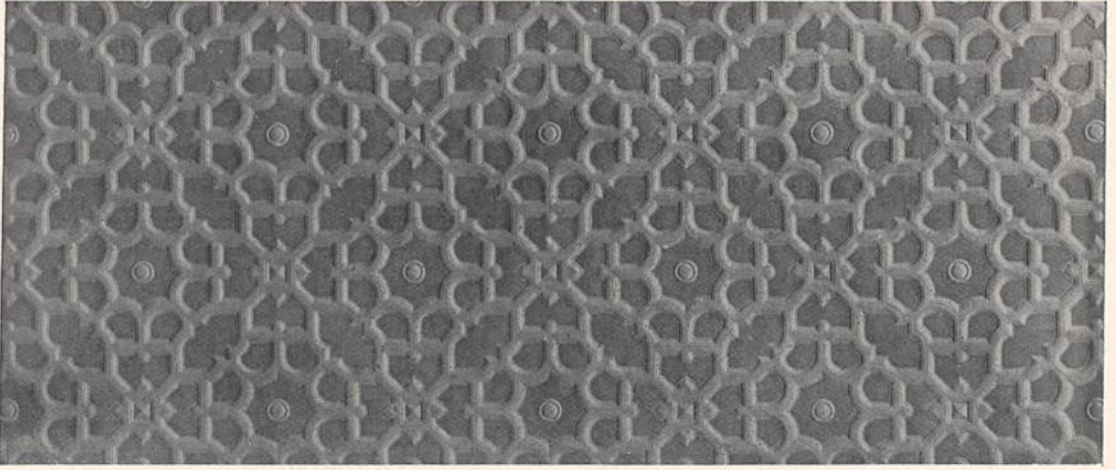


"THE REVELS OF A VINEYARD HARVEST"

PAINTED BY H. G. THEAKER

MURAL DECORATIONS BY
CAMPBELL & CHRISTMAS

Wall and Ceiling Decoration



CEILING DECORATIONS
BY THE ANAGLYPTA CO.

Wall and Ceiling Decoration

of Japanese influence is Mr. G. R. Rigby's "Iris Pond" (p. 133), on a cream ground of Eltonbury fibre. The Iris panels, connected by waving tendrils of pale green, form patches of rich colour, with lavender wash-tint, the flower itself being graduated upwards in stencil effect from faintest rose to crimson.

Eight wall-papers are here illustrated from Mr. Harry Napper's designs, he being prominent among Messrs. Rottmann's contributors. The "Robin Hood" pattern (p. 133) is built on a basis which, in heraldic language, would be called "paly wavy." The main features of the design are printed in wash-tints of yellow and green on a darker ground of the last. Four designs—viz., the "Churston" (p. 134), founded on the wild tulip plant; the "Yetminster" (p. 134), "Portledge" (p. 133), and the "Whitwood" (p. 133)—are arranged on a somewhat rigid geometrical basis with blank spaces which serve as foils to the richer parts of the ornament. The two last-named, being printed on a cream coloured Eltonbury ground, are lighter than the first two. The "St. Austell" (p. 135), another floral design, is a more covered pattern, printed in pale gradating tones of pink and green. Two

floral friezes, both severely symmetrical, follow—the "Irene" (p. 135), on a rich green ingrain ground, and the "Louise" (p. 134), on a pale grey-green ingrain; and lastly, two friezes by Mr. Mansell Jones—the "Rossetti" (p. 134), a bold conventional design in pearly greys and light brown; and the "Pomegranate" (p. 135), a closer pattern in wash-tints of red and blue-green on a mottled brown surface.

Of Messrs. Charles Knowles & Co.'s wall-papers (p. 132) the "Kynaston," by Mr. Turner, and the "Burcot," by Miss Lennox, are both floral designs on symmetrical lines in blue and green on a white ground; the "Everley," by Mr. Turner, is in blue and green wash-tints on white, the pattern framed on rigid vertical lines; and the "Celtic Rose," by Mr. Wilcock, is a net pattern of rose sprays on a light-green ground of interlaced diaper ornament. Though this last is a doubled pattern, it should be observed that the large rose-bloom in the middle is rendered quite correctly as issuing from one stalk only.

In a nursery paper (p. 118), for Messrs. Wylie & Lochhead, the subject being "Sing a Song of



THE "TULIP" FRIEZE

DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.



THE "LITTLE TREE" FRIEZE

DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.

Wall and Ceiling Decoration

Sixpence," Miss Jessie King has essayed the difficult feat of treating human figures in a repeating pattern. The figure drawing is in her most characteristic manner; the blackbirds are represented as swallows, the floral element being supplied by blackthorn blossoms.

One of Messrs. Sanderson's wall-papers, likewise intended for a nursery (p. 131), is founded by Mr. Will Kidd on the rhyme of "The Old Woman who lived in a Shoe," human figures—chiefly groups of children—forming the dominant feature of the design. In the "Pigeons" (p. 131), the same artist has saved himself very cleverly from the charge of imitating tile-work by outlining the whole pattern, as well as the squares, in blue, thus quite properly avoiding the sham effect of cemented joints. The design is quaint, and, being varnished, may be welcomed for use in bath-rooms and other places where it is commonly supposed to be correct to introduce counterfeits of ceramic surfaces.

Of two designs by Mr. L. Stahl (p. 131), the "Lollard" is a conventional treatment of roses, the predominant tone being green, and the "Sir Walter," a textile-like diaper of purely abstract forms.

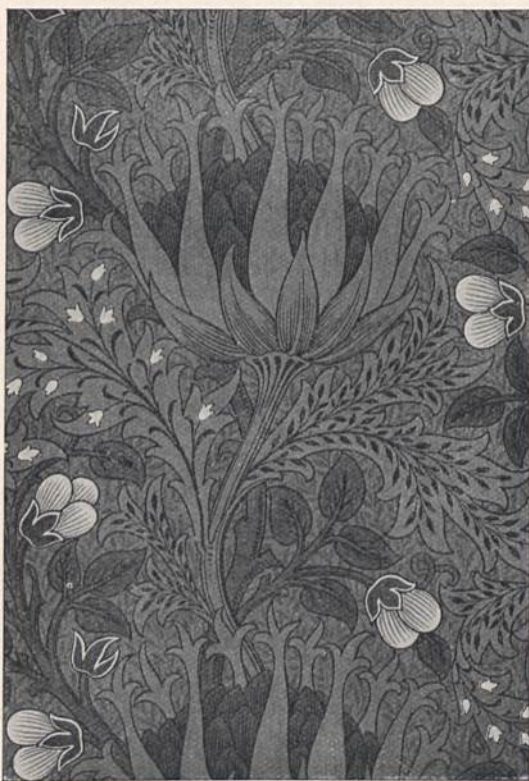
As to ceiling decorations, they ought to be such

that can be regarded equally well from all parts of a room by anyone standing on the floor below. Ceiling patterns that run in one direction only must necessarily from the opposite aspect appear topsy-turvy. At the same time the design ought to be bold and free from all complexity.

Three ceiling decorations by the Anaglypta Company (p. 124) fulfil these conditions. Of banded ornaments in moulded plaster two ceilings by Mr. G. P. Bankart (pp. 120 and 121) are good examples. As to colour, since the ceiling is a less lighted surface than the walls, it admits of a much brighter and stronger scheme of colouring than would be bearable on the walls of most rooms.

Mr. E. A. Taylor's nursery wall-panels (p. 122) in modelled plaster are relieved by gilding and water-colouring in parts, such as the flesh-tints, and the sky, which forms a blue background; while the flowers and nimbuses are in gold.

Messrs. Campbell & Christmas's mural decorations (p. 123) comprise three lunettes and two friezes. Two of the lunettes by Mr. E. Hammond, representing respectively "The Destruction of the French Fleet by Edward III., A.D. 1340," and "The Capture of the Great Galleon by Sir Francis Drake,

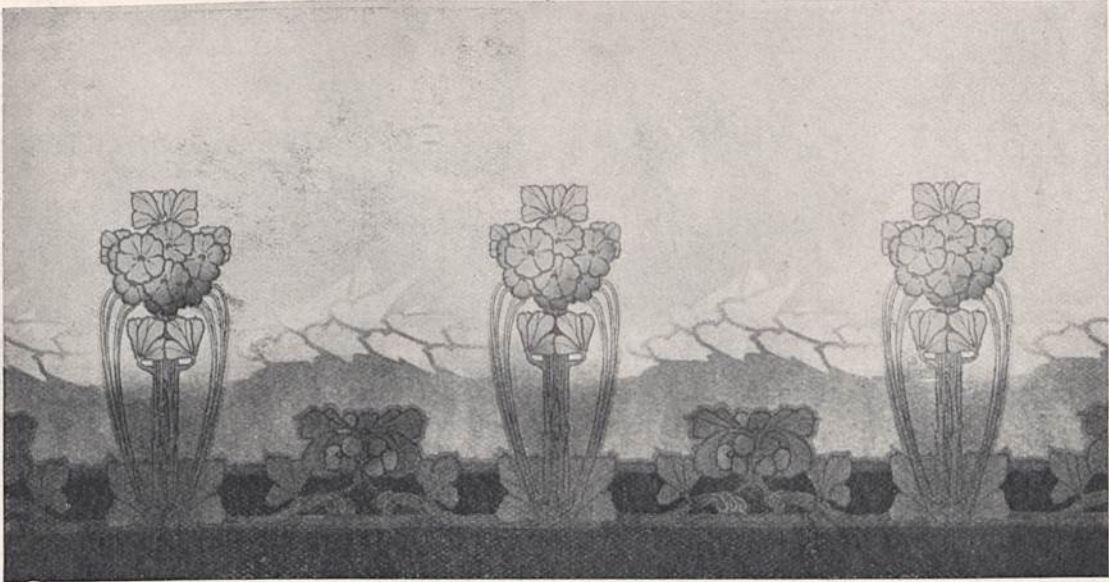


THE "ARTICHOKE" DESIGNED BY J. H. DEARLE
WALL-PAPER EXECUTED BY MORRIS & CO., LTD.



THE "ORCHARD" DESIGNED BY J. H. DEARLE
WALL-PAPER EXECUTED BY MORRIS & CO., LTD.

Wall and Ceiling Decoration



STENCILLED FRIEZE

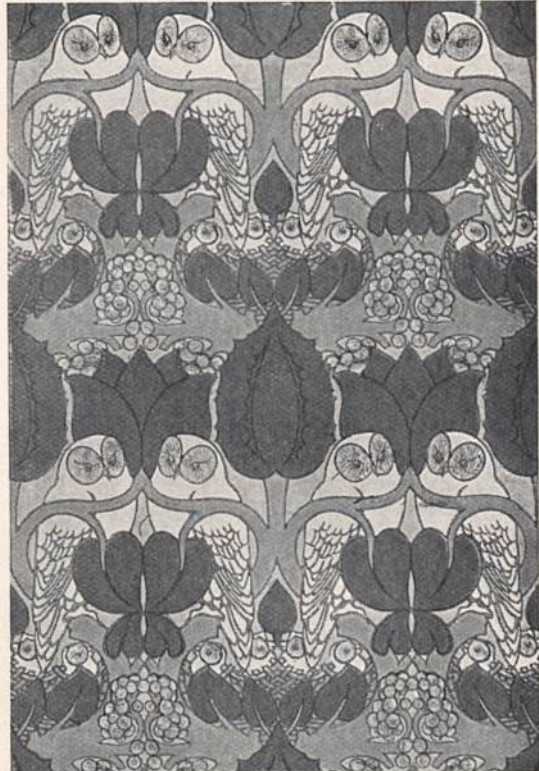
DESIGNED BY C. O. MASTERS
EXECUTED BY JOHN LINE & SONS, LTD.

A.D. 1588," belong to a series of four, depicting great naval battles, and were placed in an entrance hall. The third lunette, by Mr. H. G. Theaker, represents "Music and Drama," while the two details of friezes by the same artist represent

respectively "The Law" and "The Revels of a Vineyard Harvest." The last glows with red and golden autumnal tints. All the above paintings are executed on grounds of prepared canvas.



EMBOSSED JAPANESE WALL-PAPER
DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.



THE "OWL" WALL-PAPER
DESIGNED BY C. F. A. VOYSEY
EXECUTED BY ESSEX & CO., LTD.

Wall and Ceiling Decoration



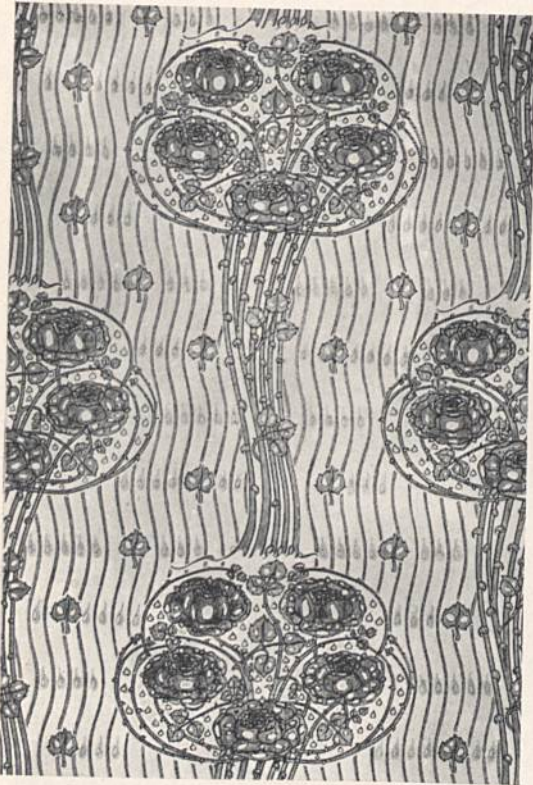
THE "MALLOW"
WALL-PAPER

DESIGNED BY A. F. VIGERS
EXECUTED BY JEFFREY & CO.



THE "CAMPANULA"
WALL-PAPER

DESIGNED BY A. F. VIGERS
EXECUTED BY JEFFREY & CO.



THE "RAMBLER"
WALL-PAPER

DESIGNED BY GEO. WALTON
EXECUTED BY JEFFREY & CO.



THE "DAISY"
WALL-PAPER

DESIGNED BY A. F. VIGERS
EXECUTED BY JEFFREY & CO.

Wall and Ceiling Decoration



THE "LAVENDER"
WALL-PAPER

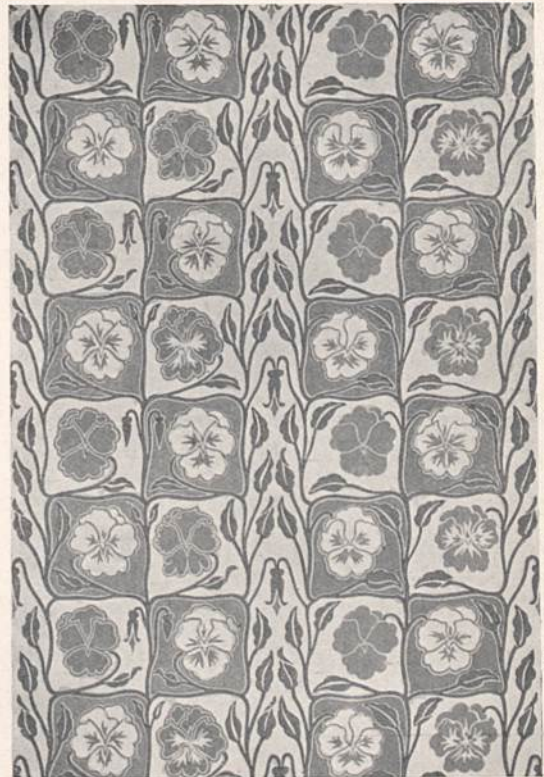
DESIGNED BY A. F. VIGERS
EXECUTED BY JEFFREY & CO.



THE "APPLE-TREE" DESIGNED BY HEYWOOD SUMNER
WALL-PAPER EXECUTED BY JEFFREY & CO.



THE "MILK THISTLE" DESIGNED BY HEYWOOD SUMNER
WALL-PAPER EXECUTED BY JEFFREY & CO.



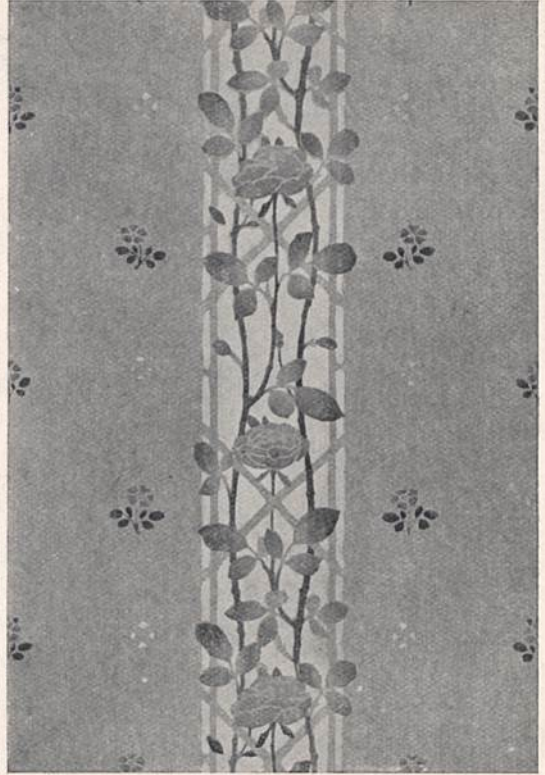
THE "BRANKSOME" DESIGNED BY HEYWOOD SUMNER
WALL-PAPER EXECUTED BY JEFFREY & CO.

Wall and Ceiling Decoration



THE "GREVILLE"
WALL-PAPER

DESIGNED AND EXECUTED
BY ESSEX & CO., LTD.



THE "ROSE STRIPE"
WALL-PAPER

DESIGNED BY J. ILLINGWORTH KAY
EXECUTED BY ESSEX & CO., LTD.



THE "SYON"
WALL-PAPER

DESIGNED BY T. R. SPENCE
EXECUTED BY ESSEX & CO., LTD.



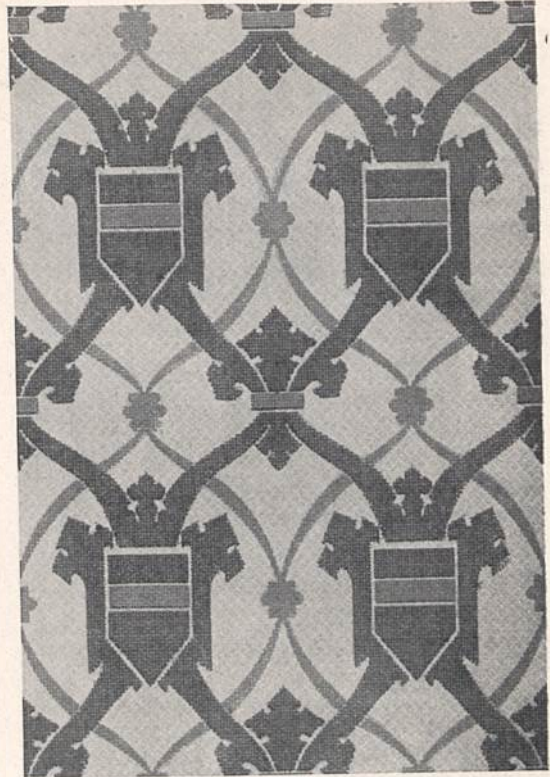
THE "PINNER"
WALL-PAPER

DESIGNED AND EXECUTED
BY ESSEX & CO., LTD.

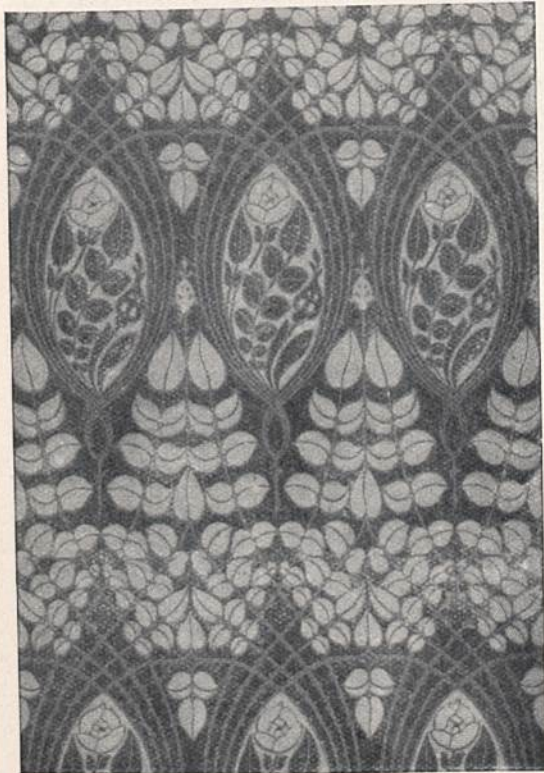
Wall and Ceiling Decoration



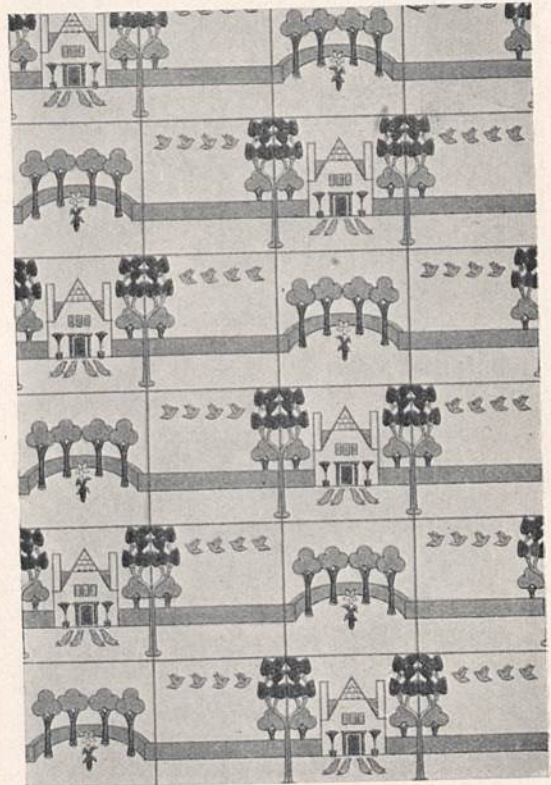
THE "OLD WOMAN WHO LIVED
IN A SHOE" WALL-PAPER
DESIGNED BY WILL KIDD
EXECUTED BY ARTHUR SANDERSON & SONS



THE "SIR WALTER" WALL-PAPER
DESIGNED BY L. STAHL
EXECUTED BY ARTHUR SANDERSON & SONS



THE "LOLLARD" WALL-PAPER
DESIGNED BY L. STAHL
EXECUTED BY ARTHUR SANDERSON & SONS



THE "PIGEONS" WALL-PAPER
DESIGNED BY WILL KIDD
EXECUTED BY ARTHUR SANDERSON & SONS

Wall and Ceiling Decoration



THE "BURCOT" DESIGNED BY C. K. LENNOX
WALL-PAPER EXECUTED BY C. KNOWLES & CO., LTD.



THE "KYNASTON" DESIGNED BY WILLIAM TURNER
WALL-PAPER EXECUTED BY C. KNOWLES & CO., LTD.

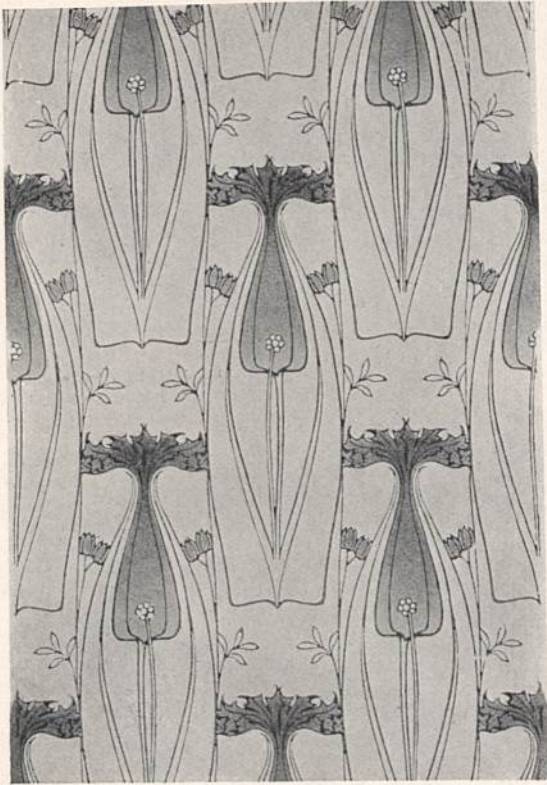


THE "EVERLEY" DESIGNED BY THOMAS TURNER
WALL-PAPER EXECUTED BY C. KNOWLES & CO., LTD.



THE "CELTIC
ROSE" WALL-PAPER DESIGNED BY ARTHUR WILCOCK
EXECUTED BY C. KNOWLES & CO., LTD.

Wall and Ceiling Decoration



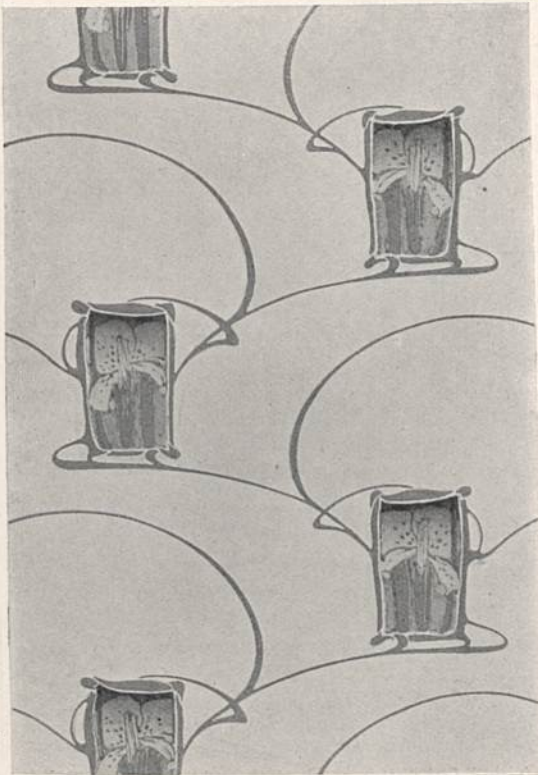
THE "PORTLEDGE"
WALL-PAPERS

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



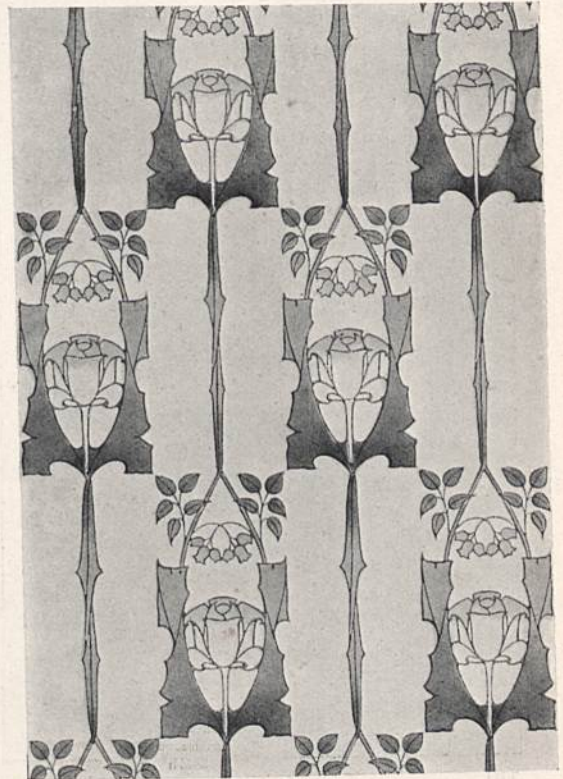
THE "ROBIN HOOD"
WALL-PAPER

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



THE "IRIS POND"
WALL-PAPER

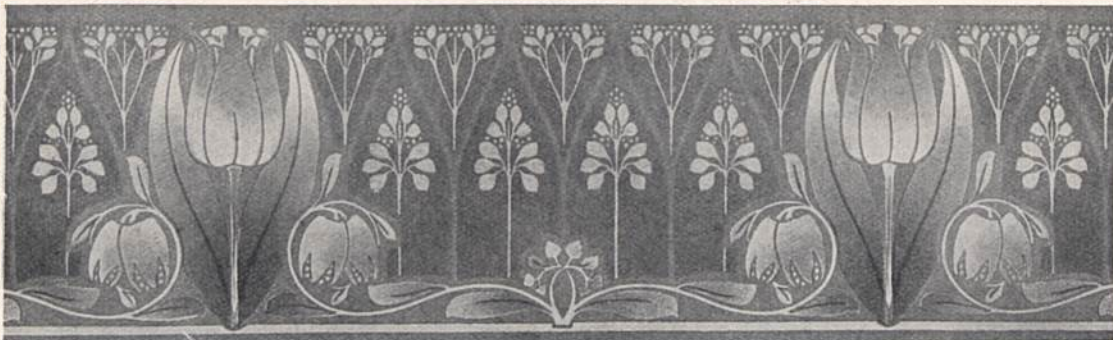
DESIGNED BY G. R. RIGBY
EXECUTED BY ROTTMANN & CO.



THE "WHITWOOD"
WALL-PAPER

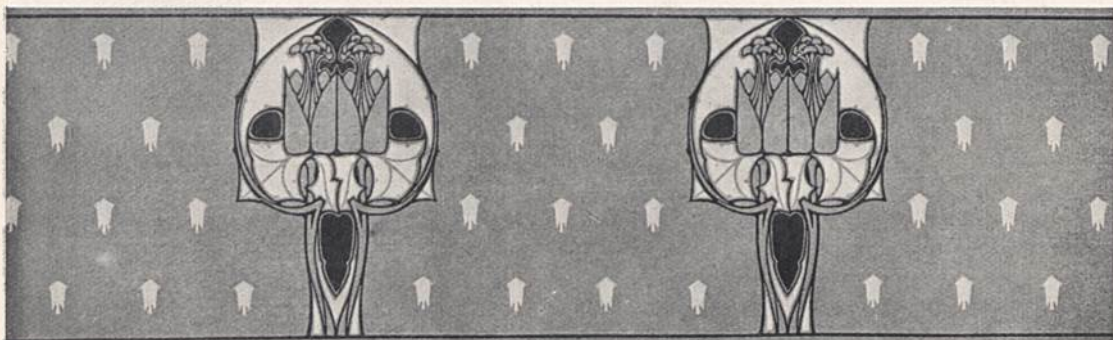
DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.

Wall and Ceiling Decoration



THE "LOUISE" FRIEZE

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



THE "ROSSETTI" FRIEZE

DESIGNED BY MANSELL H. JONES
EXECUTED BY ROTTMANN & CO.



THE "YETMINSTER"
WALL-PAPER

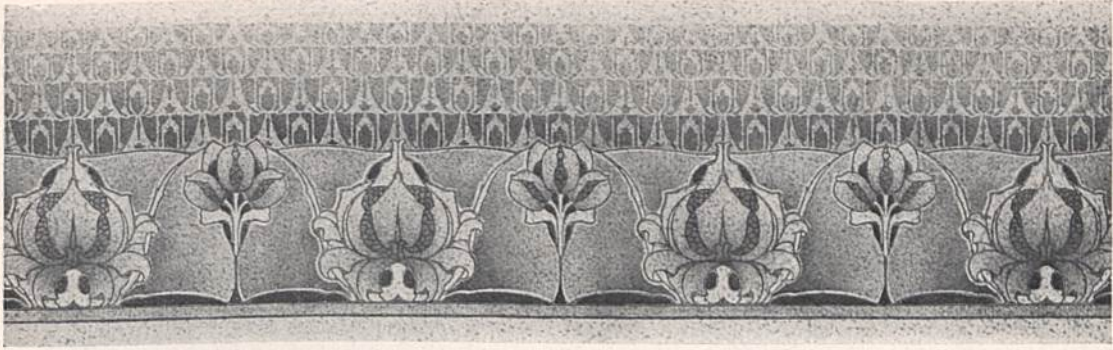
DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



THE "CHURSTON"
WALL-PAPER

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.

Wall and Ceiling Decoration



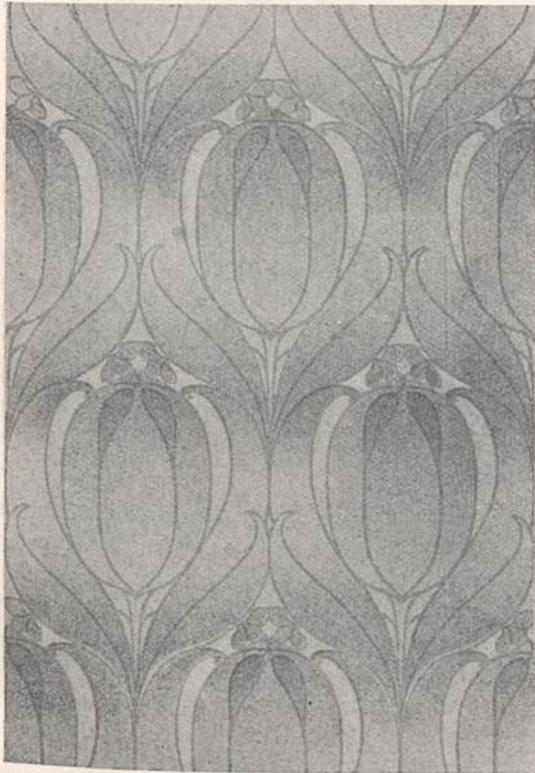
THE "POMEGRANATE" FRIEZE

DESIGNED BY MANSELL H. JONES
EXECUTED BY ROTTMANN & CO.



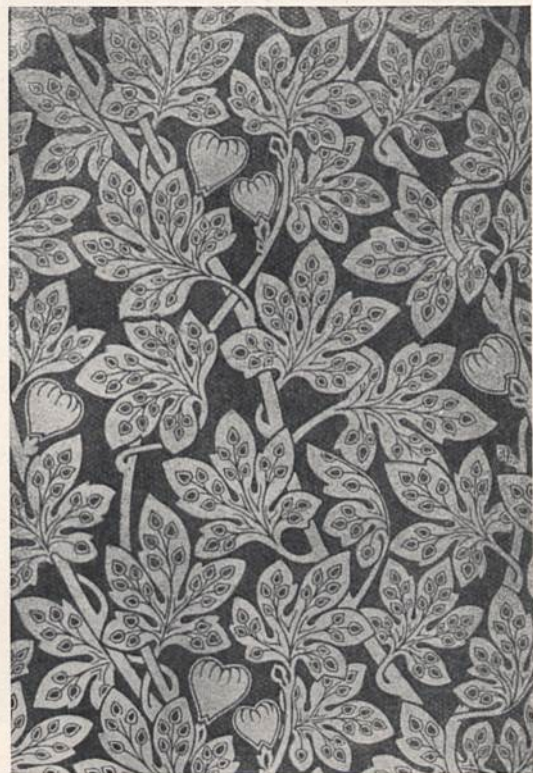
THE "IRENE" FRIEZE

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



THE "ST. AUSTELL"
WALL-PAPER

DESIGNED BY HARRY NAPPER
EXECUTED BY ROTTMANN & CO.



THE "FIG TREE"
WALL-PAPER

DESIGNED BY M. B. JONES
EXECUTED BY ROTTMANN & CO.

Stained Glass

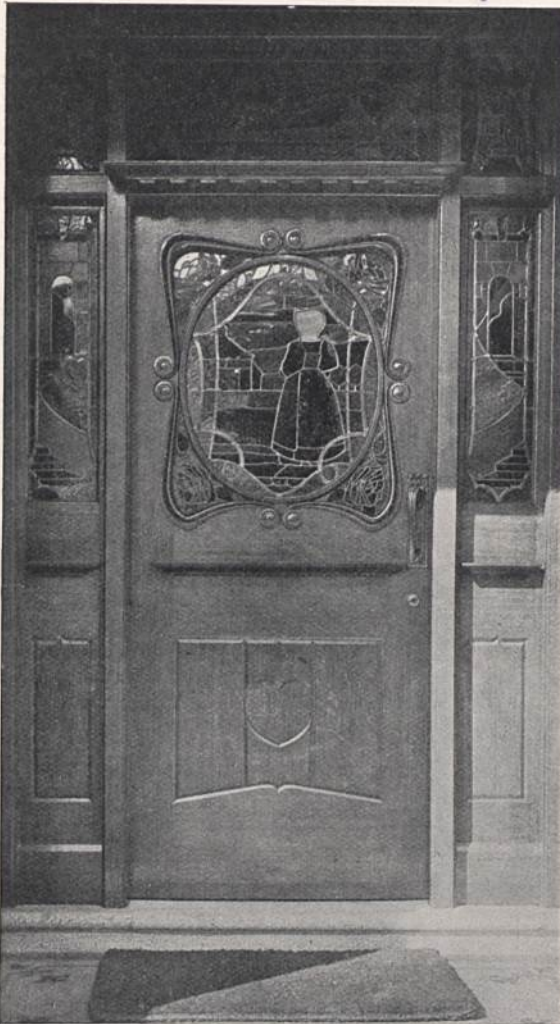
STAINED GLASS.

Of the beautiful art of stained glass the constituent elements are, briefly, the glass or pot-metal, as it is called, and the lead lines. The latter in genuine old work are as narrow as might be compatible with holding the glass together in position. The coloured glass was coloured through and through, with the exception of the red or "ruby." This colour is so intense that, in order not to lose transparency on the one hand nor strength on the other, it was always made by welding a thin layer or film of red glass on to a backing of plain white glass.

Originally the separate pieces of glass were shaped by hammering and chipping the edges, diamond cutters being of later introduction. The colouring matter was deep sepia brown paint, which,

after the process of firing in the kiln, became fixed, like an enamel, more or less permanently to the glass.

The greatest change that was made approximately corresponds with the genesis of the Perpendicular style, to wit, the introduction of



PORCH DOOR PANEL

DESIGNED AND EXECUTED
BY OSCAR PATERSON FOR
JOHN NISBET, ARCHITECT



VESTIBULE
DOOR PANEL

DESIGNED BY JOHN
NISBET, ARCHITECT

yellow stain. It virtually revolutionised the practice of stained glass-making, the development of which never experienced a more wonderful advance. To the glowing, jewel-like effects of colour hitherto characteristic of glass was now added a new charm of tender, pearly tints, ranging from palest amber to ripe golden-orange. Hitherto the besetting defect of glass had been crudity; thereafter it became, if anything, insipidity,



WINDOW DESIGNED AND EXECUTED BY OSCAR PATERSON.



Stained Glass

until the days of Cottingham and Wyatt, who set the tide flowing again in the direction of such garish vulgarity as is embodied, for instance, in the choir windows of New College Chapel, Oxford. Later, Willement, in spite of his excellent intentions, did not greatly improve matters. But the subsequent degradation, from which glass design has not yet recovered, may, perhaps, without injustice, be ascribed to the Munich school, with their false ideal of pictorial representations. To retain the usage, invariable in ancient work of the best periods, of surrounding every panel with a narrow white glass border within the framing, is the surest way of preserving the separate entity of each light, and of avoiding the mistake of spreading a composition over the whole area of a window opening, irrespective of its structural division by mullions.

It is unnecessary to add that all adhesive shams in coloured paper, such as "Vitremanie" and the rest of the misguided contrivances for counterfeiting real glass, are such that cannot be too severely condemned nor too scrupulously avoided.

Until a few years ago, so intimately were glass

painting and staining associated that, whether it would be more correct to call the result stained glass or painted, was a debated question among experts. Recently, however, the two have become more differentiated. And whereas the picture-painter's ideal, as exemplified by Sir Joshua Reynolds's west window in New College Chapel, would dispose him to ignore the existence of the lead lines, the tendency of the present day is, on the contrary, to exaggerate the province of the leading. In mediæval windows the lead was used mainly for the structural necessity of holding the component pieces of glass together, and secondarily for the definition of form. On the other hand, the modern window-maker inclines to make the lead perform, in addition, the functions that the mediæval glass-painter would have reserved for the painting. The latter never dreamed of allowing the leadwork to usurp the office of the painting; but the modern school objects to painting, not only on the ground that it is liable to darken the glass and to destroy its brilliant transparency, but also because enamel, being of the nature of a superficial coating, is, in spite of its fusion, perishable through the action of the atmosphere.



DINING-ROOM WINDOW

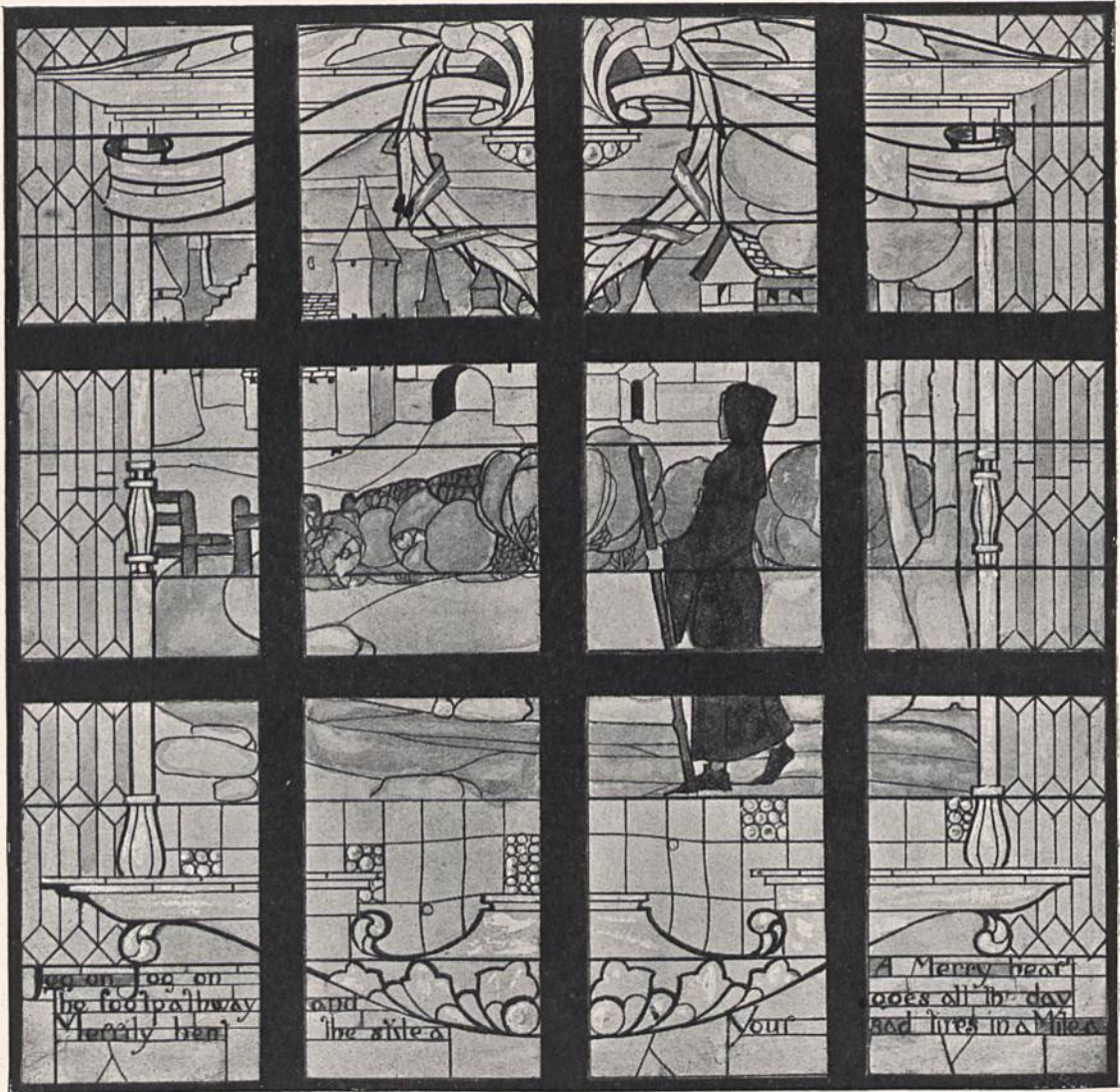
DESIGNED AND EXECUTED BY OSCAR PATERSON

Stained Glass

Nevertheless it is hard to see how painting could be dispensed with altogether. For the capacity of leading necessarily has its limits, as for instance in the case of details of the human body. By this means it is not possible to render the features of faces, nor in hands the divisions between the fingers. Eyes enclosed by lead lines would be like spectacles; lips and mouth like a respirator! These remarks apply, of course, most particularly to full-face or three-quarter-face representations of the human countenance. The difficulty is reduced in the case of profiles, as in Mr. Andrew Stoddart's screen panel (p. 163), where the eye, nostril and mouth are indicated by lead outline without a trace of painting; or, again, in cases where the face is turned away, as in the *Zuider Zee* panel (p. 142).

Here the child's head, being shown from the back view, affords a comparatively easy subject for lead-work pure and simple; but the position of the seated woman's head is such that the designer has left himself no alternative but to lead nose and face in separate pieces of glass. As an experiment it is as daring as clever, but the practice could not well be pushed further without risk of grotesque results. The mediæval artist wisely contented himself with no other method than painting for the definition of hands and faces.

However, Mr. Oscar Paterson, of Glasgow, profiting by the precedent of cameo-cutting, as displayed in the famous *Portland vase*, has obtained extraordinary results in modelling and etching glass with hydrofluoric acid. The "Ariel"



STAIRCASE WINDOW

DESIGNED AND EXECUTED BY OSCAR PATERSON

Stained Glass



WINDOW: "SIR WALTER RALEIGH
INTRODUCING SPENSER TO
QUEEN ELIZABETH"

DESIGNED AND EXECUTED BY
HEATON, BUTLER & BAYNE

window (p. 160) by Mr. Peter Grant, assistant to Mr. Paterson, is a specimen of clear glass work, all the detail being produced solely by etching the surface. Mr. Paterson does not claim to have invented the process, though he has unquestionably brought it to an advanced state of development.

His other plan for meeting the difficulty of the deterioration of enamel painting is to protect the latter by a thin film of plain glass, which, by fusion under heat, becomes one with the surface-painted glass, protecting it thus as effectually as a fly embedded in amber. After all, this device of Mr. Paterson's does not differ in essence from the method employed, as above explained, in the manufacture of ruby glass.

Appropriate as coloured glass is for windows in ecclesiastical buildings, for domestic use, on the

contrary, it should be subject to much narrower limitations; and this for the simple reason that, whereas in church one does not want to see out of the window, at home, be the outlook never so poor, it is exceptional if one can, in the act of excluding it, afford to diminish one's light at the same time. In dwelling-houses, especially in those situated amid picturesque country scenery, it is unpardonable to sacrifice the view for the sake of stained-glass decoration in the windows. Again, in some modern domestic work the lead-lines internally, are gilded—a most foolish and objectionable practice.

To resume, then, it is advisable, so as not to block the view, to restrict coloured and ornamental glazing to the merest bordering in living room windows, except in those that are situated high up



WINDOW: "BISHOP ANDREWES
PREACHING BEFORE KING JAMES I."

DESIGNED AND EXECUTED BY
HEATON, BUTLER & BAYNE

Stained Glass



WINDOW

DESIGNED BY E. A. TAYLOR
EXECUTED BY GEO. WRAGGE, LTD.

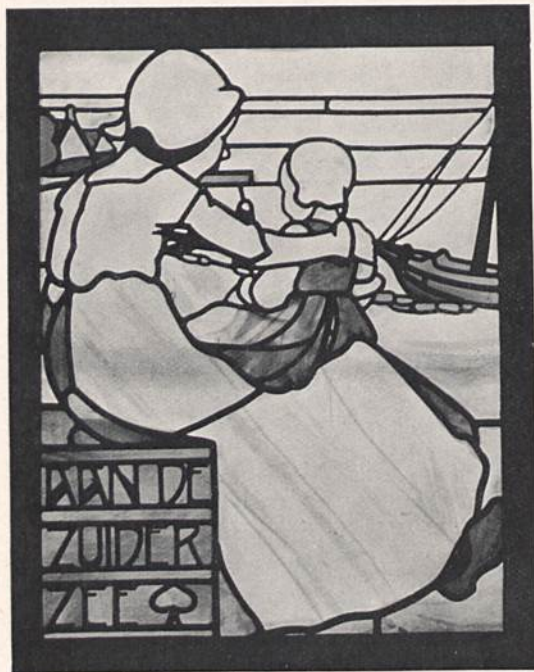
above the level of vision. In the windows of vestibules and corridors, however, since they are only used in passing, a greater expanse of colouring is admissible. Thus in front doors, provided

they be secured by strong saddle bars, leaded panels of coloured glass, as in the case of Mr. John Nisbet's two oak doors (both on p. 136), one of them having a representation of a peacock in his pride, are not by any means inappropriate. Messrs. Guthrie & Wells' design (p. 159) for a hall window, with two transoms, represents a picturesque view of Stirling Castle. It is composed mainly by leading coloured glass, with very sparing use of painting; the colour, a harmonious scheme in pearl-greys, green and blue-green, being confined, as it should be for a living-room, to the uppermost tiers. The same firm's glass panel of sailing ships (p. 160), as well as



HALL WINDOW
IN COAST HOUSE

DESIGNED BY E. A. TAYLOR
EXECUTED BY GEO. WRAGGE, LTD.



NURSERY WINDOW

DESIGNED AND EXECUTED
BY ANDREW STODDART

Messrs. Campbell & Christmas's screen panel with one ship (p. 163), illustrate how mediæval and romantic sentiment still instinctively clings about stained-glass work, even when, as in these instances, it is avowedly designed for modern and secular uses. The other example by the last-named firm (p. 152), comprising a cross of interlaced pattern in coloured glazing without leading, sufficiently explains itself.

Messrs. Heaton, Butler & Bayne contribute a pair of panels depicting historical subjects, viz., "Sir Walter Raleigh introducing Spenser to Queen Elizabeth," and "Bishop Andrewes preaching before King James I." (both on p. 141). The painting is very elaborate, and gives, with studied care, the



WINDOW DESIGNED AND EXECUTED BY J. S. MELVILLE FOR OSCAR PATERSON.



Stained Glass



DOOR PANEL DIVIDED
BY WOODEN BARS

DESIGNED AND EXECUTED
BY WM. MORRIS & CO.
WESTMINSTER

details of costume and accessories of the several periods.

In striking contrast to the last is a long panel (p. 158) of decorative landscape, with full moon and fruit-trees, designed by Mr. Baillie Scott, architect. This work is executed in coloured glass, leaded, with little painting except where it is necessary for defining the leaves and the bark of the trees.

The series of windows executed by or under Mr. Oscar Paterson comprises, in addition to the work already mentioned, "The Exorcism" and "Rolling Bowl" (p. 146), both in the form of coloured panels within ornamental borders of white glass;



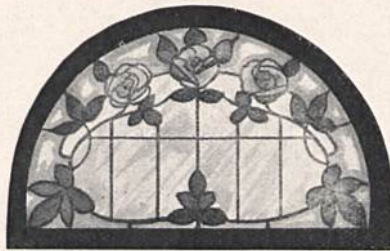
INGLENOOK WINDOW
DESIGNED AND EXECUTED
BY WM. MORRIS & CO.
WESTMINSTER

another, entitled "The Angler" (p. 147), in a light border, wider in proportion and of more elaborate detail than the last; two, divided by mullions and transoms, viz., "A Piper" (p. 139) and "A Pilgrim" (p. 140), the figure in either case being the darkest object in the composition, while the surrounding landscape is rendered in pale tones of yellow and green, within a setting entirely of leaded white glass; and, lastly, another mullioned and

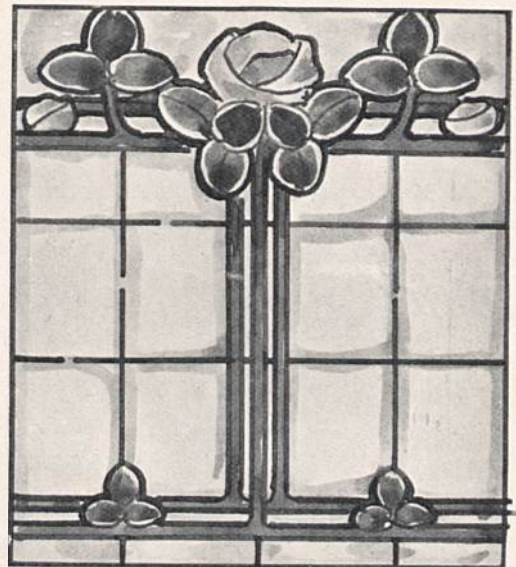
transomed window, "The Enchanted Wood" (p. 137), with a peacock whose graceful tail sweeps across the foreground, while the background represents a woodland scene with buildings of fantastic architecture. The colouring of the peacock, the varied greens of the foliage, and the flecks of red in the swag ornaments have a more brilliant effect than the preceding examples; at the same time that this result is produced solely by means of Mr. Paterson's own most typical system, above described, in leaded glazing, without recourse to painting.

Again, two sketch designs for panels of landscapes with figures by Mr. E. A. Taylor (opposite) demonstrate how much effect can be obtained by coloured and leaded glasswork with the minimum amount of painting.

Of the four examples that follow, by Messrs. E. E. Oldacre & Co., of Hove, three with figures—viz., "Fair among the Fairest" (p. 152), a woman in brilliant greens, with conventional rose-trees, against a white background; "The Vicar's, Daughter" (p. 163), a dainty, Kate-Greenaway-like figure in blues and greens, with village, church and trees for background; and "The Siren" (p. 152), with rich blue-green in the sea waves and russet-toned sea-weed in the strong

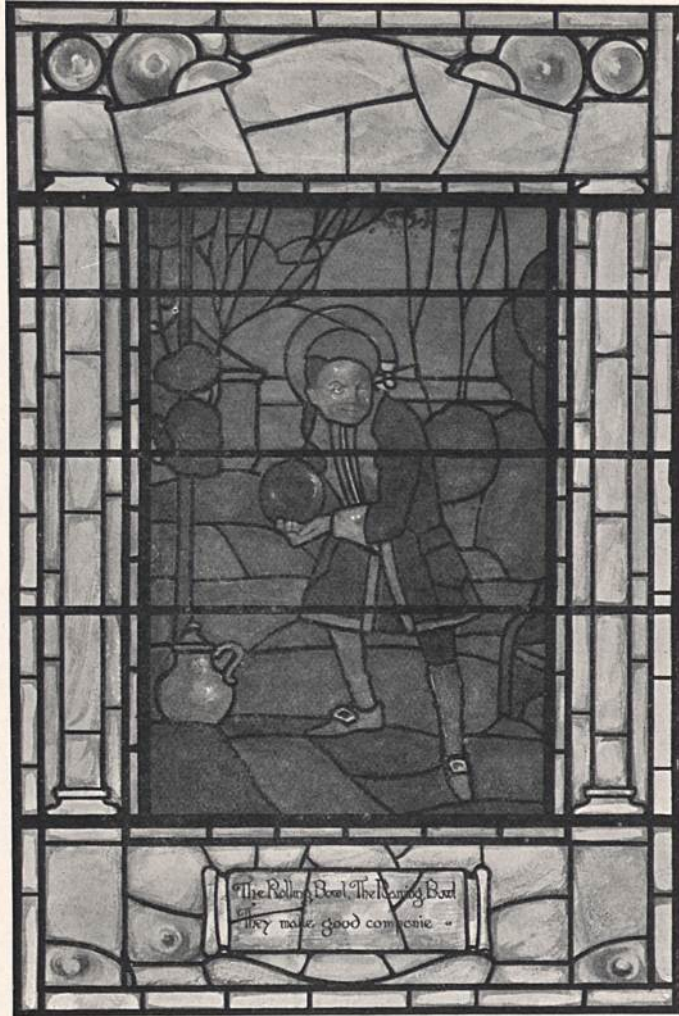


INGLENOOK WINDOW
DESIGNED BY JOHN C. HALL
SCOTTISH GUILD OF
HANDICRAFT, LTD.



DOOR PANEL

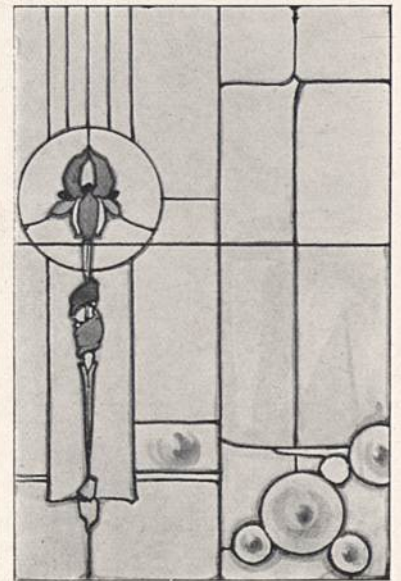
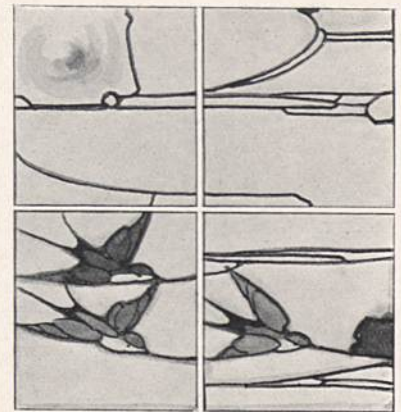
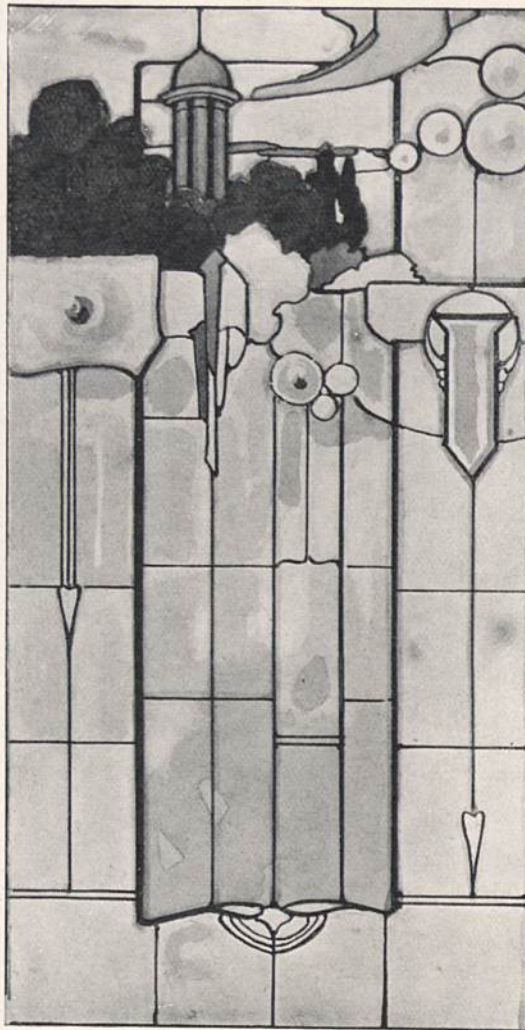
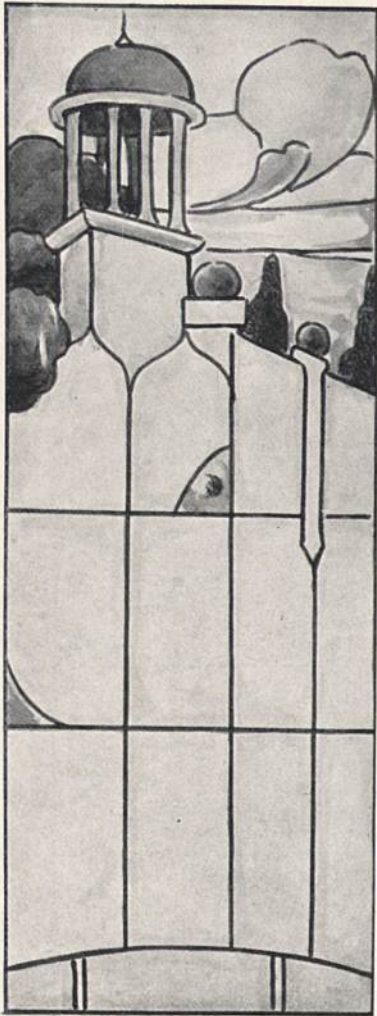
DESIGNED AND EXECUTED
BY WM. MORRIS & CO.
WESTMINSTER



HALL WINDOWS DESIGNED AND
EXECUTED BY OSCAR PATERSON



HALL WINDOW DESIGNED AND EXECUTED BY OSCAR PATERSON

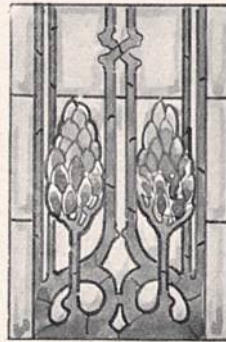
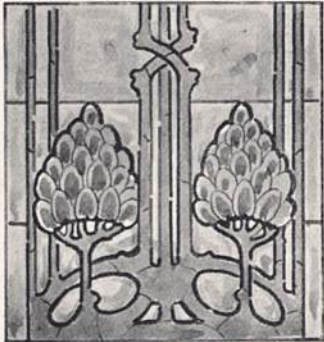
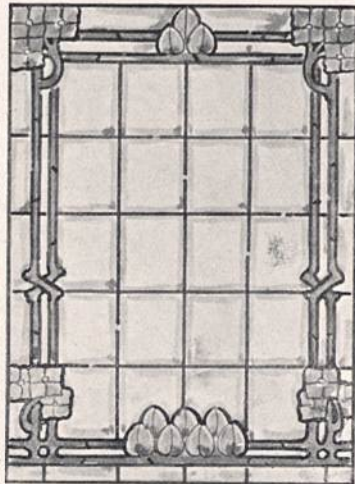
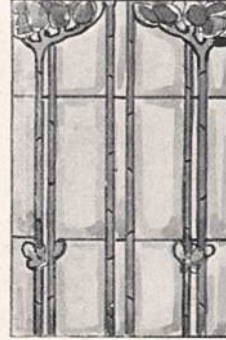
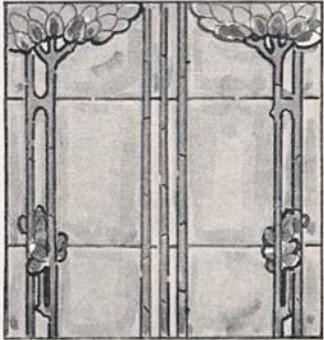
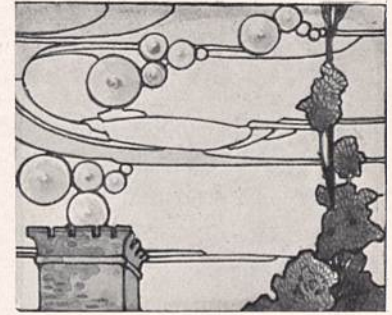
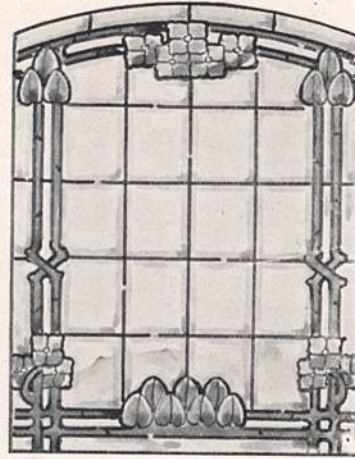
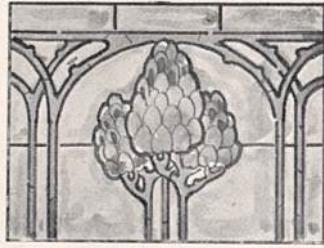


WINDOWS DESIGNED AND EXECUTED
BY WM. MORRIS & CO., WESTMINSTER

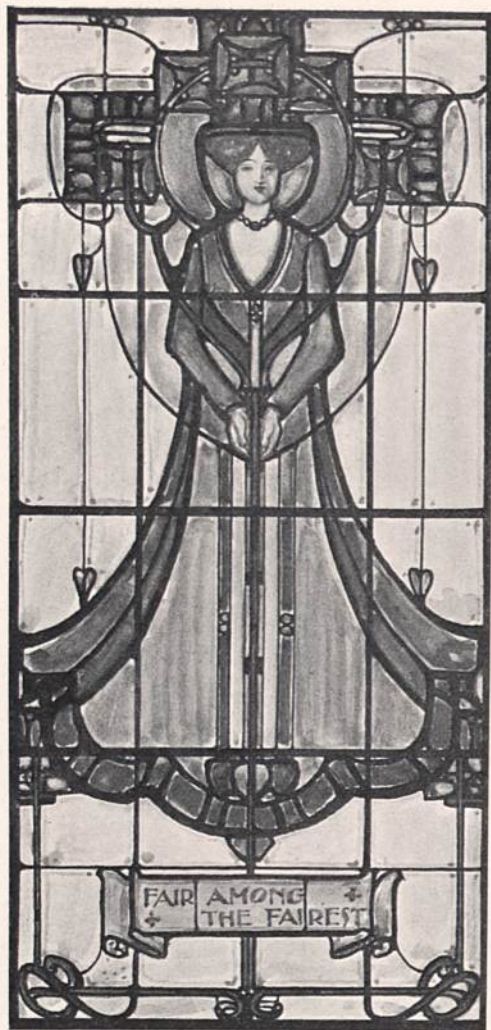


WINDOW, "CHILDREN OF BACCHUS."
DESIGNED AND EXECUTED BY WM. MORRIS & CO., WESTMINSTER.

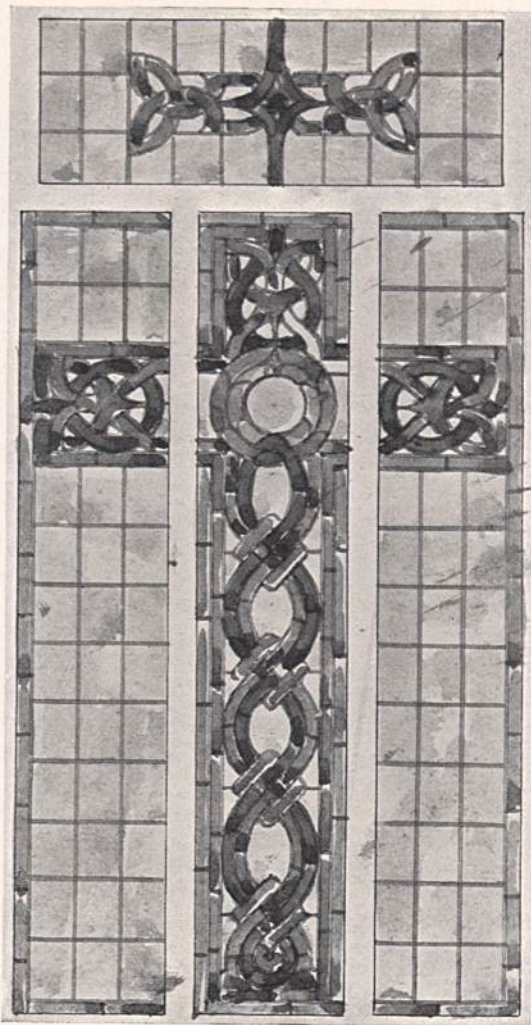




STAIRCASE WINDOWS DESIGNED AND
EXECUTED BY WM. MORRIS & CO., WESTMINSTER



STAIRCASE WINDOW
 DESIGNED BY T. S. BRYDON
 EXECUTED BY E. E. OLDACRE & CO.

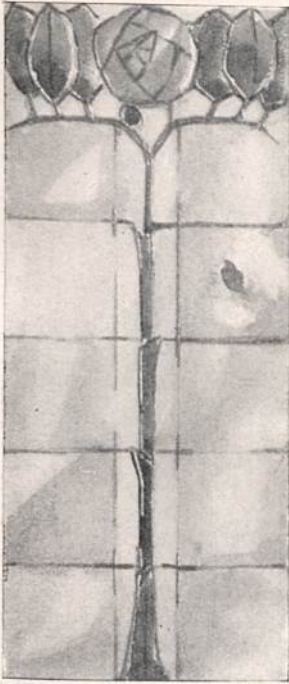


WINDOW
 DESIGNED BY F. G. CHRISTMAS
 EXECUTED BY CAMPBELL & CHRISTMAS

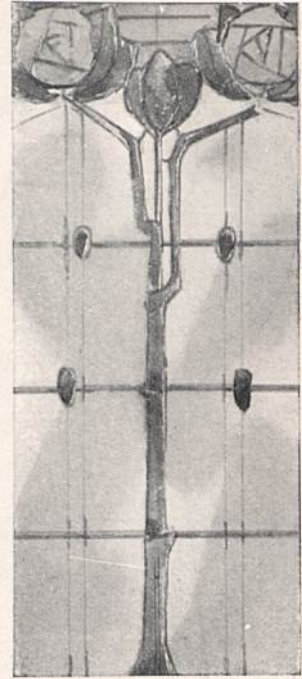
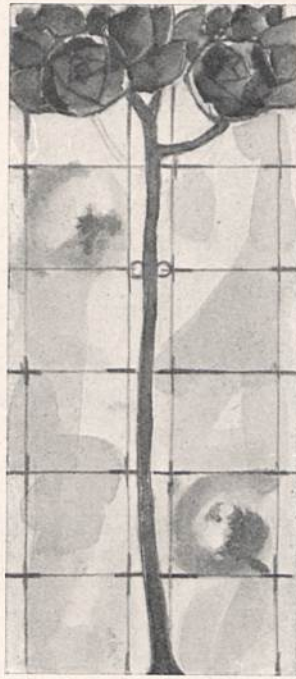


BATHROOM WINDOW
 DESIGNED BY T. S. BRYDON
 EXECUTED BY E. E. OLDACRE & CO.

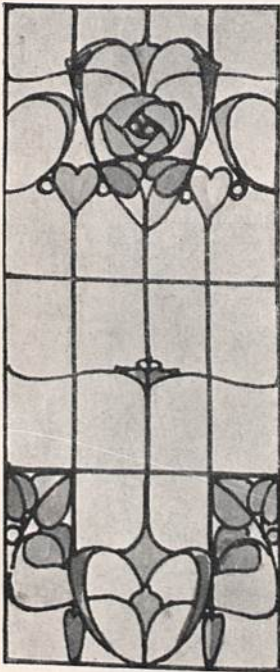
Stained Glass



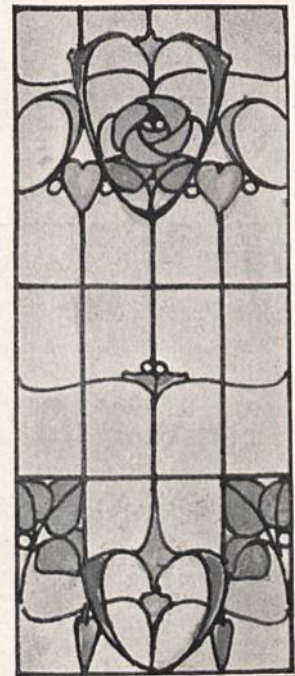
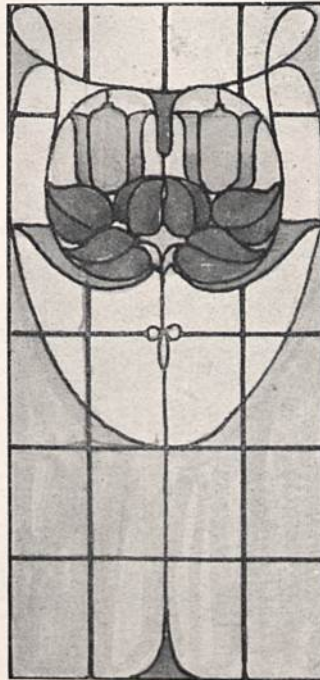
PANELS FOR DOOR AND SIDELIGHTS



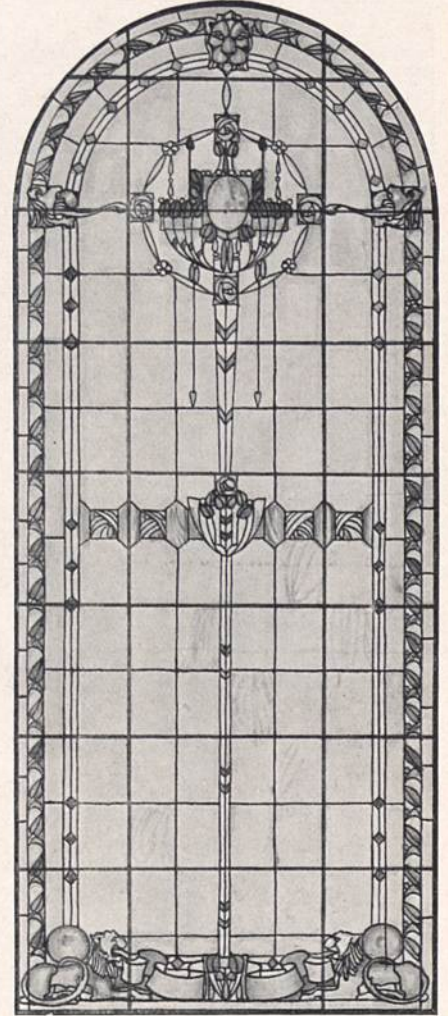
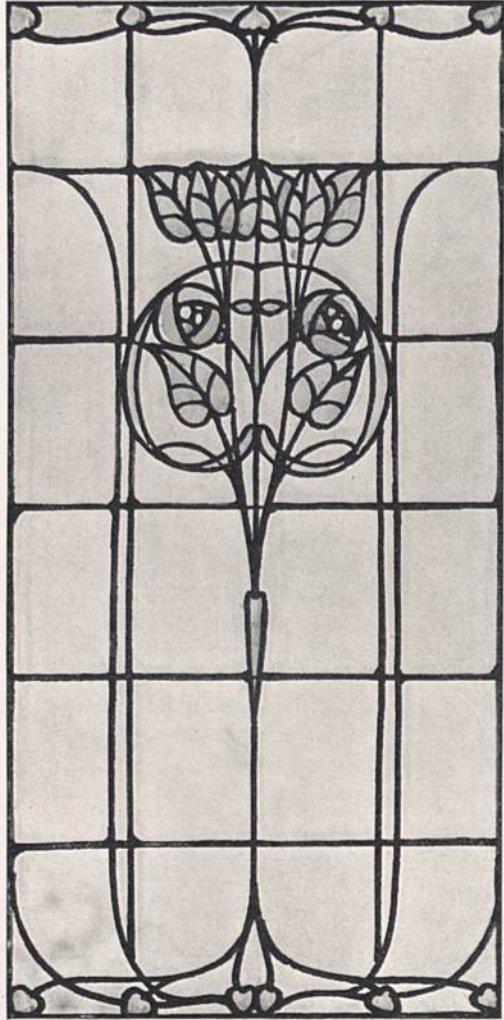
DESIGNED AND EXECUTED BY GEORGE WRAGGE, LTD.



PANELS FOR DOOR
AND INGLENOOK



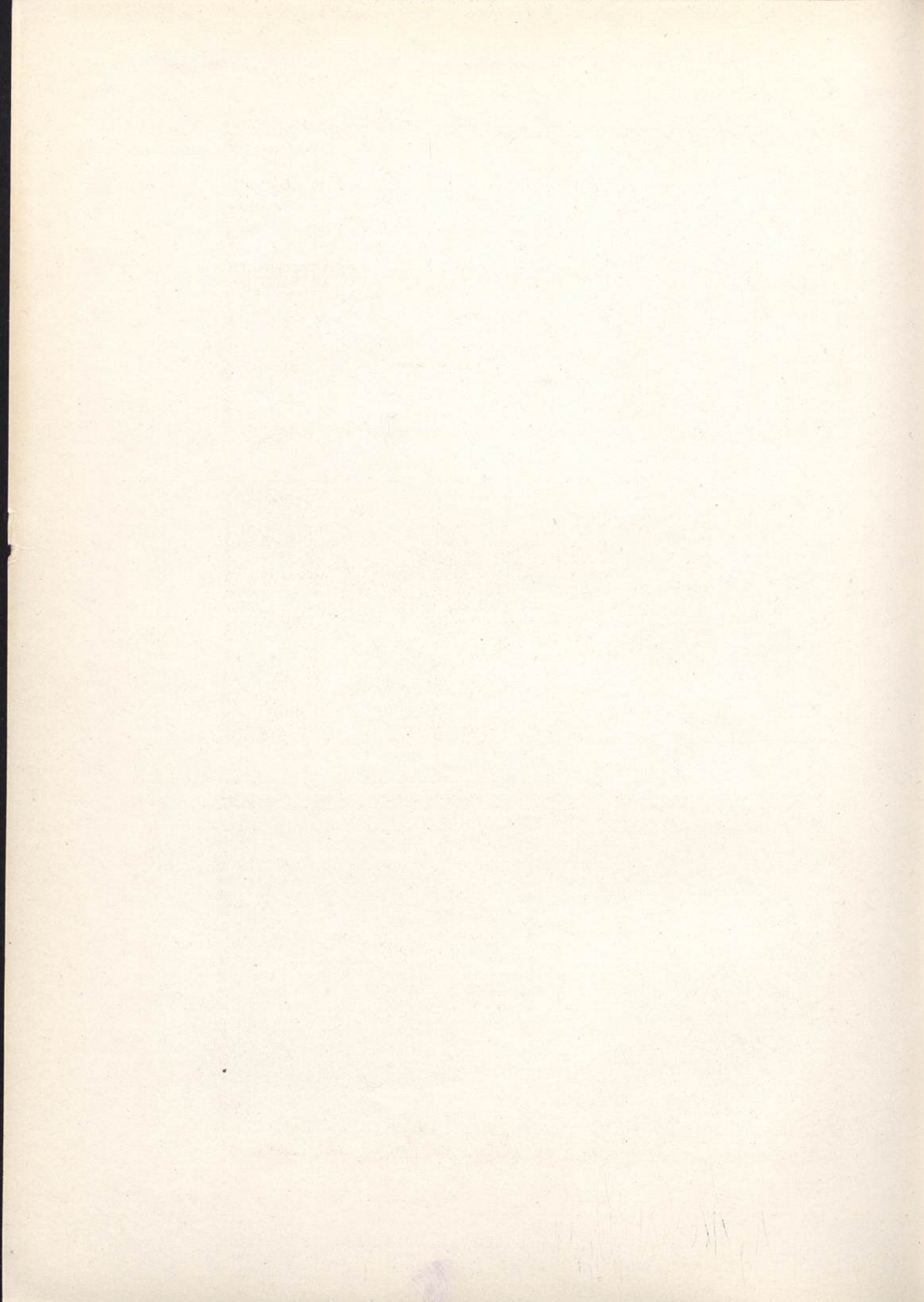
DESIGNED BY ALEX. GASCOYNE
EXECUTED BY GEO. F. GASCOYNE & SON

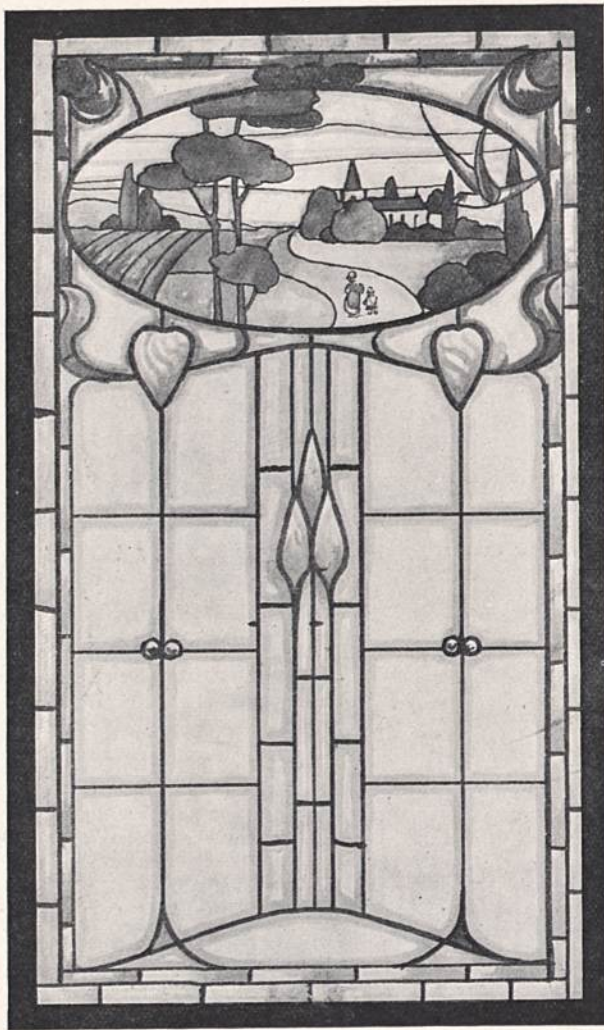


WINDOWS DESIGNED BY ALEX. GASCOYNE
EXECUTED BY GEO. F. GASCOYNE & SON



WINDOW DESIGNED BY ALEXANDER GASCOYNE.
EXECUTED BY GEORGE F. GASCOYNE & SON.





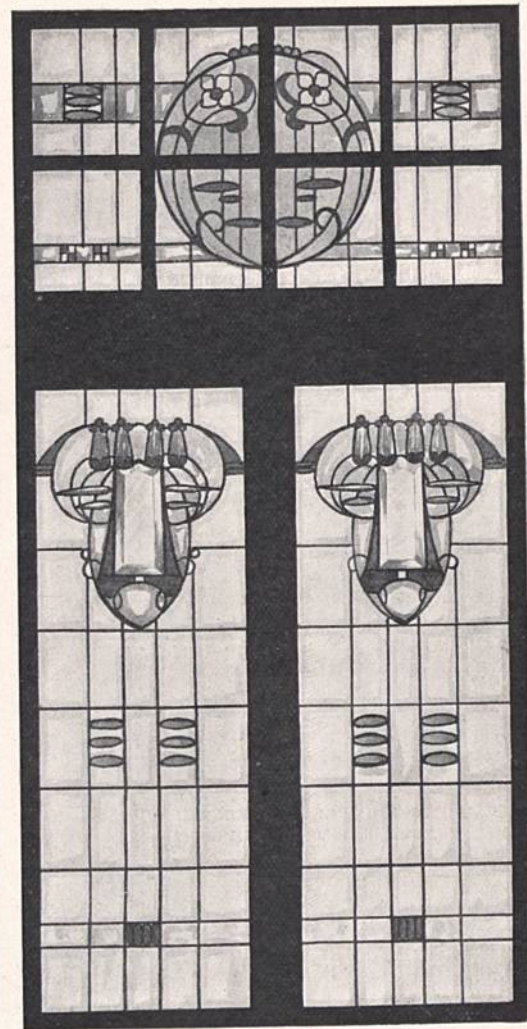
WINDOW

DESIGNED BY JOHN C. HALL
SCOTTISH GUILD OF HANDICRAFT, LTD.



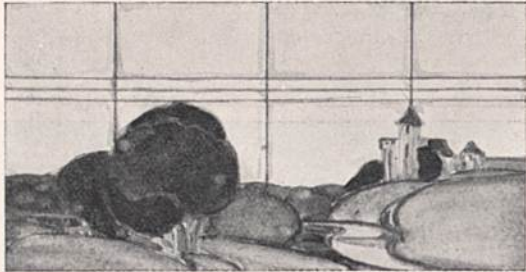
STAIRCASE WINDOW

DESIGNED BY ALEX. GASCOYNE
EXECUTED BY GEO. F. GASCOYNE & SON

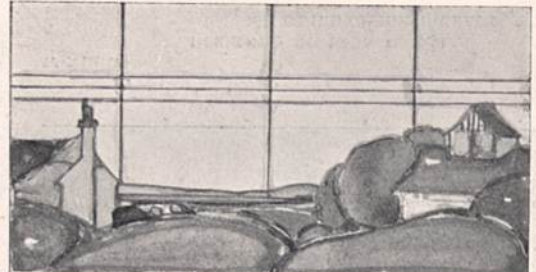
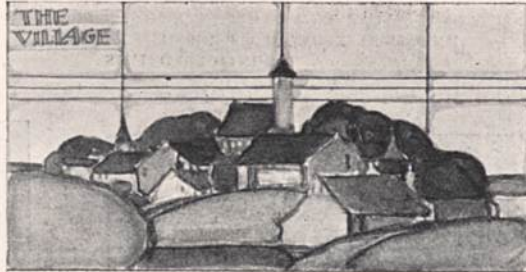


WINDOW

DESIGNED BY JOHN C. HALL
SCOTTISH GUILD OF HANDICRAFT, LTD.



LIGHTS ABOVE TRANSOM
IN A COUNTRY COTTAGE



DESIGNED BY T. S. BRYDON
EXECUTED BY E. E. OLDACRE & CO.



LEADED PANEL

DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT



Stained Glass



HALL WINDOW

DESIGNED BY WM. STEWART
EXECUTED BY J. & W. GUTHRIE & ANDREW WELLS, LTD.

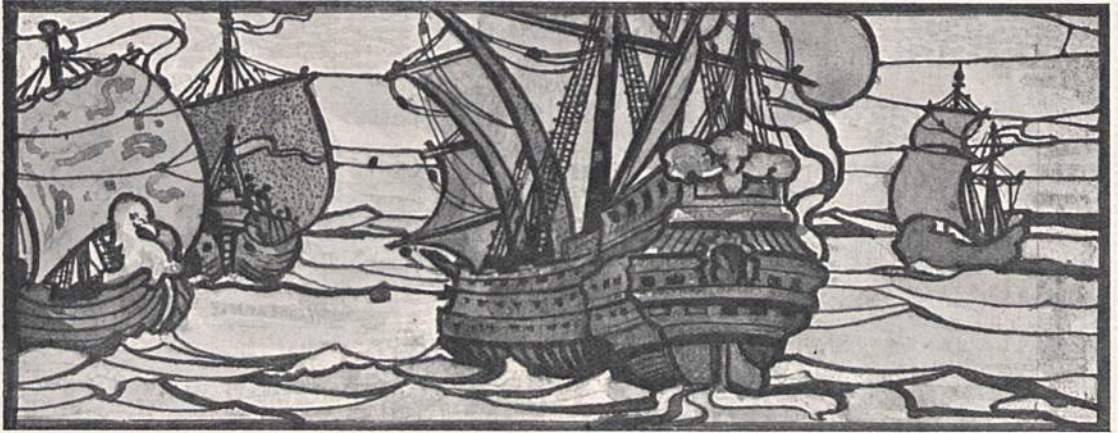
foreground—all richer in tone than the preceding specimens, illustrate still more the capacities of the same process, supplemented by a rather freer use of painting. The long panel named "The Village" (opposite) is yet another decorative treatment of country scenery and architectural groupings in leaded glass of reds and greens, with a sky of clear white sheet-glass.

The various works of Messrs. George Gascoyne & Son range from figure-work to conventional flower-forms and abstract ornament. First there is a set of three pointed lights (p. 155) containing allegorical representations of the three cardinal virtues, leaded and painted on the principles that

seem nowadays to be regarded in many quarters as old-fashioned. Next (p. 157) is a female figure in floating red draperies holding an hour-glass in her hand, all the accessories being worked out with delicate minuteness, and the whole set off upon a background of rectangular white panes. Next is a seated figure in profile (p. 161), with the legend, "Gather ye rosebuds." The handling of the draperies, the butterfly-pattern on the sleeve, and the rose framing are alike suggestive of wholly modern influences. On the other hand, a little kneeling figure (p. 154), which might well be taken for "Isabella and the pot of Basil," is quite original, but has, at the same time, an old-world air about it



Stained Glass



LIBRARY WINDOW

DESIGNED BY WM. STEWART
EXECUTED BY J. & W. GUTHRIE & ANDREW WELLS, LTD.



HALL WINDOW

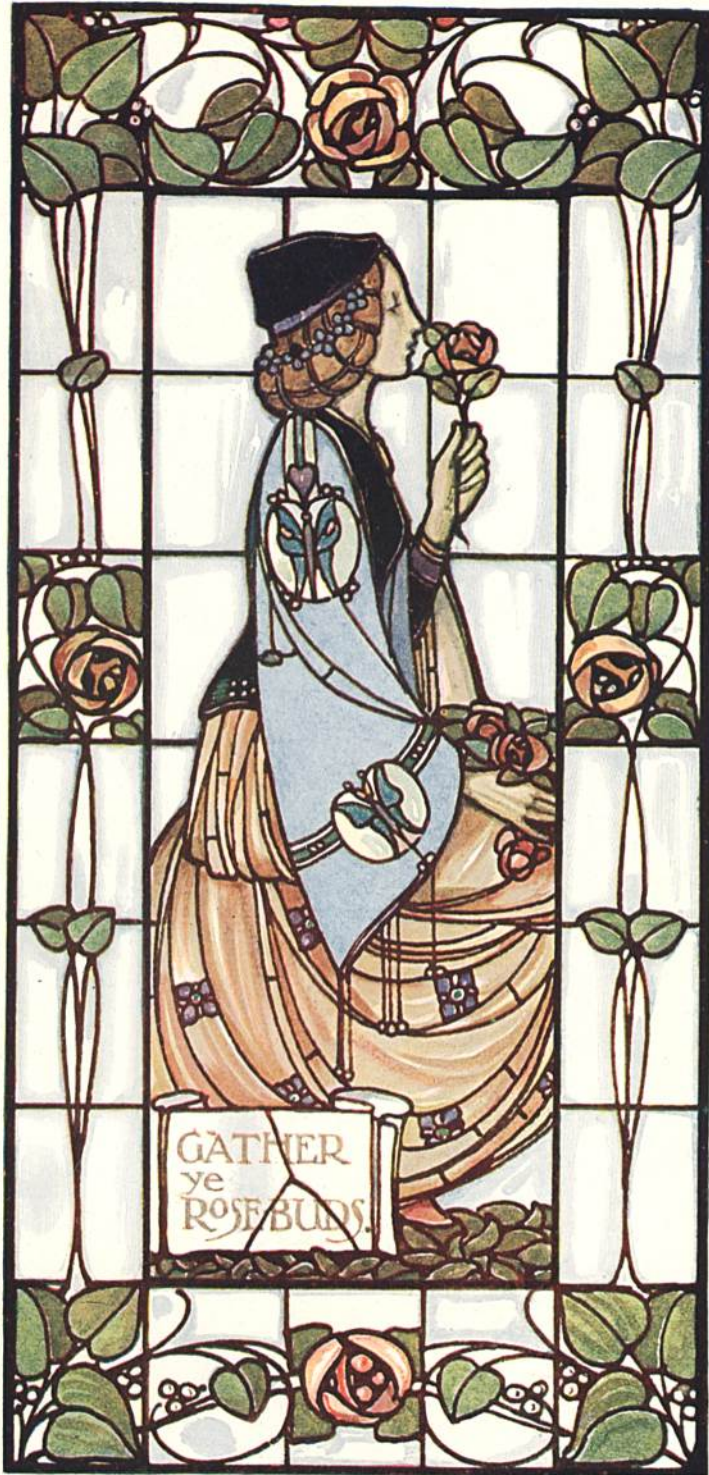
DESIGNED BY PETER GRANT
EXECUTED BY OSCAR PATERSON

that makes it peculiarly charming. The treatment of the leadlines to form a lozenge diaper upon the sleeve is ingenious and worthy of attention; while the white panes with which the figure itself is surrounded afford exactly that effect of plain surface contrasted with richness, the artistic value whereof has been already more than once commended in these pages.

For the rest, one large, round-headed panel (p. 154) and three smaller designs for a door and ingle (p. 153), are samples of Messrs. Gascoyne's ornamental leading in white, with sparing use of coloured glass and no painting. They are confined to forms of inanimate things, with the exception of the largest panel, which contains some heraldic-looking lions.

Not very dissimilar from the last-mentioned examples are four designs by Mr. John C. Hall, of the Scottish Guild of Handicraft. A lunette of rose pattern (p. 145) and another upright oblong panel of the same flowers (p. 163), as well as a larger composition of conventionalised floral forms (p. 157), and another of the same with a landscape medallion at the top (p. 157), are all instances of leadwork. The figures, however, depicted on the road could scarcely be indicated otherwise than by painting.

Messrs. George Wragge's three panels for a door and sidelights



(By Permission of W. G. Player, Esq.)

WINDOW DESIGNED BY ALEX. GASCOYNE.
EXECUTED BY GEO. F. GASCOYNE & SON.

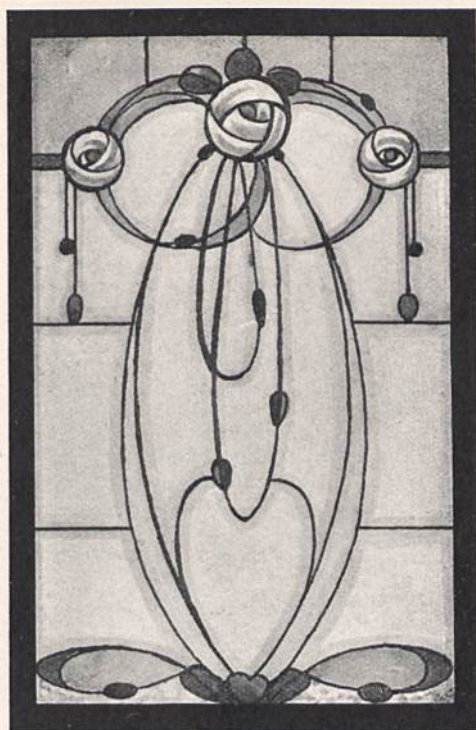
Stained Glass



SCREEN PANEL DESIGNED BY F. G. CHRISTMAS
EXECUTED BY CAMPBELL & CHRISTMAS

(p. 153), with rose standard pattern, are further instances of decorative leadwork without painting.

The stained-glass firm of William Morris & Co., of Westminster, founded by a namesake of the famous artist, poet and printer, is on no account to be confounded with the original and still exist-

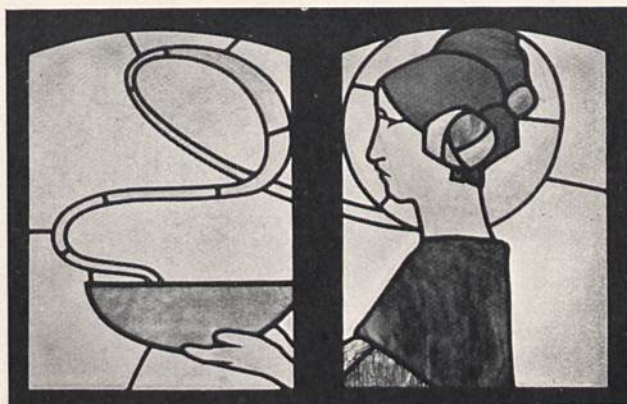


WINDOW DESIGNED BY JOHN C. HALL
THE SCOTTISH GUILD OF
HANDICRAFT, LTD.

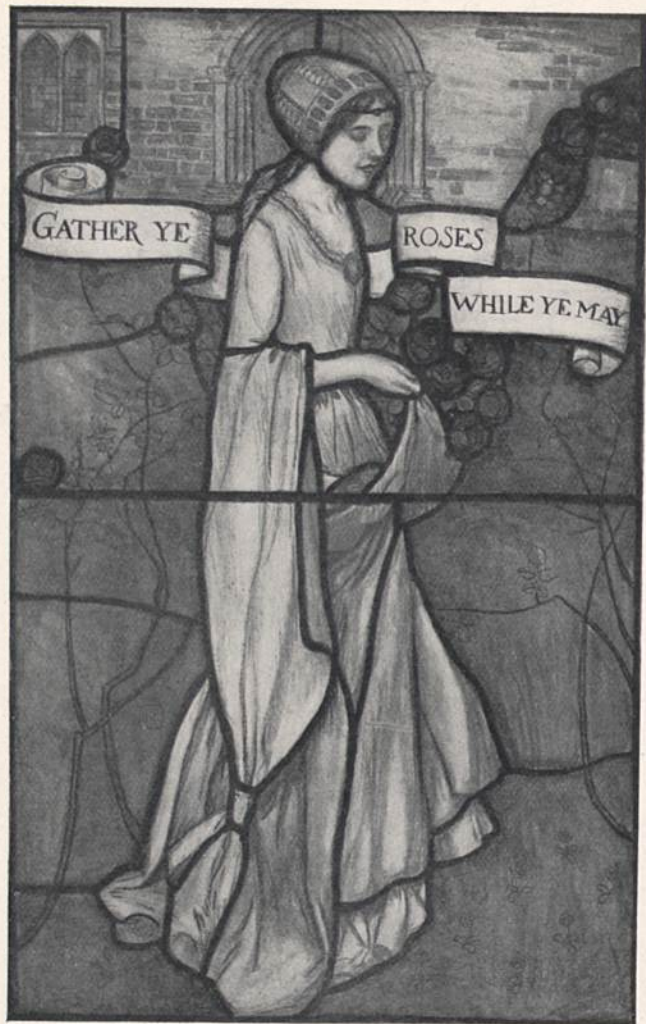


INGLE WINDOW
DESIGNED BY T. S. BRYDON
EXECUTED BY E. E. OLDACRE & CO.

ing firm of Morris & Co., of Oxford Street, established now nearly half a century ago. Moreover, the character of the respective work of the two firms is entirely different. Two of Messrs. William Morris & Co.'s windows are elaborate figure compositions, viz., an oblong panel (p. 149) with two half-length nude children playing pipes; the other window (p. 151), crossed by a transom, representing St. George on horseback. His foot is



SCREEN PANEL
DESIGNED AND EXECUTED
BY ANDREW STODDART



VESTIBULE DOOR PANEL
DESIGNED BY HARRINGTON MANN
EXECUTED BY J. & W. GUTHRIE & ANDREW WELLS, LTD.



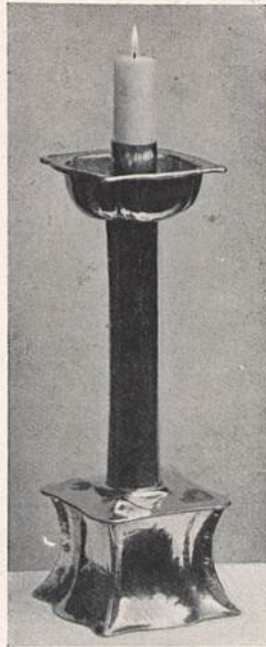
GLASS MOSAIC FOR OVERMANTEL
DESIGNED BY HARRINGTON MANN
EXECUTED BY J. & W. GUTHRIE & ANDREW WELLS, LTD.

Artificial Lighting

correctly drawn, toes downwards, as was the custom with mediæval horse-men, wearing pointed solerets, to ride. The whole is in pale greens, browns, and pearly-grey, the strongest note of colour consisting of the blue water in the immediate foreground. In the sky are introduced some bull's-eye roundels, evidently a favourite device with this firm, as witness two more of their designs (p. 148), one of which has for its most prominent feature, as has also another panel (p. 148), a dome supported on a circular colonnade, reminiscent of the well-known form of the temple of Vesta at Tivoli.



TABLE LAMP IN WROUGHT IRON AND "GREY" BRASS
DESIGNED BY E. SPENCER
EXECUTED BY THE
ARTIFICERS' GUILD, LTD.



CANDLESTICK IN WROUGHT COPPER
DESIGNED BY
R. L. L. B. RATHBONE
EXECUTED BY JESSON,
BIRKETT & CO., LTD.

The remaining illustrations of Messrs. William Morris & Co.'s glasswork consist of six windows (pp. 145 and 151) of various shapes and sizes, including roses ornamentally treated and other floral forms of more abstract type, the flowers being arranged for the most part on severely geometrical lines.

Mr. Harrington Mann's panel (opposite), with a scroll-inscribed legend, "Gather ye roses while ye may," is a picturesque design of a

artist's glass mosaic (opposite) may be mentioned here. Against a golden-brown background of small tesserae the three figures show up in coloured robes — Queen Guinevere in deep orange-yellow, with a red coif on her head; Vivien in dark blue, and Enid in light blue. The roses at set intervals in the side borders make brilliant patches of red.

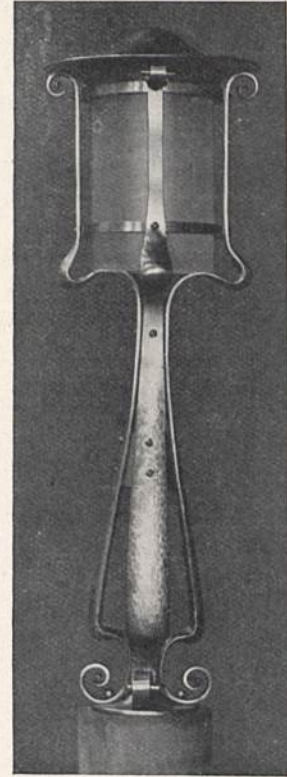
ARTIFICIAL LIGHTING.

Of the several different systems of artificial lighting the most modern are, perhaps, the most difficult to provide artistic fittings for, through lack of precedent to aid the designer; at the same time this very absence of precedent leaves him all the greater liberty to follow the bent of such inventive genius as he may happen to possess.

By far the largest majority of fittings for lighting purposes will be found to be of metal, which indeed comprehends an almost unlimited range of

female figure in white, against a green foliage background, relieved by a few bright dashes of colour, such as red roses and bluish-purple sleeve lining.

Although of a totally different order of work, the last-named



NEWEL-POST LAMP IN HAMMERED "PEWTAL"
DESIGNED BY P. A. HILL
EXECUTED BY
N. & E. SPITTLE

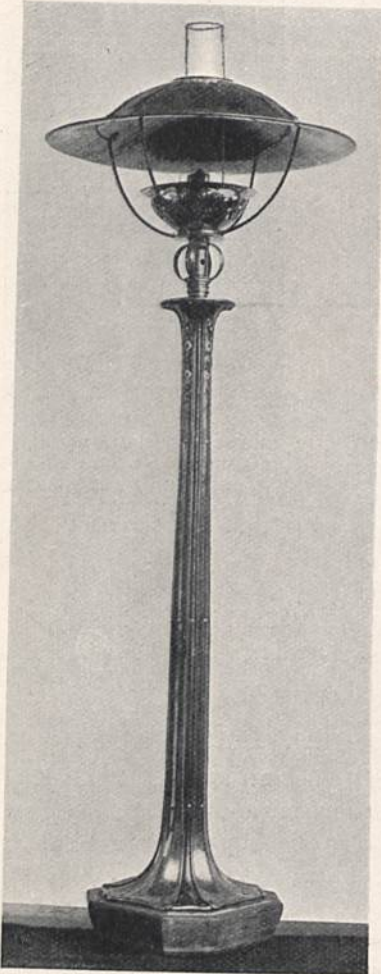
Artificial Lighting



CANDLESTICKS DESIGNED BY H. STAHLER
EXECUTED BY JESSON, BIRKETT & CO., LTD.



TABLE LAMP IN
HAMMERED IRON
AND COPPER DESIGNED AND EXECUTED
BY THE GUILD OF
HANDICRAFT, LTD.

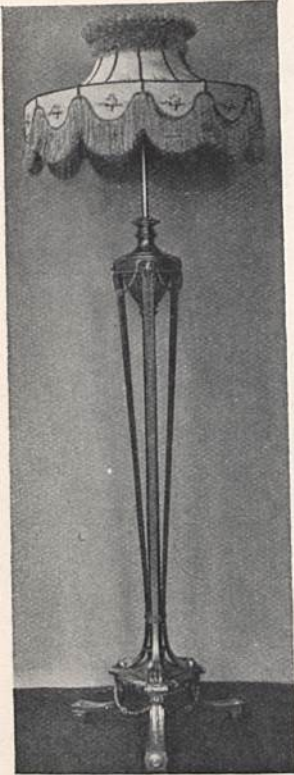


NEWEL-POST LAMP IN
WROUGHT COPPER
DESIGNED BY C. A. LL. ROBERTS
EXECUTED BY E. & R. GITTINS

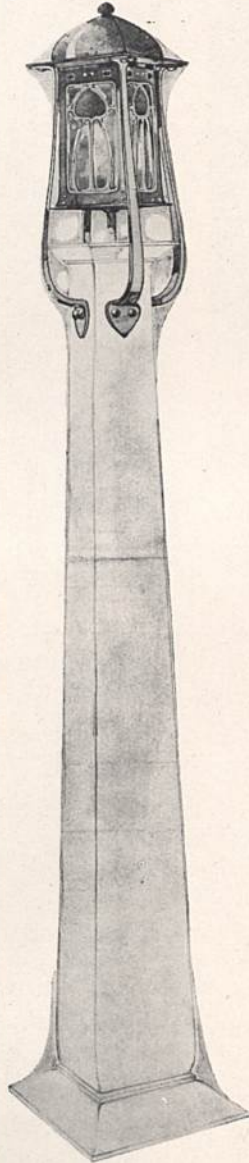


TABLE LAMPS DESIGNED BY E. SPENCER
EXECUTED BY THE ARTIFICERS' GUILD, LTD.

Artificial Lighting



STANDARD LAMP IN BRASS
DESIGNED AND EXECUTED
BY N. & E. SPITTLE



NEWEL-POST LAMP IN WROUGHT
IRON AND COPPER
DESIGNED AND EXECUTED
BY GEO. WRAGGE, LTD.



NEWEL-POST LAMP IN
HAND-WROUGHT STEEL
DESIGNED AND EXECUTED
BY N. & E. SPITTLE

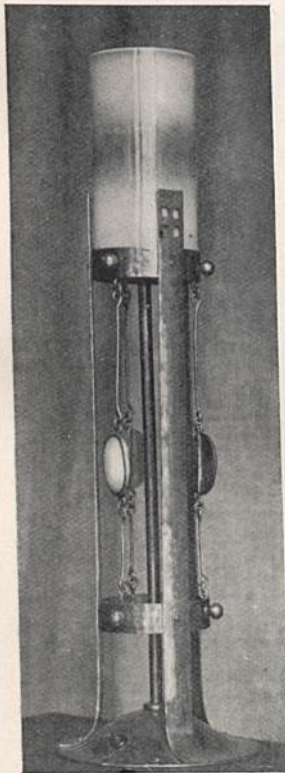


TABLE LAMP
DESIGNED BY ROBT. MACLAURIN
EXECUTED BY THE SCOTTISH
GUILD OF HANDICRAFT, LTD.

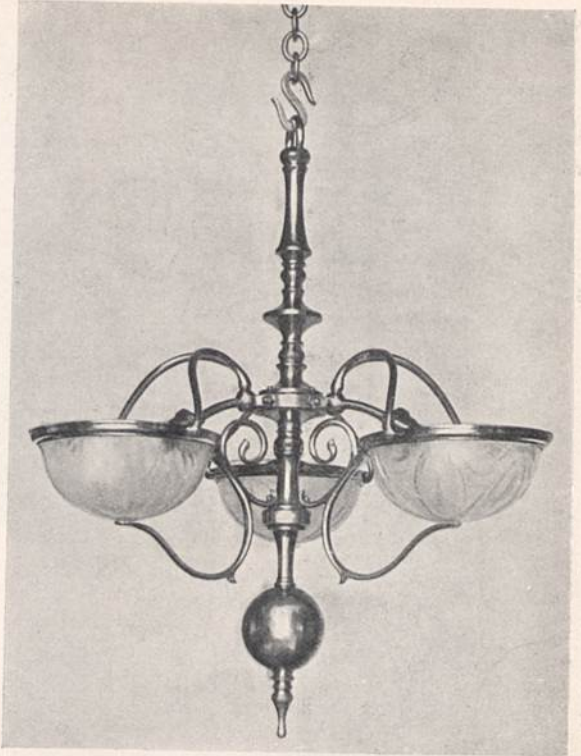


TABLE LAMP IN WROUGHT BRASS
DESIGNED BY A. STUBBS
EXECUTED BY JESSON, BIRKETT & CO., LTD.

Artificial Lighting

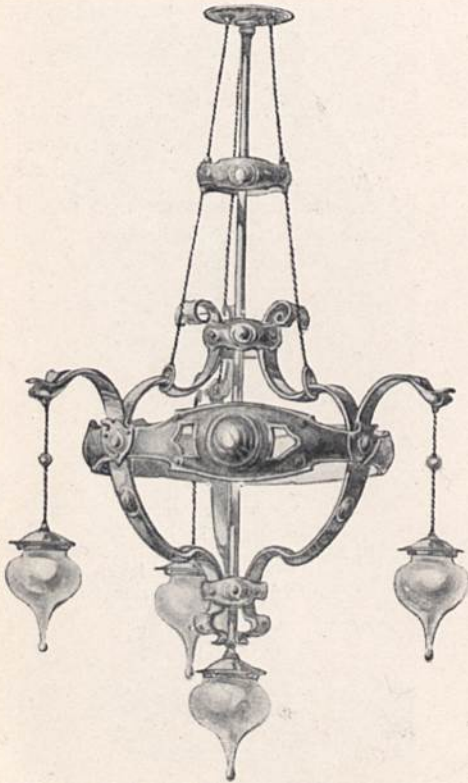


TABLE LAMP IN WROUGHT COPPER
DESIGNED BY A. STUBBS
EXECUTED BY JESSON, BIRKETT & CO., LTD.

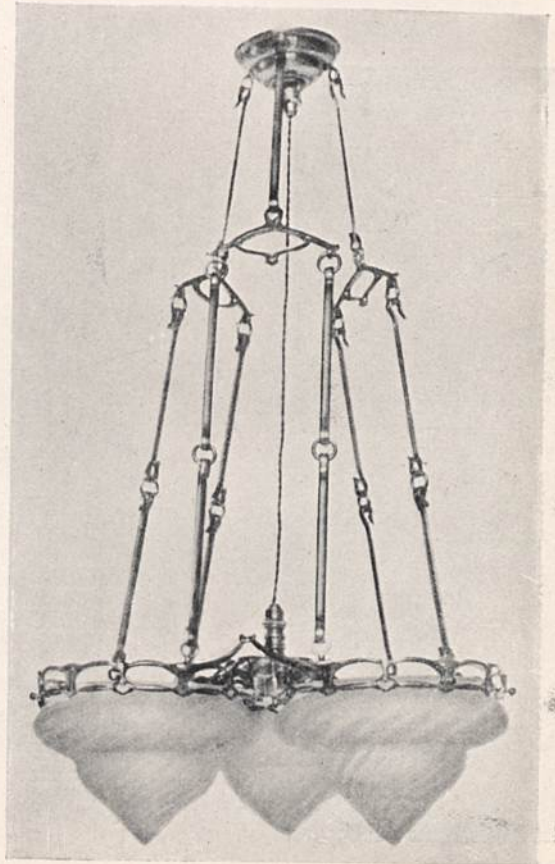


ELECTROLIER

DESIGNED AND EXECUTED BY
W. A. S. BENSON & CO., LTD.



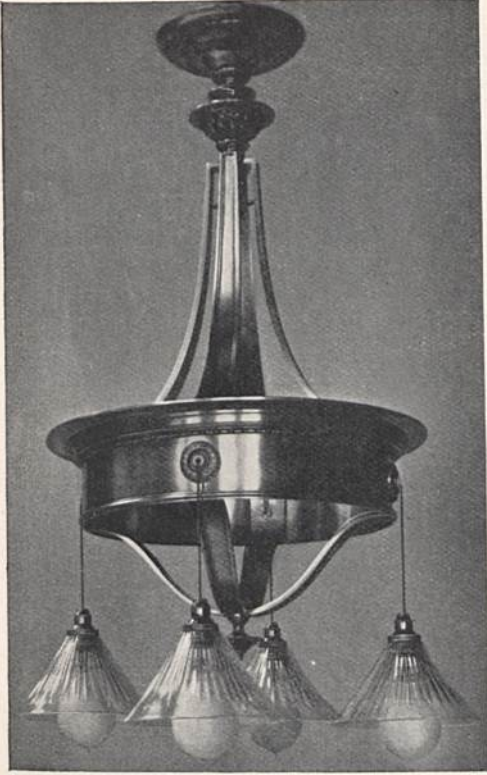
ELECTROLIER IN HAMMERED BRASS
DESIGNED AND EXECUTED BY PERRY & CO.



ELECTROLIER

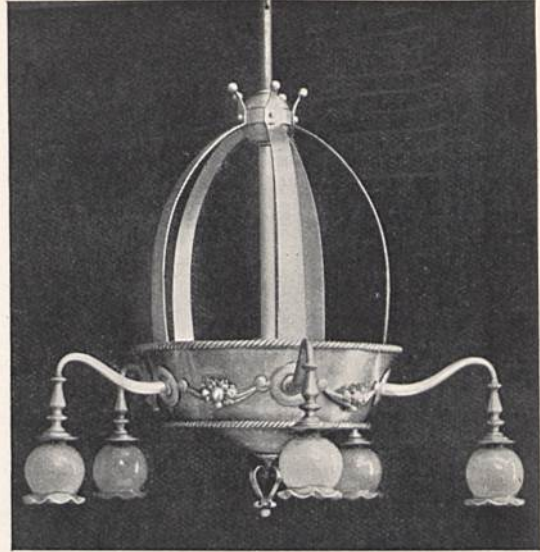
DESIGNED AND EXECUTED
BY W. A. S. BENSON & CO., LTD.

Artificial Lighting



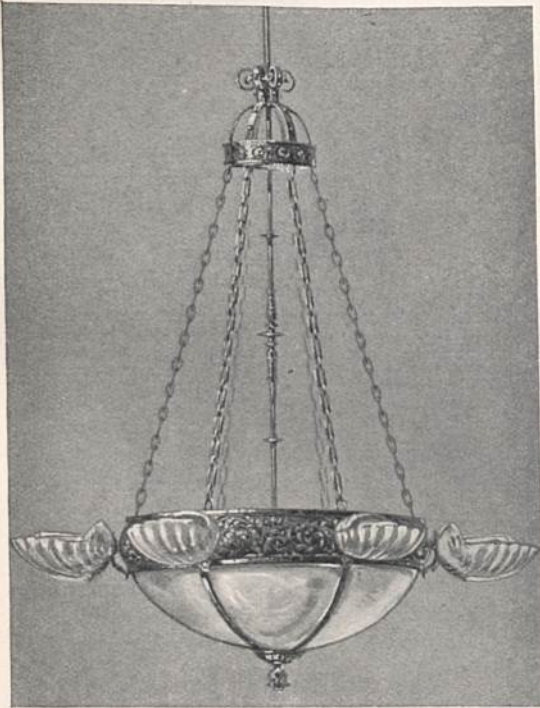
ELECTROLIER
IN BRONZE

DESIGNED BY P. A. HILL
EXECUTED BY N. & E. SPITTLE



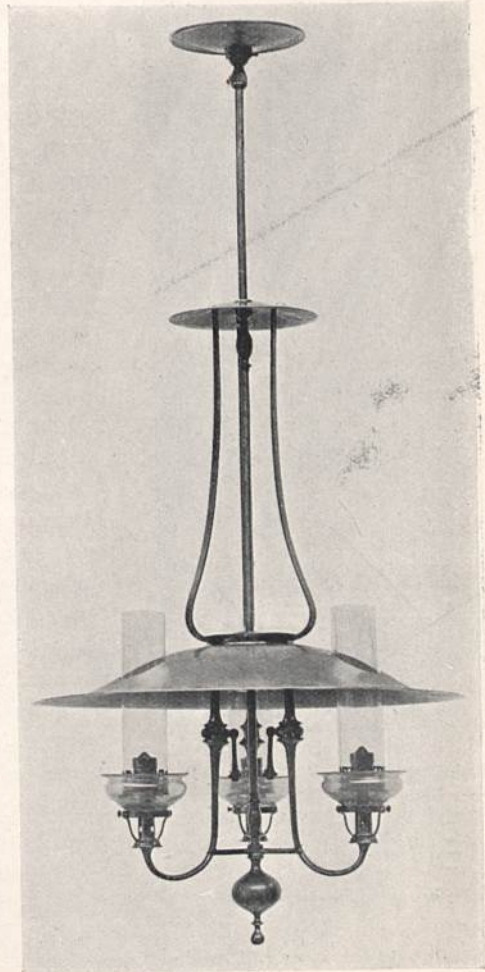
ELECTROLIER IN
OXYDISED SILVER

DESIGNED BY W. PIDDINGTON
EXECUTED BY THOS. BRAWN & CO.



ELECTROLIER IN
STEEL BRONZE

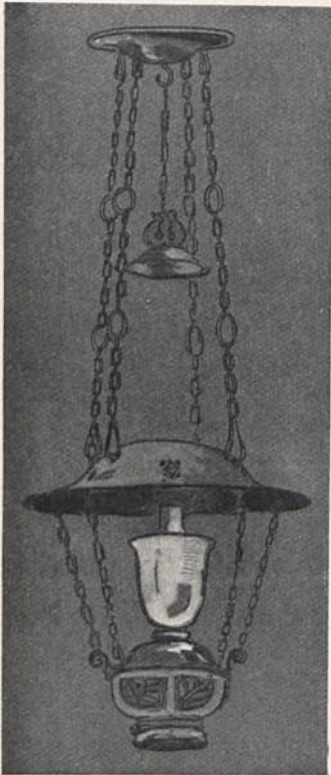
DESIGNED AND EXECUTED
BY PERRY & CO.



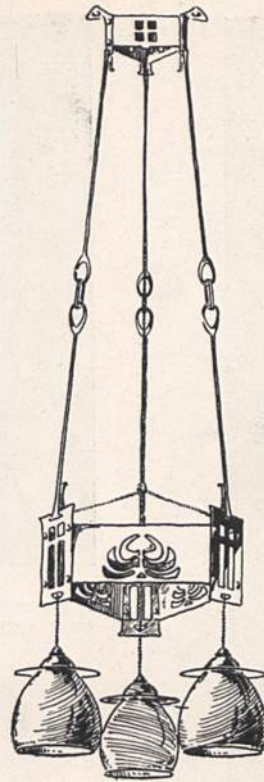
GAS PENDANT IN WROUGHT BRONZE. DESIGNED
BY C. A. LL. ROBERTS, EXECUTED BY E. & R. GITTINS

Artificial Lighting

choice, since the ways of treating and finishing metal are very numerous. Thus it may have a dull, an oxydised, or a polished surface; brass may be finished "grey," as in several instances illustrated; iron may be blacked on the one hand or "armour-bright" on the other. Again, a great variety of effects may be gained by the use of coloured lacquers, or enamelling, or setting with stones or pearl blisters—to say nothing of the very obvious, if aesthetically the least commendable, method of blending different metals in one or other of the many available combinations.



HANGING LAMP IN
COPPER OR BRONZE
DESIGNED BY EDWARD SPENCER

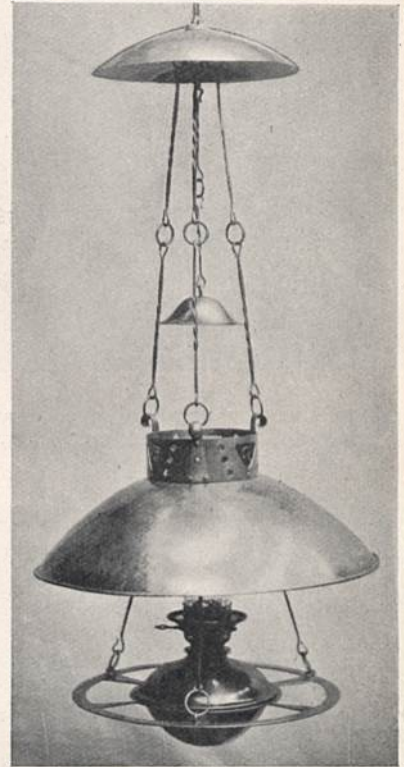


PENDANT IN
HAMMERED BRONZE
DESIGNED AND
EXECUTED BY
ELGOOD & BROWN

A very popular treatment nowadays, and such that passes under the designation of "art work," is bruising the surface of metal to imitate hammer marks. Now it is, of course, perfectly true that a great deal of metal work is genuinely hand-beaten; but it is also true that

a deal of metal fittings and vessels which are labelled as hand-beaten were never so beaten at all until *after* they had been spun and shaped on the lathe, and, falling subsequently into the hands of the "high-art craftsman," were

then by him bumped with coarse dents all over to make them appear as though they had been fashioned and hollowed from the flat sheet by the sole process of hand-hammering. Quite small articles in metal are sometimes to be seen scarred all over with mallet-marks out of all proportion to the scale of the object itself. But it is nothing else than an egregious



HANGING LAMP IN WROUGHT COPPER
DESIGNED BY A. STUBBS
EXECUTED BY JESSON,
BIRKETT & CO., LTD.

sham if the hammering takes place only after the article has been in fact made originally by other means.

Let every purchaser, then, and every craftsman too, be assured that this kind of rude effect, not being spontaneous nor structural, but wilfully procured, contributes nothing to the workmanlike and artistic qualities of the article. On the contrary, it is to the last degree boorish and amateurish, if not even worse, viz., a disfigurement and a lie, outraging good taste and good sense alike. Of these two faults, rude workmanship on the one hand and over-finish and over-refinement on the other, the latter, howsoever pitiable, is the lesser evil, because it is at least sincere in intention, nor

Artificial Lighting



BILLIARD ROOM
FITTING

DESIGNED BY A. HAROLD SMITH
EXECUTED BY LIONEL TEALE & CO.

Now, strange as it may be to have to state so self-evident a proposition, the primary function of all lighting apparatus is to give light; which essential, however, is not by any means invariably fulfilled. All standard lights must have some sort of support from below, but the designer who indulges in unrestricted liberty is apt to defeat the very object of illumination by excess of projecting ornaments, which cast shadows just where there ought to be an uninterrupted flood of light. This defect may be obviated by means of reflectors, in the constructing of which Messrs. Benson & Co. have, by careful attention to scientific principles, attained singular efficiency.

The second condition is stability. A lamp that is easily overturned is a positive danger. Yet there are some lamps so top-heavy and altogether so unsubstantially built that they are apt to overbalance with the slightest provocation.

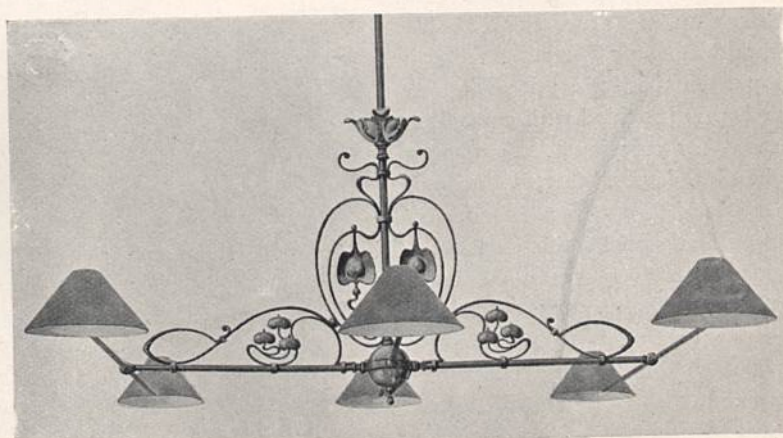
Another most desirable condition in table lamps is facility in handling for portability sake. Yet some lamp-stems so bristle with ill-placed, spiky ornament that to get a firm grasp for lifting them is a painful operation, if not positively impossible.

In candlestick design there are, of course, plenty of excellent precedents to follow, whether it be for holding a single candle or whether it be for branched lights.

does it proceed, like the other, from lack of technical capacity, but rather from capacity misdirected.

Another affectation sometimes met with is the exaggeration of the bolts, screws and straps with which the metal work is fastened together, or the making an actual pattern out of clumsy bolt-heads, where none are needed nor used structurally at all. This is a reprehensible plan, because, as already stated, when exposed, it brings into contempt, together with the shams, even those features that are *bonâ fide* integral to the construction.

Mr. Rathbone's wrought-copper candlestick for one candle (p. 165) and Mr. H. Stahler's



BILLIARD ROOM FITTING

DESIGNED AND EXECUTED
BY ELGOOD & BROWN

Artificial Lighting



ELECTROLIER DESIGNED BY ROBT. MACLAURIN
EXECUTED BY THE SCOTTISH
GUILD OF HANDICRAFT, LTD.

three-branched candlesticks (p. 166) illustrate the two varieties.

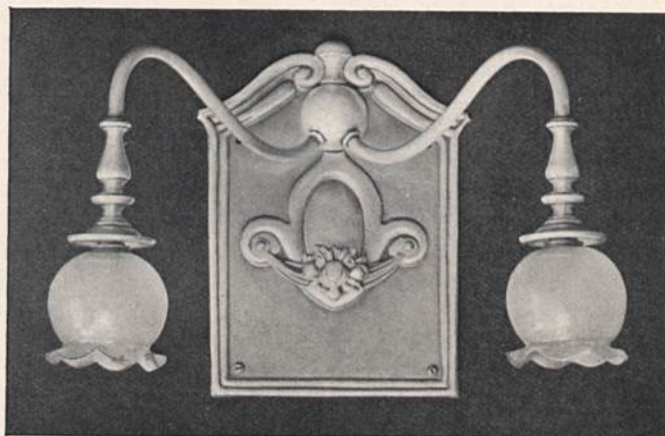
Two table lamps designed by Mr. Stubbs, the one in wrought-brass (p. 167) and the other in wrought-copper (p. 168) are fashioned, particularly the latter, on the right sort of lines, with secure and ample spreading bases. Another lamp, in "grey" brass, by Mr. Edward Spencer (p. 165), taller in proportion than the last-named examples, is provided with convenient handles for carrying it. A standard light by Mr. Robert Maclaurin (p. 167) is framed on simple but quaint lines; while three standards, one of them (p. 166) by the Guild of Handicraft, in hammered iron and copper; and two (p. 166) by the Artificers' Guild, in "grey" brass with horn and brass shade and in armour-bright iron with silk shade respectively, show variant treatments for electric lights. A floor standard (p. 167)

by Messrs. N. & E. Spittle, in brass, of tripod form, is a reproduction of Adams' ornament.

Next follow four newel-post lamps for lighting staircases. The first in wrought-copper (p. 166) for incandescent light was designed by Mr. C. A. Ll. Roberts in conjunction with Mr. W. A. Harvey, architect; and three are adaptations founded on the lantern model. Messrs. George Wragge's (p. 167) is in iron and copper, finished black; Messrs. N. & E. Spittle's are in handwrought steel with old armour finish (p. 167) and hammered pewtal (p. 165) respectively.

In the way of pendants, two for oil lamps are from designs by Mr. Edward Spencer (p. 170) and Mr. A. Stubbs (p. 170) respectively; while another pendant (p. 169), designed by Mr. C. A. Ll. Roberts and, like the two last-named, fitted with a reflector, is intended for Argand burners. The chimneys pass through the reflector, which holds them in position and radiates the light at the same time.

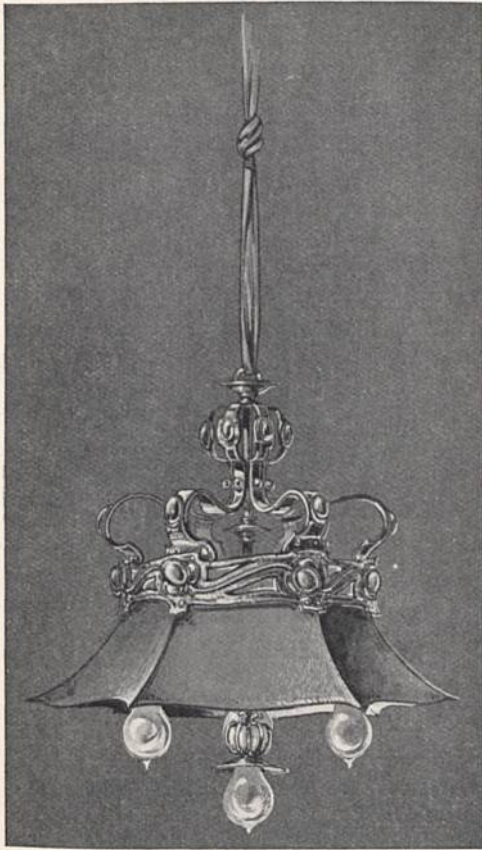
Eight designs for electric light pendants next follow. Three of them, viz., one of Messrs. Benson's (p. 168), one of Messrs. Perry's (p. 168) and one of Messrs. Thomas Brawn & Co.'s (p. 169), assimilate somewhat in form to coronas for gas light; while the rest, by Messrs. Perry & Co. (p. 169), Messrs. Elgood & Brown (p. 170), Messrs. Benson (p. 168), and Mr. Robert Maclaurin (opposite), with chains and wires for prominent features in their composition, are more pronouncedly intended for electric light. One electrolier (p. 169) in modelled and cast bronze, designed by Mr. Percy A. Hill, represents an intermediate form between those of the two above-named types. Two designs (p. 171) by Messrs. Elgood & Brown, and



BRACKET IN
OXYDISED SILVER

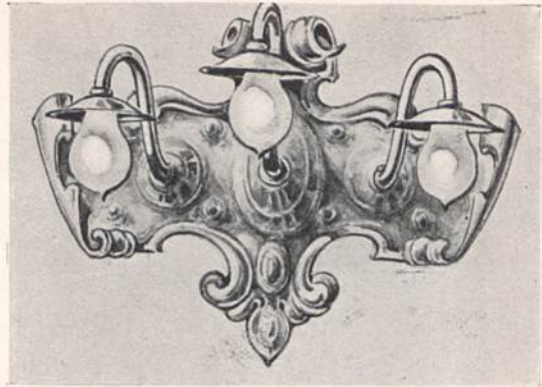
DESIGNED BY W. PIDDINGTON
EXECUTED BY THOS. BRAWN & CO.

Artificial Lighting



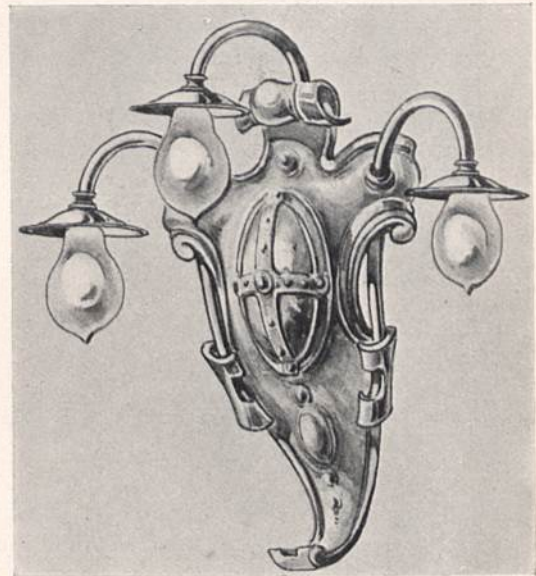
ELECTROLIER IN
STEEL AND BRONZE

DESIGNED AND EXECUTED
BY PERRY & CO.



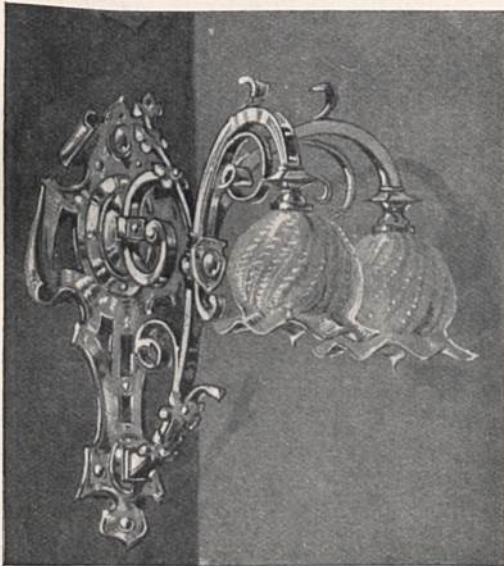
WALL BRACKET IN
HAMMERED BRASS

DESIGNED AND EXECUTED
BY PERRY & CO.



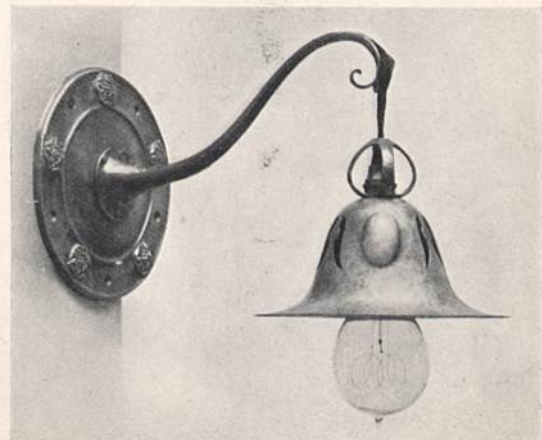
WALL BRACKET IN
HAMMERED BRASS

DESIGNED AND EXECUTED
BY PERRY & CO.



OXYDIZED WALL
BRACKET

DESIGNED AND EXECUTED
BY PERRY & CO.



WALL BRACKET IN
WROUGHT BRONZE

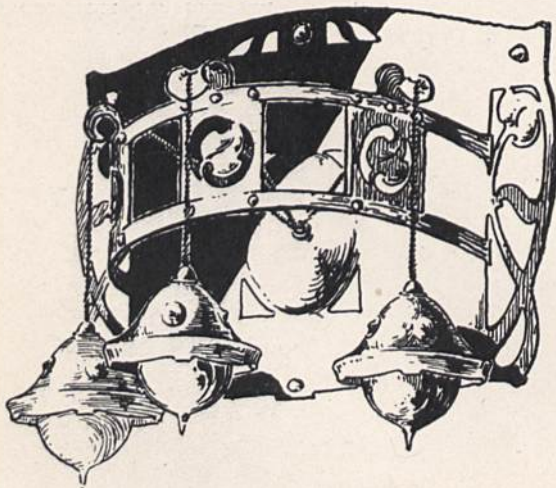
DESIGNED BY C. A. LL. ROBERTS
EXECUTED BY E. & R. GITTINGS

Artificial Lighting



WALL BRACKET AND LANTERN IN
WROUGHT COPPER AND ENAMEL
DESIGNED BY H. STAHLER
EXECUTED BY JESSON,
BIRKETT & CO., LTD.

by Mr. A. Harold Smith respectively, are billiard table lights, a class of illumination which it

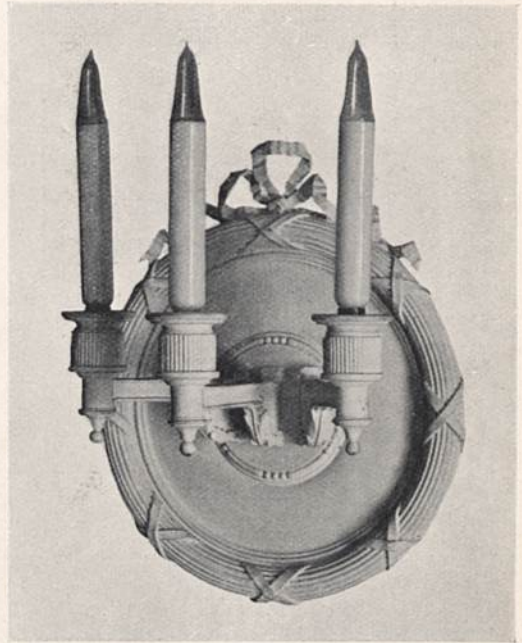


WALL BRACKET IN HAMMERED
AND PIERCED BRONZE

DESIGNED AND EXECUTED
BY ELGOOD & BROWN

is very rare to find satisfactory, the majority of examples being far more utilitarian than artistic.

The remaining examples are all bracket lights, and in this department, it must be admitted, greater variety and resourcefulness of design is exhibited. Thus there may be cited the electric light bracket and lantern in wrought copper and enamel (opposite) by Mr. H. Stahler ; another in wrought and hammered iron, pierced and engraved (p. 177), the design based by Mr. Roberts on the picturesque forms of sixteenth-century Spanish ironwork ; two specimens of three-light electric wall-brackets, one of them (below) in hammered and pierced bronze metal, by Messrs. Elgood & Brown, the other, in oxydised silver (p. 176), by Messrs. Thomas Brawn & Co. ; and yet another, for two lights



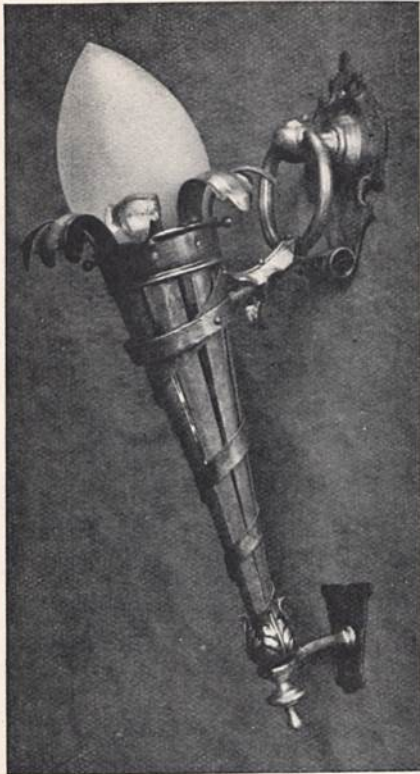
WALL BRACKET
IN WOOD

DESIGNED AND EXECUTED
BY J. S. HENKY, LTD.

(p. 176), in hammered armour steel, by Messrs. N. & E. Spittle. These all betoken a sense of the decorative capabilities of metal, as applied to the design of artificial light fittings.

For the rest, no special remark is called for ; but one of Messrs. N. & E. Spittle's electric-light brackets (opposite) may be pointed out, in the shape of a torch. It is founded on the model of link holders, which still remain embodied in the iron railings of some old-fashioned London houses of the eighteenth and early nineteenth centuries.

Artificial Lighting



TORCH BRACKET IN
HAMMERED STEEL

DESIGNED AND EXECUTED
BY N. & E. SPITTLE



WALL BRACKET
IN SHEET STEEL

DESIGNED BY E. SPENCER
EXECUTED BY THE ARTIFICERS' GUILD, LTD.



WALL BRACKET IN
WROUGHT IRON

DESIGNED BY E. SPENCER
EXECUTED BY THE ARTIFICERS' GUILD, LTD.



WALL BRACKET IN
WROUGHT COPPER

DESIGNED AND EXECUTED
BY N. & E. SPITTLE

Artificial Lighting

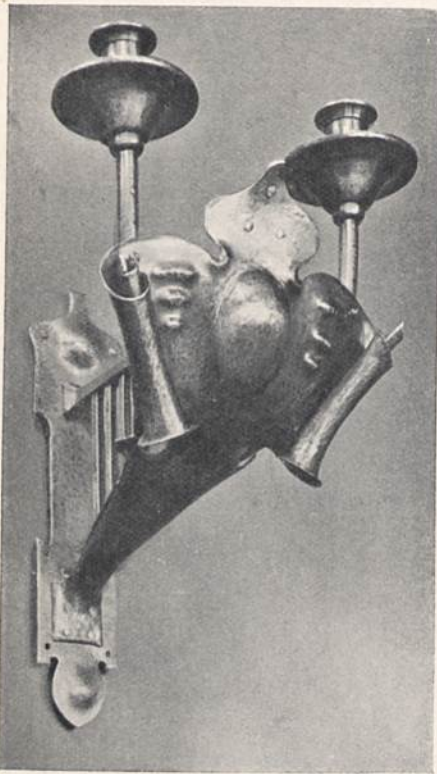


WALL BRACKET IN
HAMMERED STEEL

DESIGNED AND EXECUTED
BY N. & E. SPITTLE

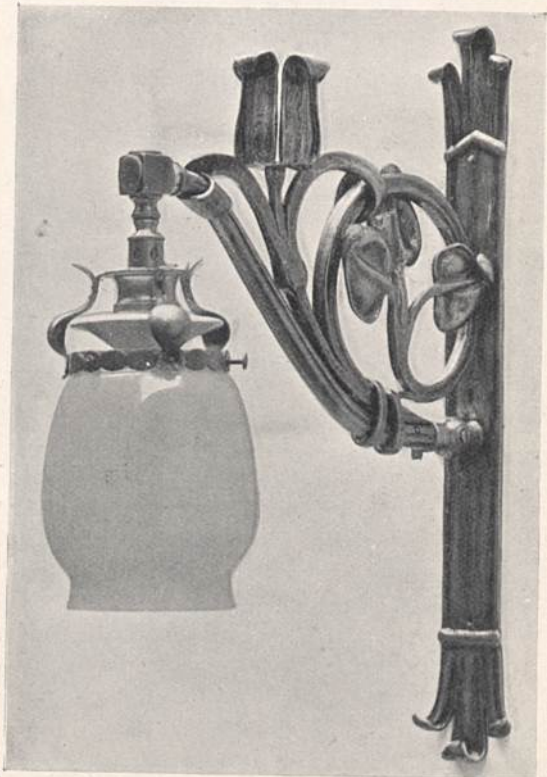


WALL BRACKET IN OXYDISED SILVER. DESIGNED BY
W. PIDDINGTON, EXECUTED BY THOS. BRAWN & CO.



CANDLE WALL BRACKET
IN HAND-WROUGHT IRON

DESIGNED BY C. S. FREEMAN
EXECUTED BY N. & E. SPITTLE



WALL BRACKET IN
WROUGHT IRON

DESIGNED BY E. SPENCER
EXECUTED BY THE ARTIFICERS'
GUILD, LTD.

Door Furniture and other Fittings



WALL BRACKETS

DESIGNED AND EXECUTED BY
THE GUILD OF HANDICRAFT, LTD.

Unfortunately no instance is forthcoming of a design which attempts to mitigate the naked hideousness of the quasi funnel in white china and the metal "gallery" of the inverted incandescent light. It is vain, however, to lavish decoration on the accessory bracket, so long as the actual burner which it leads up to remains, from the æsthetic point of view, the eyesore it is.



BRACKET LANTERN IN
WROUGHT AND HAMMERED IRON
DESIGNED BY C. A. LL. ROBERTS
EXECUTED BY E. & R. GITTINS



DUTCH WALL BRACKET

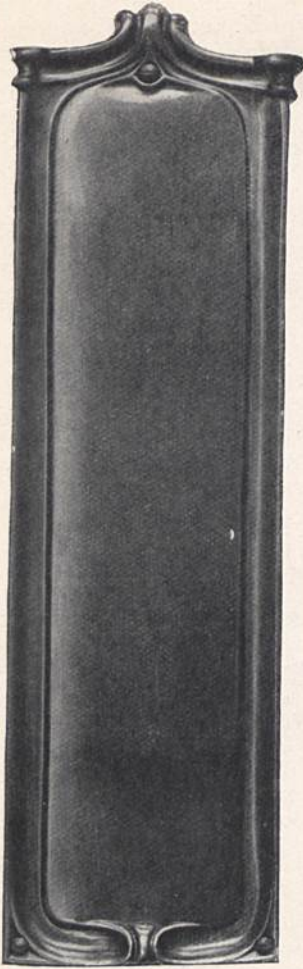
DESIGNED AND EXECUTED BY
W. A. S. BENSON & CO., LTD.

Messrs. J. S. Henry & Co.'s wooden electric fitting (p. 174) is a sample of the kind of work of which this firm make a speciality, producing various appropriate designs for rooms decorated in the French and Georgian styles.

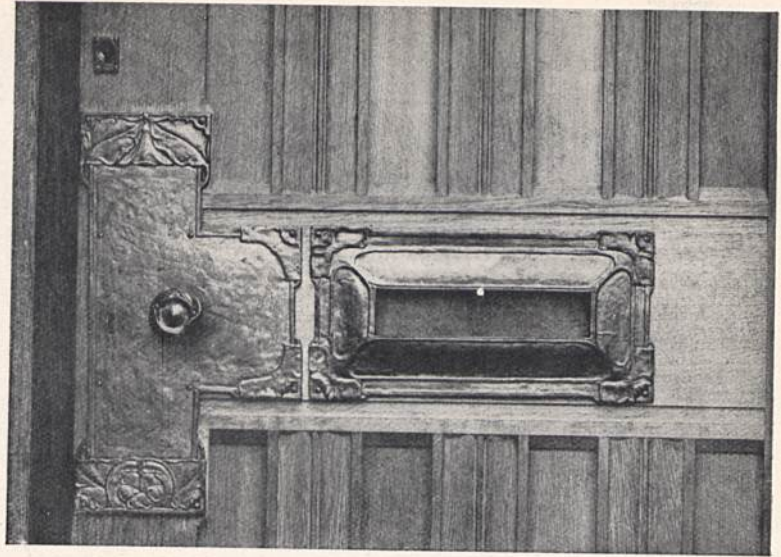
DOOR FURNITURE AND OTHER FITTINGS.

The same remarks about metalwork, in the section on artificial lighting (pp. 170 and 171), apply equally to all kinds of metal fittings, and, therefore, need not be repeated here. Yet another fault is wayward eccentricity. Thus it is not impossible to meet with a bell-push in the shape of a cat's head, with gaping mouth, a button taking the place of the tongue; so that ringing the bell is like thrusting one's finger down the creature's throat, a perfectly preposterous device!

Door Furniture and other Fittings

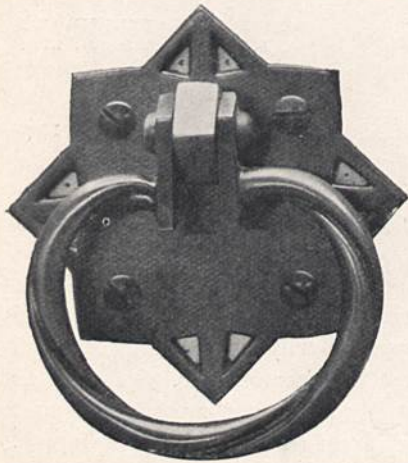


FINGER PLATE
DESIGNED AND EXECUTED
BY THOS. BRAWN & CO.

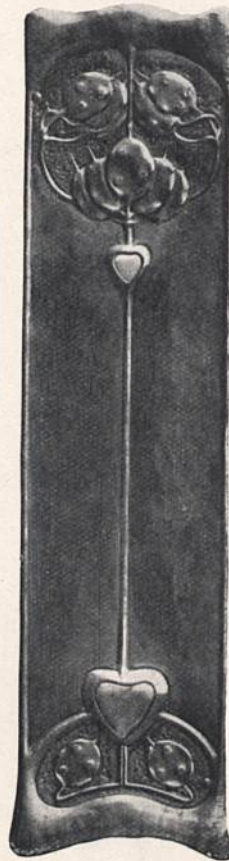


BRONZE LOCK AND LETTER PLATE

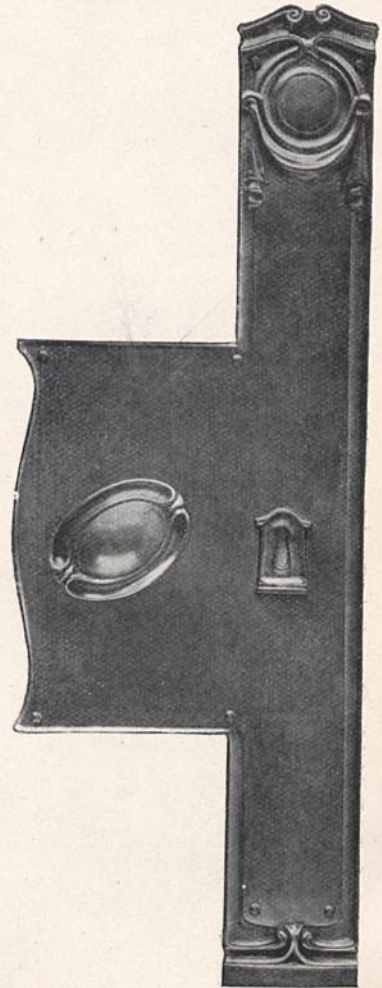
DESIGNED AND EXECUTED
BY COLLINS & CO.



DROP HANDLE FOR CABINET WORK
DESIGNED AND EXECUTED
BY HY. HOPE & SONS, LTD.



FINGER PLATE IN BRASS
DESIGNED AND EXECUTED
BY P. W. & W. A. DAVIDSON



FINGER PLATE DESIGNED AND EXECUTED
BY THOMAS BRAWN & CO.

Door Furniture and other Fittings

Other fittings, again, err on the side of over-elaboration and luxuriousness. Thus, for instance, bell-pushes are not unknown in the form of large plates of silver, enriched with enamel work, which is, however, distinctly out of place, and so far beyond all proportion to the scale and importance of bell-pushes in general as to be positively vulgar. Objects so utilitarian as this cannot be too simple and unaggressive.

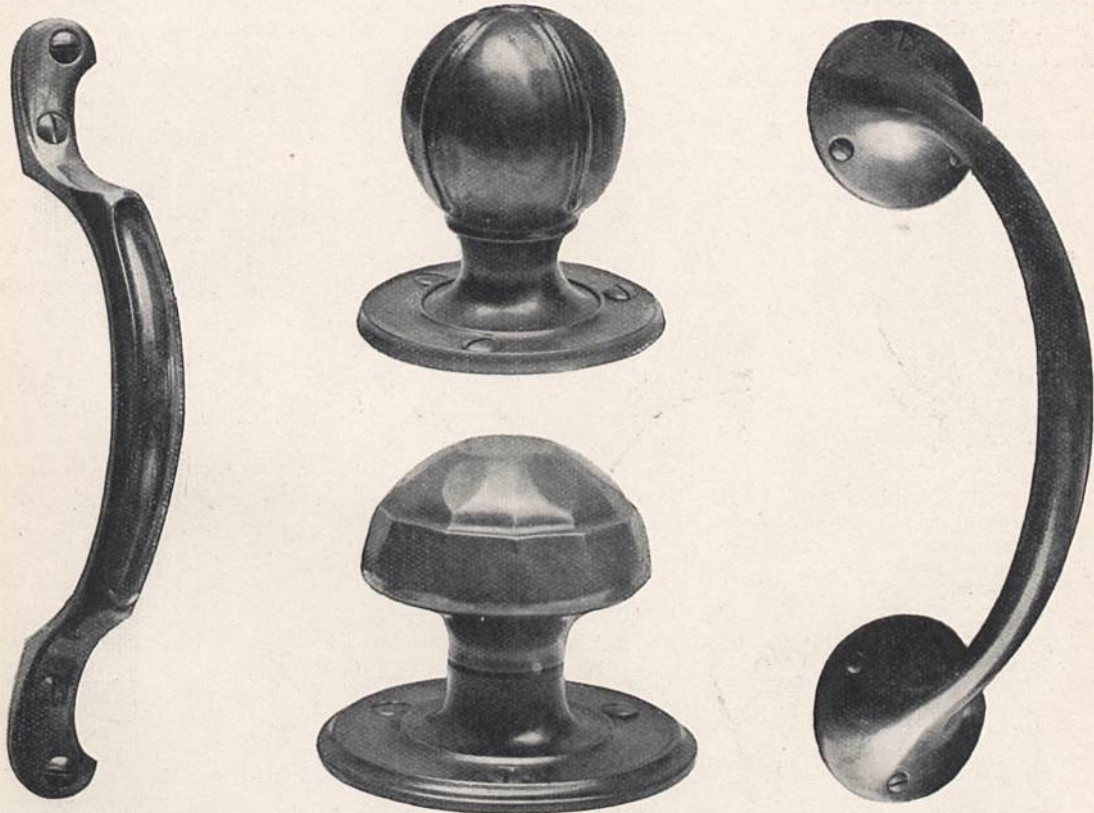
But if some bell-pushes are made too much of, there are other kinds of fittings which, though integral and necessary features of large or important objects of furniture, are not wont to receive the amount of attention they deserve. It appears to be a common opinion that such things as accessory fittings are too trivial to be worth serious consideration. But that this is an erroneous view anyone must be aware who has taken the trouble to examine specimens of genuine old furniture, in which it will assuredly be found that every single detail is in perfect harmony with and worthy of the whole—nay, that it materially contributes to the perfection of the whole. But, unfortunately, a great number of modern articles of furniture, even

of the costly and elaborate kinds, through want of attention to these most important details, such as keys or hinges, are quite spoilt for any taste but that of the uncultivated. Keys and all accessory fittings ought not only to be of good quality of design, but, moreover, of such type of design as is in unison with the style or period of the object to which they are applied.

A number of metal fittings occur incidentally in certain of the foregoing illustrations, on which account it has not been thought necessary to reproduce in detail more than a limited number.

The selection consists mainly of door furniture, the principal exception being the casement window fastenings (p. 181) by Messrs. Henry Hope & Sons. Small though these objects are, they afford plenty of scope for tasteful ornament, not only in the turning handle, but in the guard as well, which admits both of shaped outline and of pierced work also, as the lowest of the examples here shown particularly exemplifies.

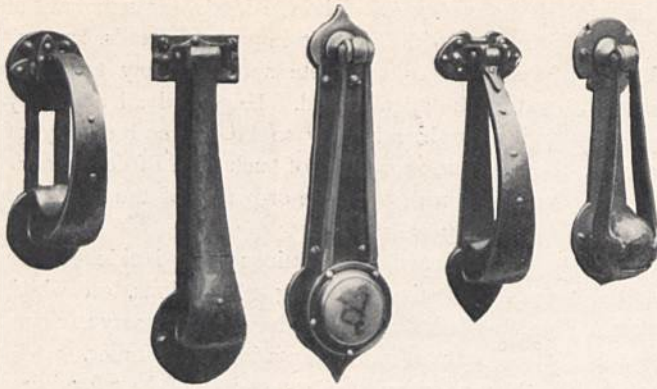
The above-named firm contributes two bronze handles (below) for mortise locks, and three picturesque drop-ring handles for drawers and



DOOR FURNITURE

DESIGNED AND EXECUTED BY
HENRY HOPE & SONS, LTD.

Door Furniture and other Fittings



DOOR KNOCKERS

DESIGNED AND EXECUTED BY
JESSON, BIRKETT & CO., LTD.

set of door furniture consists of Messrs. Collins & Co.'s lock-plate and letter-box plate in modelled and cast bronze (p. 178), with effectively treated foliage ornament at the extremities and corners. The round-topped mortise handle is also designed to be in keeping.

Messrs. Jesson, Birkett & Co.'s five examples of metal door knockers (opposite), on a small scale, are intended for bedroom doors.

Mr. C. F. A. Voysey, always a thoughtful and original designer, sometimes imparts peculiar attractiveness to his ornament by the introduction

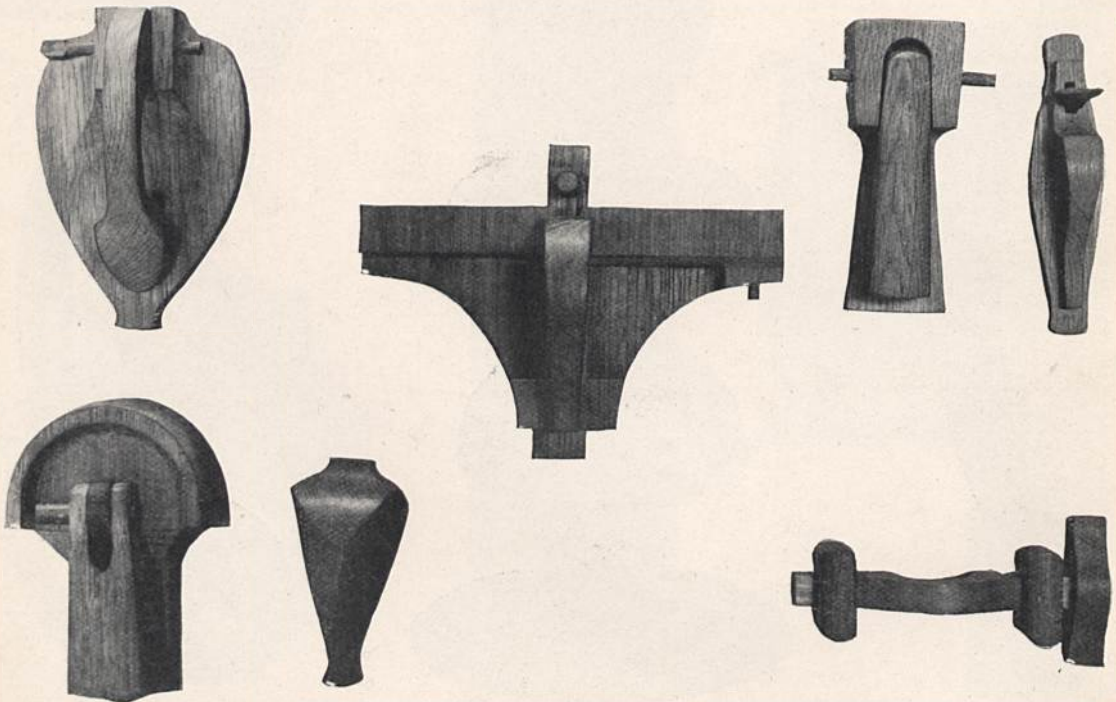
cabinets (pp. 178 and 182), one among which is based on the outline of the Luckenbooth brooch.

Two grip handles (p. 179) are in bronze, and two door knockers (p. 182), the one in bronze from an old modelled pattern, and the other of picturesque form in malleable iron, follow.

Next are two finger plates (p. 178) with oval-headed mortise handles by Messrs. Thomas Brawn & Co., and another finger-plate (p. 178) by Messrs. Davidson, the design founded on the forms of the honesty seed-pods. A more elaborate

of animate forms. Thus, in one of his two quaint door-latches in wrought-iron (p. 181) is the grotesque profile of a human head; and in the hinge (p. 182) a group of figures, besides a lamb, all in pierced metal, is introduced. But for the human interest attaching to this composition, it might be almost too large and heavy for its position.

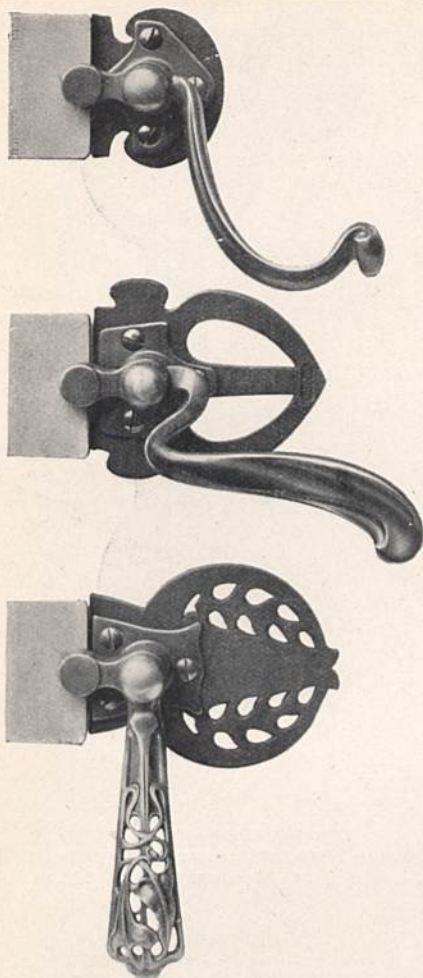
Lastly, some very quaint but simple latches, bolts and knockers in oak (below), designed by Mr. Arthur Haward, illustrate the adaptation of Swiss models for use in English homes.



DOOR FURNITURE IN OAK

DESIGNED BY ARTHUR HAWARD
EXECUTED BY JAS. A. HAWARD & SONS

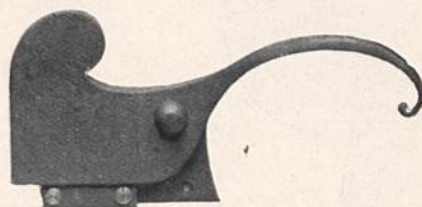
Door Furniture and other Fittings



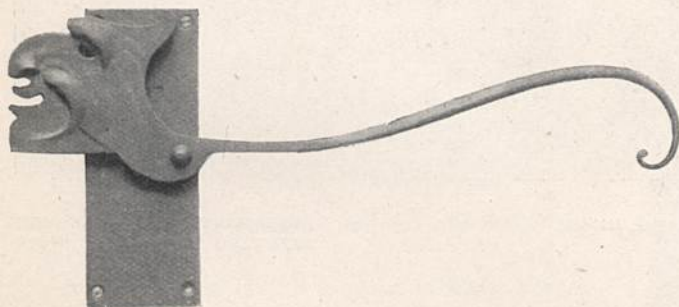
CASEMENT WINDOW FASTENINGS
DESIGNED AND EXECUTED BY
HENRY HOPE & SONS, LTD.



REPOUSSE SWITCH-PLATE IN OLD BRASS
DESIGNED AND EXECUTED BY FERRY & CO.



IRON LATCH
DESIGNED BY C. F. A. VOYSEY
EXECUTED BY THOS. ELSLEY, LTD.



IRON LATCH

DESIGNED BY C. F. A. VOYSEY
EXECUTED BY THOS. ELSLEY, LTD.

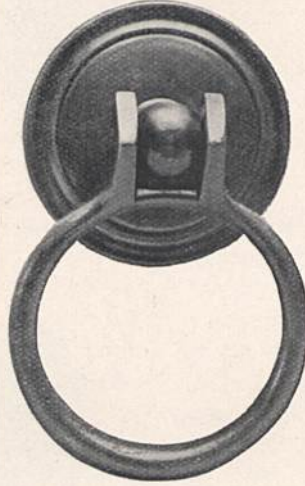


DOOR HANDLE AND KEY-PLATE
DESIGNED AND EXECUTED
BY THOS. BRAUN & CO.

Door Furniture and other Fittings



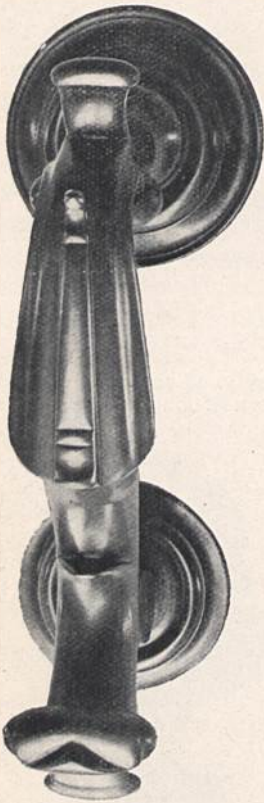
BRONZE DROP HANDLE
DESIGNED AND EXECUTED
BY HENRY HOPE & SONS, LTD.



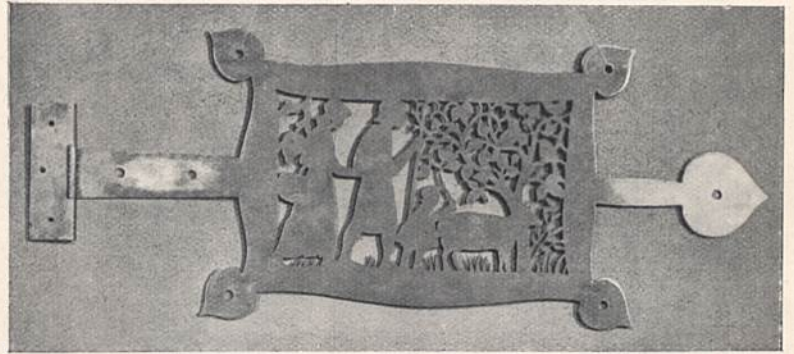
KEY-PLATE AND DROP HANDLE
DESIGNED AND EXECUTED
BY HENRY HOPE & SONS, LTD.



IRON DOOR KNOCKER
DESIGNED AND EXECUTED BY
HENRY HOPE & SONS, LTD.



BRONZE DOOR KNOCKER
DESIGNED AND
EXECUTED BY HENRY
HOPE & SONS, LTD.



PIERCED METAL HINGE

DESIGNED BY C. F. A. VOYSEY
EXECUTED BY HAROLD TINGEY

Textile Fabrics

TEXTILE FABRICS.

Many designs brought out for wall-papers are adaptable, and actually are adapted, for textiles also. Indeed, a number of repeating patterns, which fall into lines too pronounced to be pleasant when stretched out on a flat wall surface, in the form of curtains or covers for chairs and sofas, where the even uniformity of the design is necessarily broken by the tempering effect of folds and shadows, are perfectly appropriate and satisfactory. The limitations, then, of textile design are less



PRINTED LINEN FOR WINDOW CURTAIN
DESIGNED BY C. F. A. VOYSEY
EXECUTED BY MÜNTZER & CO.

straitened by comparison than those of wall-paper design.

The pattern of textiles may be inherent, that is to say, woven into the structure of the fabric, or superficial, that is, block-printed with dye on to the surface of the finished web. The most difficult operation in dyeing is that of the indigo "discharge." In the case of indigo it is not possible to print the pattern direct. The only way, therefore, to produce it is to dip the cloth bodily into the indigo vat. Next, all the details that are

intended to come out blue in the finished work are printed from the block in fixative or "mordant." The cloth is then washed again and again, until the blue has been discharged from every part except where it is retained by means of the mordant. The result is that the pattern appears in white on blue ground or in blue on white, as the case may be. A further effect of green can be obtained by printing with yellow dye on the top of the indigo.

As it was originally produced, the late William Morris's design, the "Evenlode," for printed cotton cloth, has a dark green background. But Messrs. Morris & Co. have lately brought out the same design (p. 186) on a white "discharge" ground, the ornament in light green, blue and salmon-pink, a somewhat similar scheme of colour to that of Morris's "Loddon" design, itself a discharge. Although constantly experimenting thus for fresh effects to add to their repertory, Messrs. Morris & Co. are scrupulously careful to preserve the exact colouring of each fabric as it was first produced, or, if subsequently revised by William Morris, of his latest approved version of it. And since, through frequent repetitions of the dyeing process,

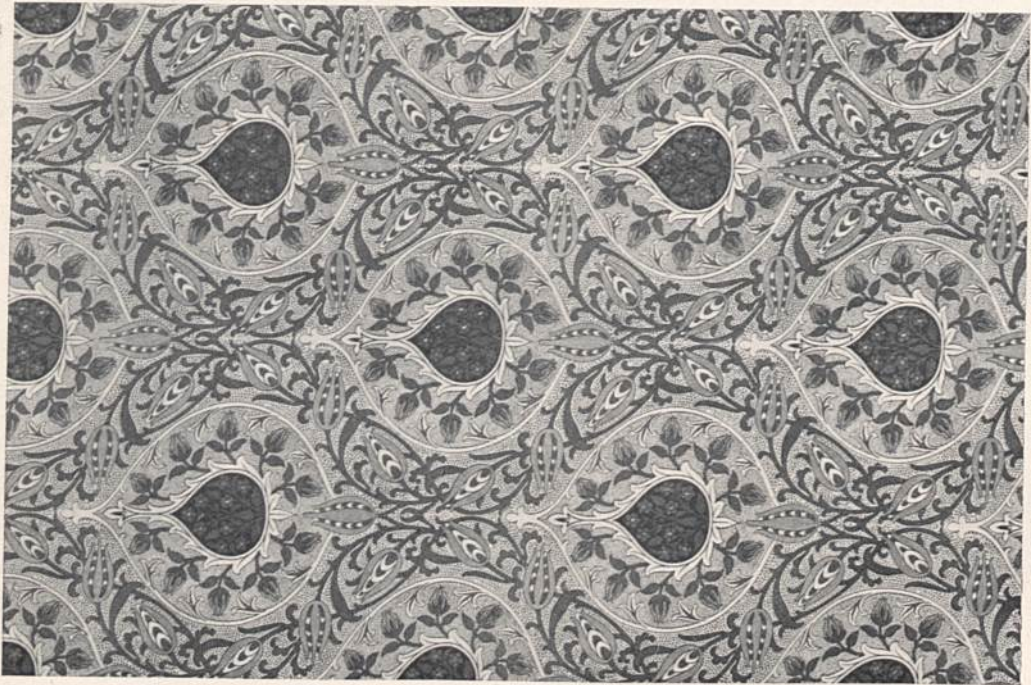


HAND-PRINTED CRETONNE
DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

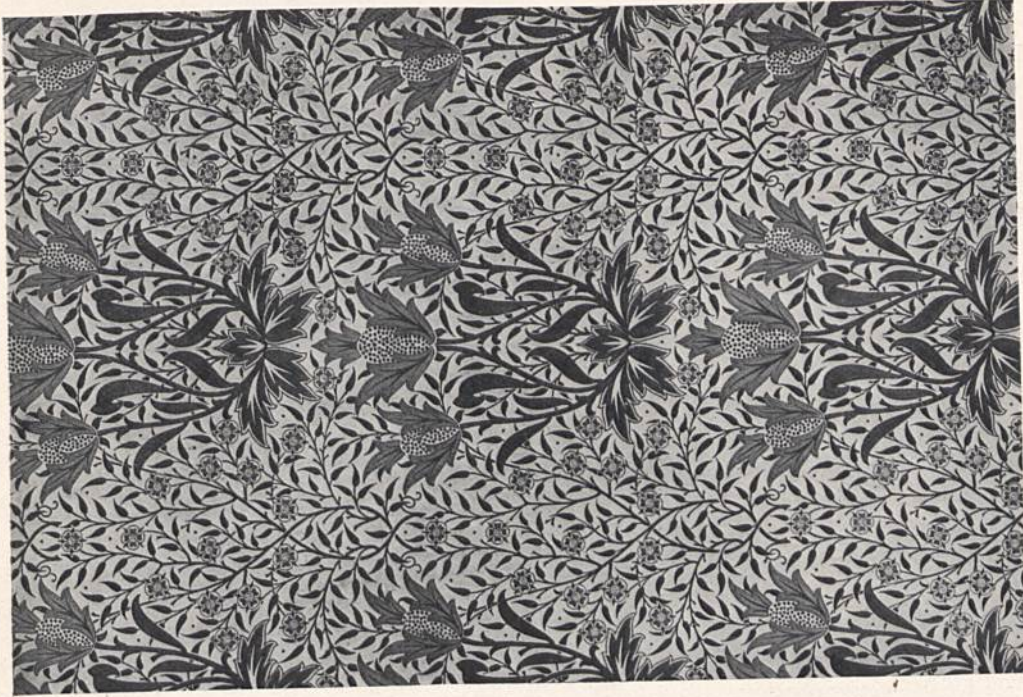


THE "EDEN"

PRINTED COTTON CLOTHS. DESIGNED BY
J. H. DEARLE, EXECUTED BY MORRIS & CO., LTD.

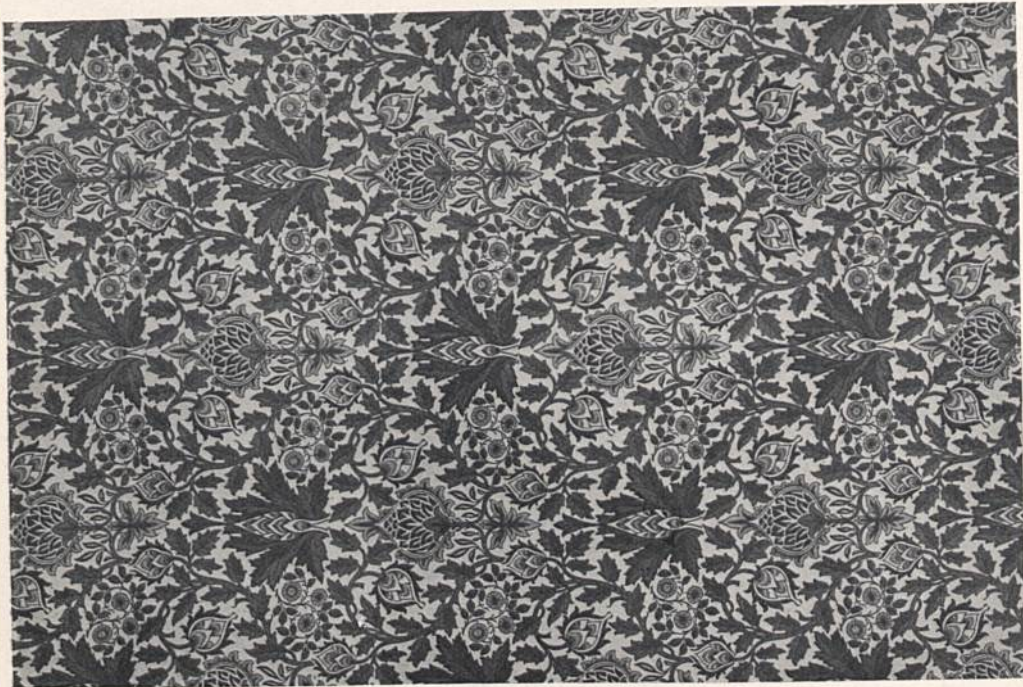


THE "ROSEHUR"



THE "BOURNE"

PRINTED COTTON CLOTHS. DESIGNED BY
J. H. DEARLE, EXECUTED BY MORRIS & CO., LTD.



THE "PERSIAN"

Textile Fabrics

varieties in course of time come imperceptibly to be admitted, which might result in the new reproduction differing widely from the original, the old standard pattern is always kept at hand for testing every fresh length of material; and none is allowed to be sent out which is found to deviate from this authoritative sampler.

The four remaining specimens of Messrs. Morris & Co.'s printed cotton cloths are designed by Mr. J. H. Dearle, all of them being on plain white grounds, of which the "Persian" only is a discharge (p. 185). This is a conventionalised floral pattern in yellow, blue, and green, the green produced by printing in weld over indigo. The "Rosebud" (p. 184) has a certain affinity to Anatolian design. It is printed in two different colourings: in the one case with blue tulips, blues and greens predominating, and the spade-shaped patch being black; in the other case with salmon-coloured tulips and chocolate-brown spades. In the reproduction of the "Eden" (p. 184), a net pattern, like the last, the prominent green leaves come out darker in proportion than in the original. The colouring is of fresh greens, with salmon-pink in the flowers and fruits. The "Bourne" (p. 185) contains large flowers in light red and leaves of light green, while the small flowers are in blue, with dark-green leaves and golden-brown stalks.

Mr. Cecil Millar's cretonne (p. 187), printed by Messrs. Wardle & Co., is a pattern of conventional flowers and peacocks in blues and greens on a white ground. All four cretonnes illustrated from Messrs. Turnbull & Stockdale's work (p. 188) are floral patterns on white grounds, the prevailing colours being blue and green.

One of Messrs. Liberty's designs is a hand-printed cretonne (p. 183) with roses, campanulas, anemones and tiger-lilies, not unlike one of Mr. Allan Vigers' wall-papers; while the other, also a printed cretonne (p. 187), is a pattern of roses and vines, the roseblossoms being executed in rich brown.

Among the woven fabrics a combination of silk and linen produces one of the most beautiful textures,

with shot effects of almost metallic lustre. Among these, the "Golden Bough" (p. 193) was designed by the late William Morris, and is made in four different schemes of colouring, viz., coppery-red, gold and orange-red, green and yellow, and lastly salmon, with yellow-green and pale blue, the ground in each instance appearing in white linen thread.

The three remaining examples illustrated of Messrs. Morris & Co.'s woven tapestries are from Mr. J. H. Dearle's designs. The "Poppy" and the "Apple" (both on p. 189) are both silk and linen fabrics, the latter being produced in three different colourings, the flowers alternating across the web in white, blue and rose. The "Vine" (p. 190) is a large and very handsome pattern in wool, the design based on "paly wavy" lines, and the effect



THE "EVENLODE" PRINTED
COTTON CLOTH

DESIGNED BY WILLIAM MORRIS
EXECUTED BY MORRIS & CO., LTD.

Textile Fabrics



CRETONNE

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

A woven silk-and-wool tapestry (p. 192) designed by Mr. C. F. A. Voysey introduces pairs of his most characteristic birds amid a floral harmony of roses, daisies and bluebells, the whole having a singularly rich appearance.



PRINTED COTTON

DESIGNED BY JOSEPH M. DORAN
EXECUTED BY G. P. & T. BAKER

enhanced, as in the last-named instance, by the device of alternating the colour of the grapes in red and blue. The general effect of the pattern is a rich blend of green tints.



CRETONNE

DESIGNED BY CECIL MILLAR
EXECUTED BY WARDLE & CO.
FOR HARRODS, LTD.

Mr. Heywood Haslam's tapestry (p. 192) is a rigid pattern of horse-chestnut leaves and blossoms. Mr. George Haité's wool tapestry (p. 189) is a composition of heraldic elements, lions' heads erased, crowns and olive wreaths, in harmonious tones of green and gold on red ground.

The "Clymen" (p. 193), a woven tapestry of silk and chenille by Messrs. Alex. Morton & Co., is of very thick substance, having a lustrous effect of shot green and blues.

Five fabrics of Messrs.

Textile Fabrics



DESIGNED BY LEWIS F. DAY



DESIGNED BY LEWIS F. DAY



DESIGNED BY JAS. THOMAS



DESIGNED BY LEWIS F. DAY

PRINTED COTTONS EXECUTED
BY TURNBULL & STOCKDALE, LTD.

Textile Fabrics



THE "POPPY" SILK AND LINEN DAMASK
DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.



THE "APPLE" SILK AND LINEN DAMASK
DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.



WOOL TAPESTRY
DESIGNED BY G. C. HAITÉ, R.I.
EXECUTED BY ARTHUR H. LEE



DIAPER CLOTH
DESIGNED BY CECIL MILLAR
EXECUTED BY STORY & CO.

Textile Fabrics

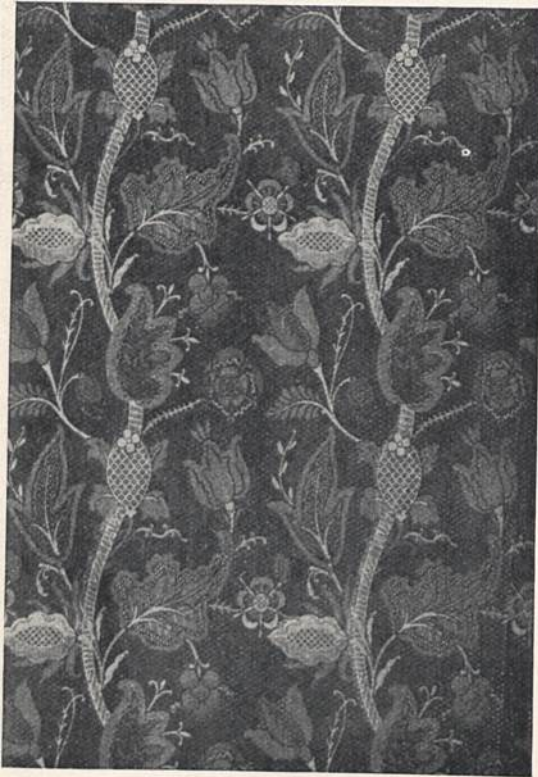


SILK AND COTTON
TAPESTRY

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

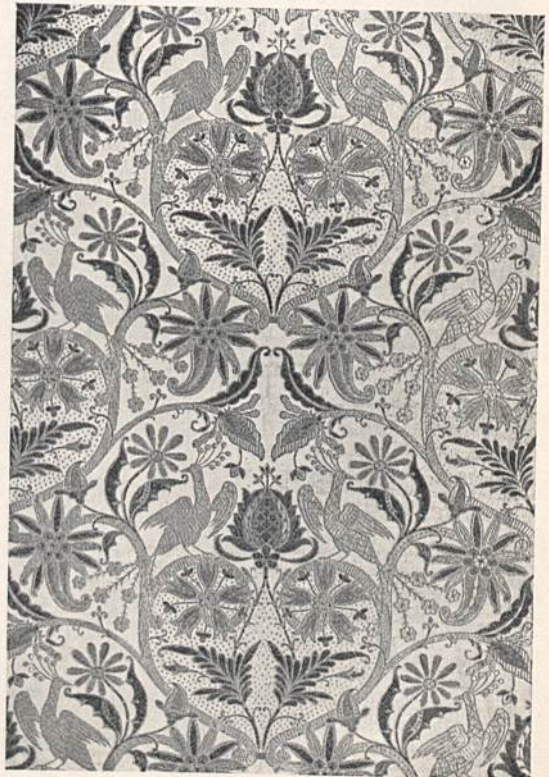


THE "VINE" WOOL TAPESTRY
DESIGNED BY J. H. DEARLE
EXECUTED BY MORRIS & CO., LTD.



WOOL TAPESTRY

DESIGNED BY CECIL MILLAR
EXECUTED BY STORY & CO.



SILK BROCADE

DESIGNED BY CECIL MILLAR
EXECUTED BY J. J. PAYNE & CO.

Textile Fabrics



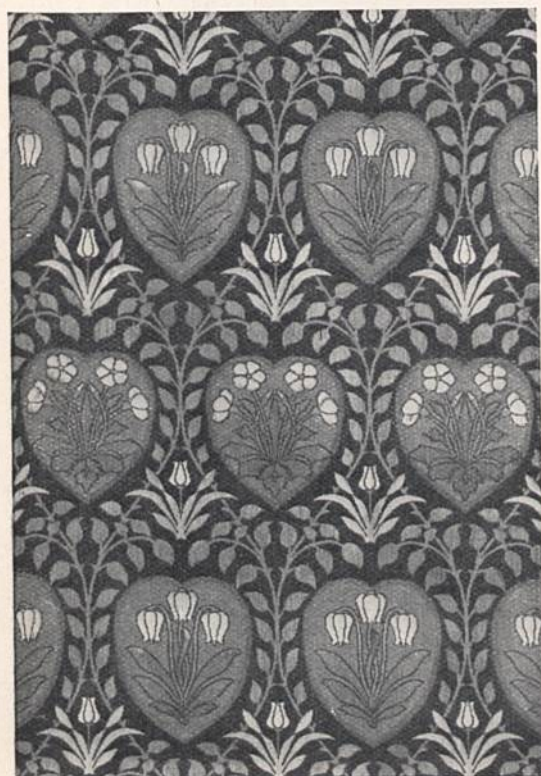
SILK TAPESTRY

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



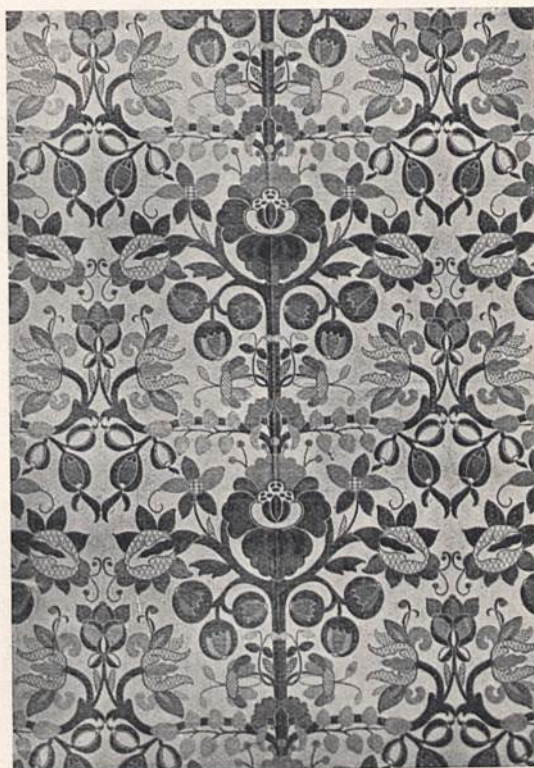
SILK TAPESTRY

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



WOOL TAPESTRY

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



SILK AND COTTON
TAPESTRY

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

Textile Fabrics



WOOL TAPESTRY

DESIGNED BY CECIL MILLAR
EXECUTED BY WARNER & SONS

another (p. 191) containing somewhat similar elements in less rigid form, with the addition of birds; a net pattern (p. 190) with silken sheen of coloured flowers on a cream ground; and lastly a scale pattern (p. 191) of conventional flowers with a silvery effect of bluish-grey.

Four designs by Mr. Cecil Millar include a wool tapestry (opposite) of roses and conventional floral forms in colours, outlined in white; a diaper cloth (p. 189) of pomegranates and rose sprays, arranged in lozenges; a silk brocade (p. 190) of birds and flowers; and lastly a

Liberty's comprise one wool tapestry (p. 191) in green, with heart-shaped medallions in dull gold, charged with flowers of blue and pink in alternate bands; and four tapestries in silk or silk and cotton; viz., one, a set pattern of conventional flowers and fruit trees on a cream ground (p. 191);



THE "CHESTNUT" TAPESTRY

DESIGNED BY
R. HEYWOOD HASLAM



WOVEN SILK AND WOOL TAPESTRY
DESIGNED BY C. F. A. VOYSEY

Textile Fabrics



THE "GOLDEN BOUGH" SILK AND LINEN DAMASK
DESIGNED BY WILLIAM MORRIS
EXECUTED BY MORRIS & CO., LTD.

tapestry (p. 190) of conventional floral growth in green and yellow on a deep blue ground.

As in the case of ceiling design, so also in that of carpets; one ought to be able to regard them from any part of the room without the ornament appearing upside down. Patterns that have a distinct tendency in one direction are strictly out of place unless they are set upright; and carpets designed on this plan are really best suited to a



THE "CLYMEN" TAPESTRY

DESIGNED AND EXECUTED
BY ALEX. MORTON & CO.

staircase. A further requisite of carpets is that they be free from all suggestion of modelling and relief surface.

There is a prevalent idea that large patterns must not be used in small rooms, a fear that has



PORTION OF A DONEGAL CARPET
DESIGNED AND EXECUTED
BY ALEX. MORTON & CO.
FOR MAPLE & CO., LTD.

little or no justification: for large, bold patterns always look handsome and spacious; while small patterns, on the contrary, tend to look tame and insignificant.

Considering the historic origin of carpets, Oriental designs, or those which assimilate to Oriental models, are perhaps the safest and the

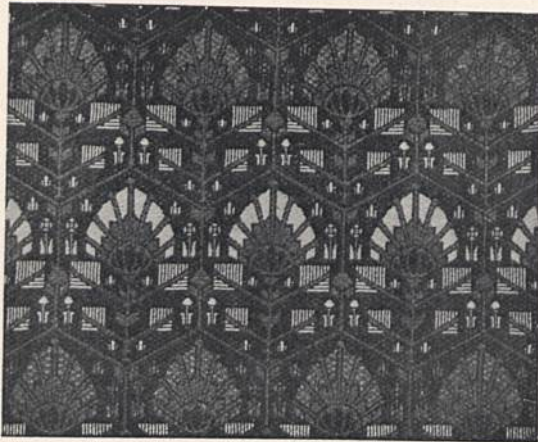
Textile Fabrics



WOOL CARPET DESIGNED BY C. F. A. VOYSEY
EXECUTED BY WHITWELL & CO., LTD.
FOR HEAL & SON

most satisfactory that could be chosen. At any rate the late William Morris, freely as he treated carpet design for British homes, yet always kept the ideal of the best Persian work before him. The colouring scheme he adopted is generally of the simplest, consisting of indigo and madder for the filling and border, relieved by smaller details in white, green, yellow and salmon-pink.

Two small hearthrugs, the "Ranunculus" (p. 199) and the "Cherry Tree" (p. 196), the latter with a



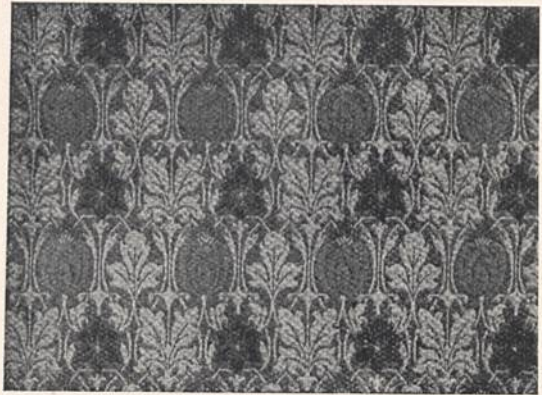
WOOL CARPET DESIGNED BY CECIL MILLAR
FOR HEAL & SON

cream filling within a dark-blue border, with vine leaves in lighter blue; and two larger rugs, the "American Spray" (p. 196), measuring 7 ft. by 4 ft., and the "Little Tree" (p. 199), measuring 9 ft. by 4 ft., are here reproduced.

Next follow three carpets designed by Mr. C. F. A. Voysey, viz., a three-ply carpet (above) for

Messrs. Heal & Son, and two carpets with borders for Messrs. Tomkinson & Adam (p. 201). One of them is a conventional vine pattern, the other of more abstract floral forms.

Three more three-ply carpets, designed for Messrs. Heal & Son (all on this page), comprise one by Mr. V. S. Smith, and two by Mr. Cecil Millar, the latter being a vine pattern constructed



WOOL CARPET DESIGNED BY V. S. SMITH
EXECUTED BY WHITWELL & CO., LTD.
FOR HEAL & SON

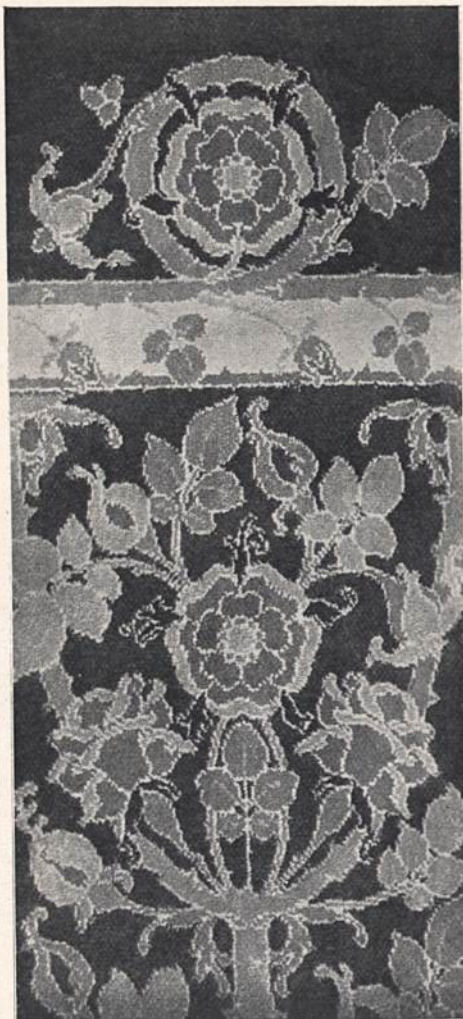
on very rigid lines like the bonding of stretchers and shorts in brickwork.

Of the two examples of pile rugs by the Dun Emer Guild (p. 197), one is a treatment of water plants, while the other has an abstract ornament of more Eastern outline.

Eight designs of Messrs. Liberty's are illustrated. An Axminster border (p. 198) is a simple pattern in pale yellow-green on a darker blue-green ground. A Wilton border (p. 201) of geometrically fashioned

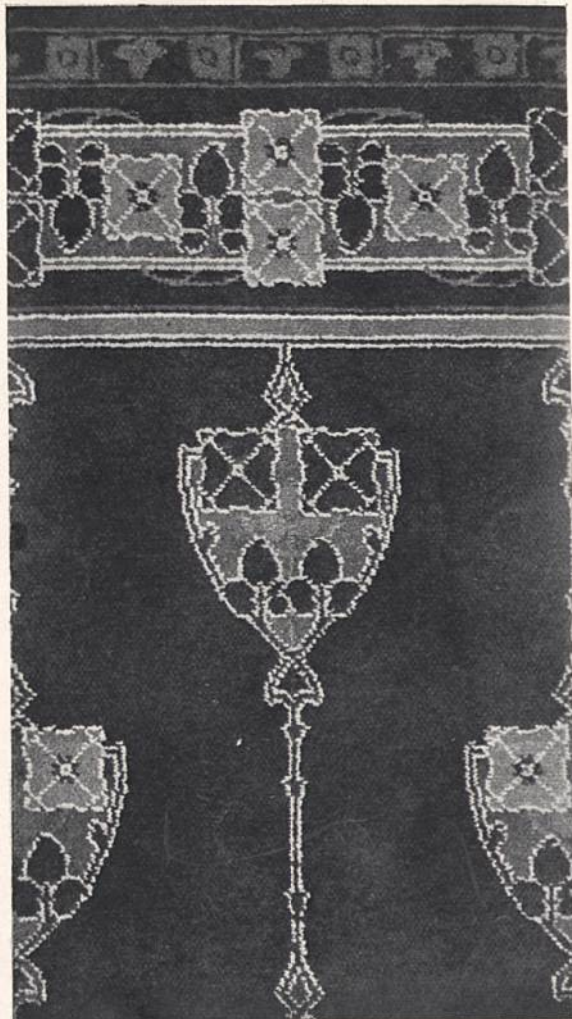


WOOL CARPET DESIGNED BY CECIL MILLAR
FOR HEAL & SON



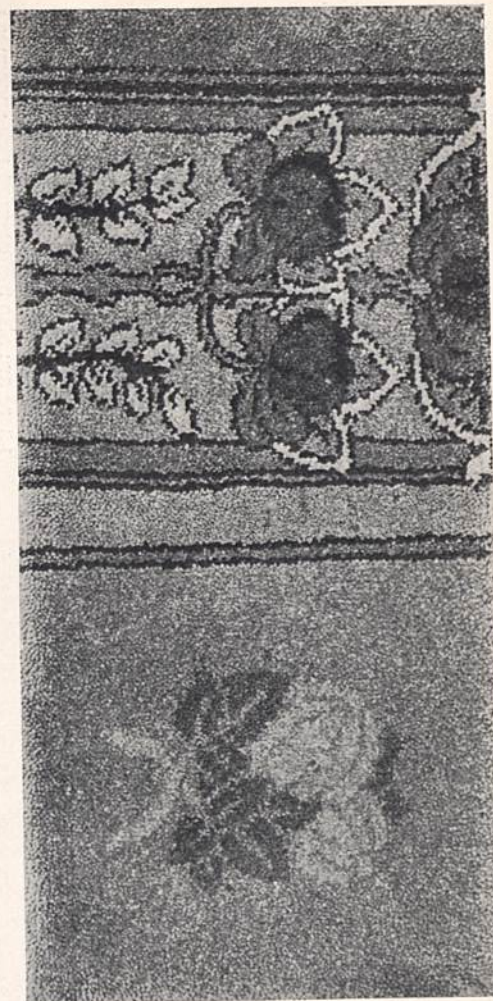
PORTION OF A KILDARE
HAND-MADE CARPET

DESIGNED AND EXECUTED
BY BRINTONS, LTD.



PORTION OF A KILDARE
HAND-MADE CARPET

DESIGNED AND EXECUTED
BY BRINTONS, LTD.



PORTION OF A DONEGAL
HAND-MADE CARPET

DESIGNED AND EXECUTED
BY ALEX. MORTON & CO.
FOR MAPLE & CO., LTD.

Textile Fabrics



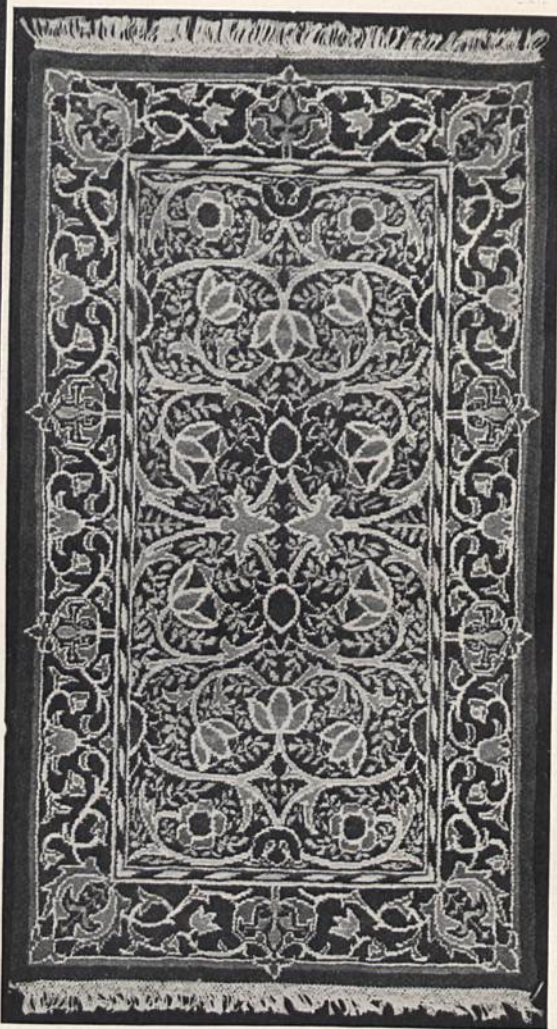
THE "CHERRY TREE" RUG
DESIGNED BY WM. MORRIS
EXECUTED BY MORRIS & CO., LTD

rose-sprays is executed in shades of blue and green. The third border, also a Wilton pile, with a filling to match (p. 198), is a picturesque rendering of roses and vines, the pattern being arranged on a strictly rectangular plan. The colour scheme is extremely delicate and beautiful. The ground is blue, the leaves grey-blue, outlined with bright green, while the flowers make patches of mauve colour. An Axminster rug (p. 204), with stiff roses and leaves on field and border, is executed in shades of green and turquoise. Two handmade rugs (both on p. 204) respectively represent a handsome vine plant and volutes of convulvulus, the latter designed after the manner of Mr. Hermann Obrist; and lastly an Irish-made rug (opposite) with three groups of rose-

sprays has a rich russet-brown effect, with light-red roses on a red ground, the leaves and border in olive-green.

From the last to the Donegal carpets manufactured by Messrs. Alexander Morton & Co., is no difficult transition. One large and handsome carpet (p. 205) is suggestive of a page or cover of an early Celtic manuscript; another (p. 205), of which a detail only is shown, is an interlaced pattern influenced by more modern feeling. The rest (pp. 193, 195, and 203) are floral designs—one of them with swans in the filling—mostly executed in harmonious combinations of blue, turquoise, sea-green and grey.

There are also represented two specimens

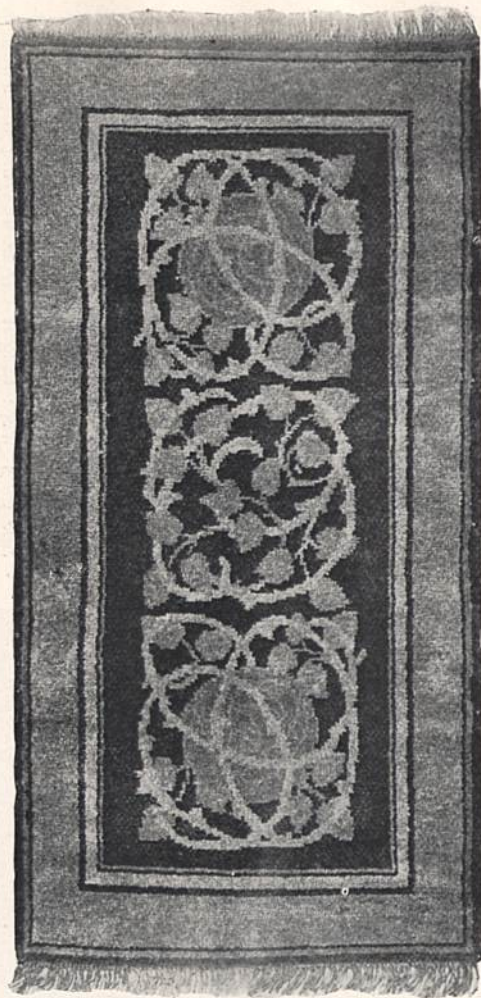


THE "AMERICAN SPRAY" RUG
DESIGNED BY WM. MORRIS
EXECUTED BY MORRIS & CO., LTD



IRISH RUG

DESIGNED AND EXECUTED BY
THE DUN EMER GUILD, LTD.



IRISH RUG

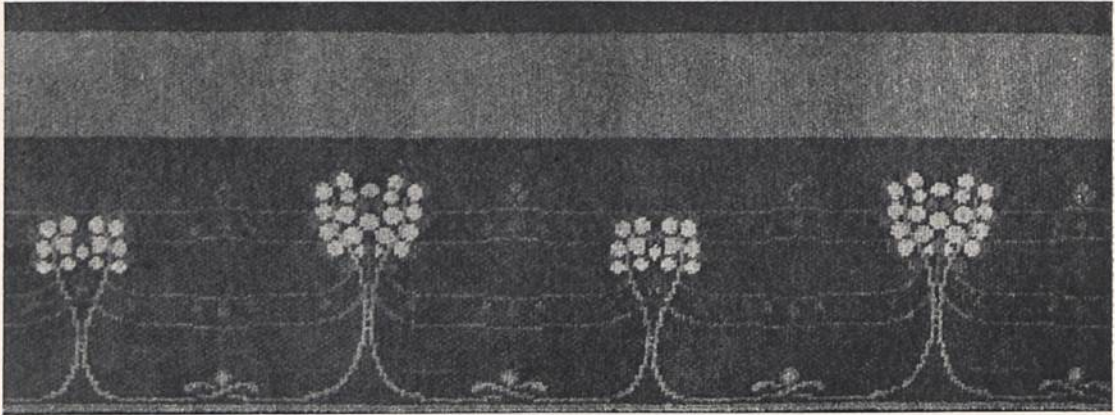
DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



IRISH RUG

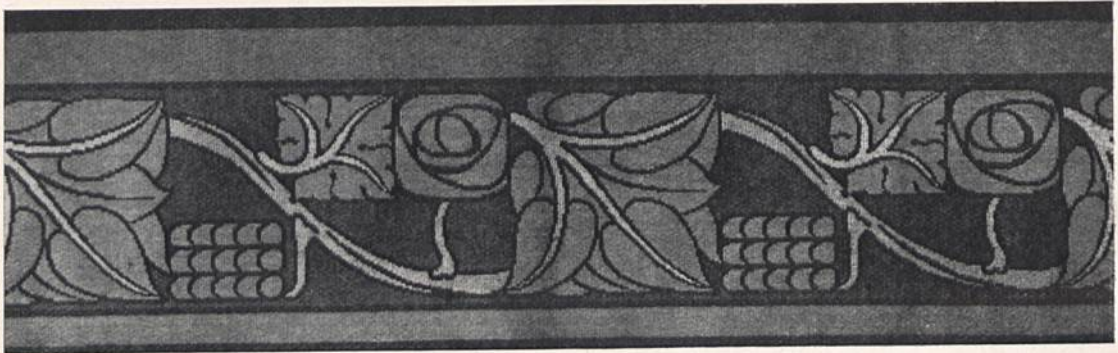
DESIGNED AND EXECUTED BY
THE DUN EMER GUILD, LTD

Textile Fabrics



AXMINSTER CARPET BORDER

DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



PORTION OF A WILTON CARPET AND BORDER
DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

of Kildare carpets, an industry to which particular interest attaches, because it started, not as a commercial, but rather as a benevolent undertaking,

being founded in 1903 by the Gaelic League, with the energetic support of the Countess of Mayo. The beginnings of the enterprise were small enough. Six girls were taught carpet-weaving on Swedish looms at the convent at Naas, near Palmerstown. All the wool used is dyed with native dyes, and is cut and prepared on the premises. In the following year, 1904, they moved into bigger premises, some disused mills having been secured for the purpose. At first they only produced small rugs; but the help of Mr. Brinton, of Kidderminster, being enlisted, not only were better looms and the manufacture of larger carpets introduced, but the whole undertaking, from having begun somewhat on the lines of the Home Arts and Industries Association, and having at length outgrown the feasible limits of philanthropy, was reorganised upon the practical footing of a self-supporting business concern.

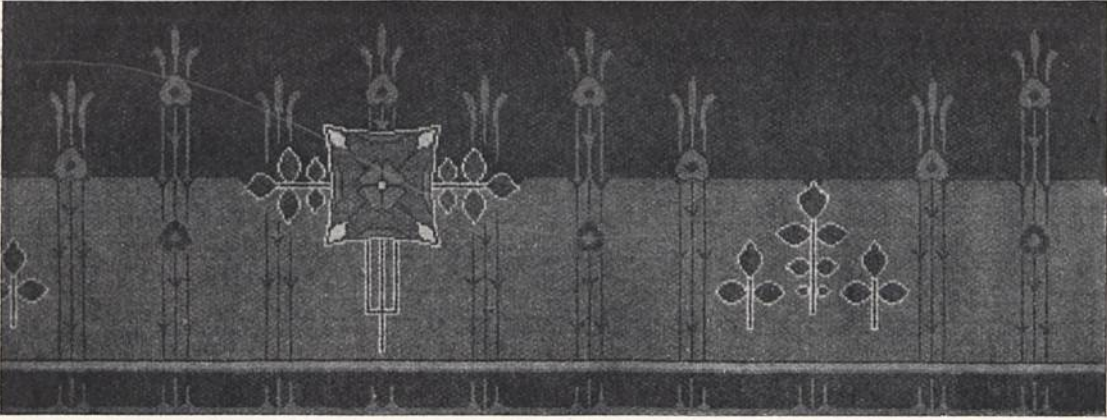
The two designs illustrated of Kildare carpets (p. 195) are both founded upon the rose. One of them has roses in two shades of pink, both flowers and leaves outlined in white upon a blue ground of the splendid intensity of a sapphire; the



RUGS DESIGNED BY WILLIAM MORRIS.
EXECUTED BY MORRIS & CO., LTD. OXFORD STREET

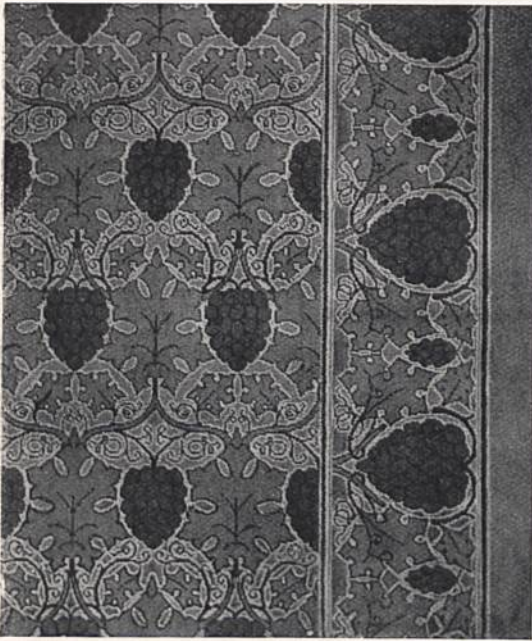


Textile Fabrics



WILTON CARPET BORDER

DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



PORTION OF A CARPET

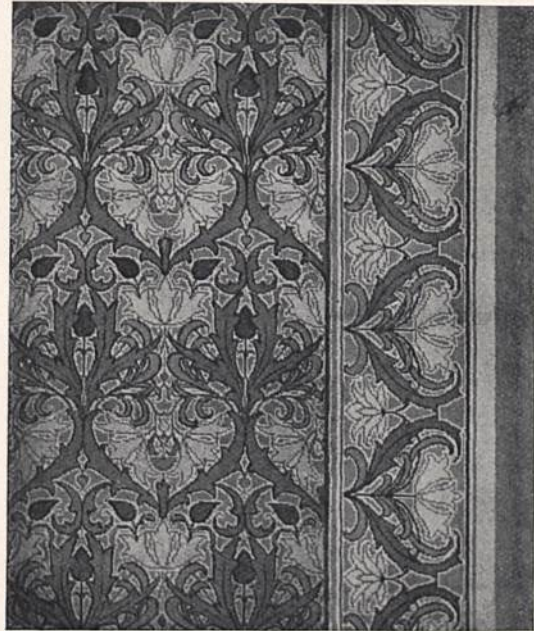
DESIGNED BY C. F. A. VOYSEY
EXECUTED BY TOMKINSON & ADAM

other a more covered pattern than the last, with similarly white-outlined ornament, being an agreeable harmony of soft-toned blues and greens, varied at intervals with richest nut-brown.

It is to be regretted that more is not done, on the principle, for instance, of the Kildare carpet manufacture, in the way of developing the resources of such native products as vegetable dyes. It is true Ireland happens to be peculiarly rich in natural dye stuffs, but there are not a few parts of England which might, if research were directed to them, be made to yield their own peculiar products as well. The most suitable materials,

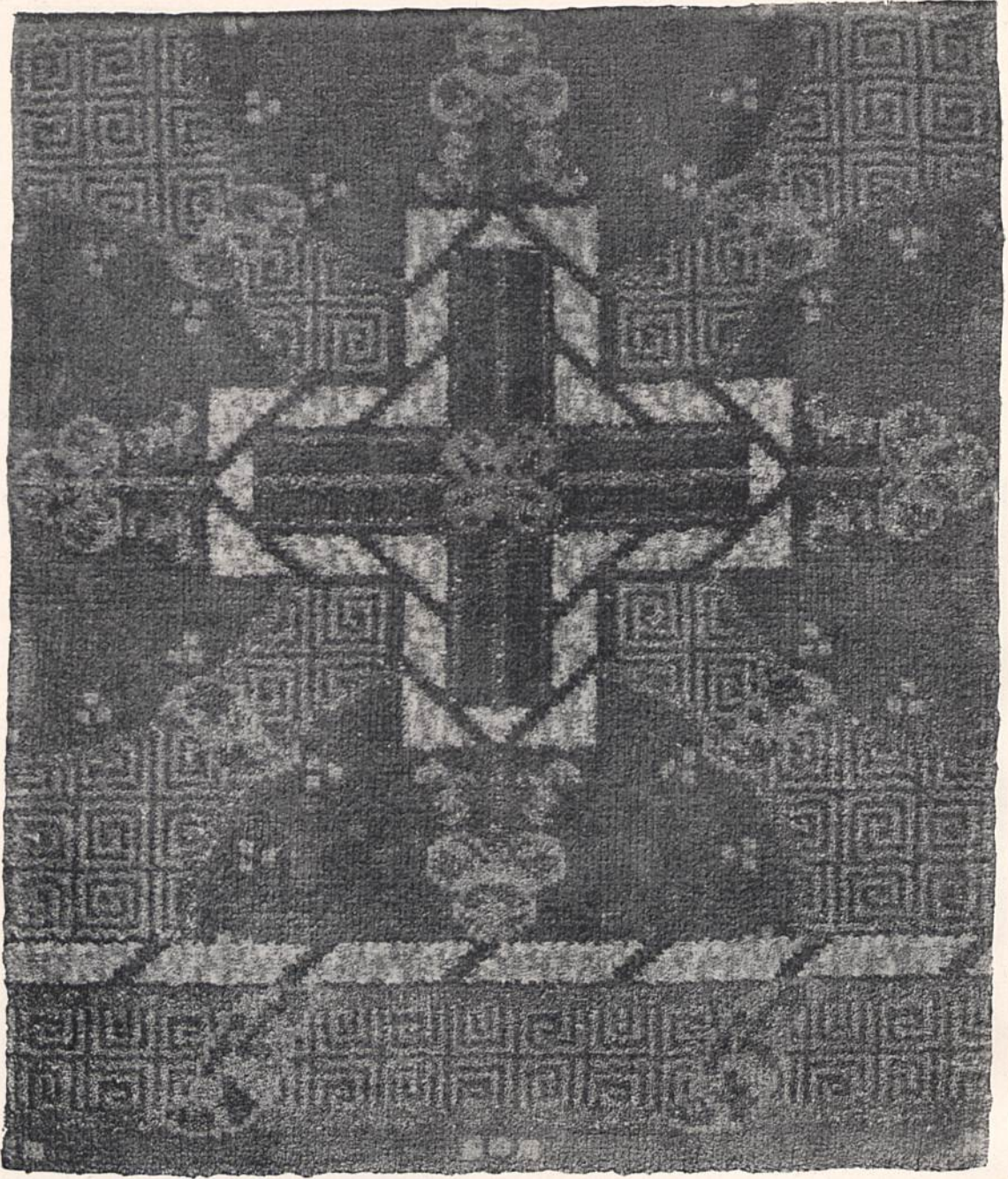
whether for building purposes or for the accessory arts, for use among any given surroundings are frequently indigenous to the neighbourhood of the same locality. Such, indeed, is the moral inculcated by the above-named Irish industry.

Yet one more example remains to be noticed, viz., the "Villus" carpet (p. 202), executed in softly blended tones from the design of Mr. George Walton. The ornament is purely abstract, consisting, as it does, of a series of crosses and circles, the spandril-shaped spaces between being occupied by a fret pattern, which is strangely reminiscent of certain phases of Chinese design.

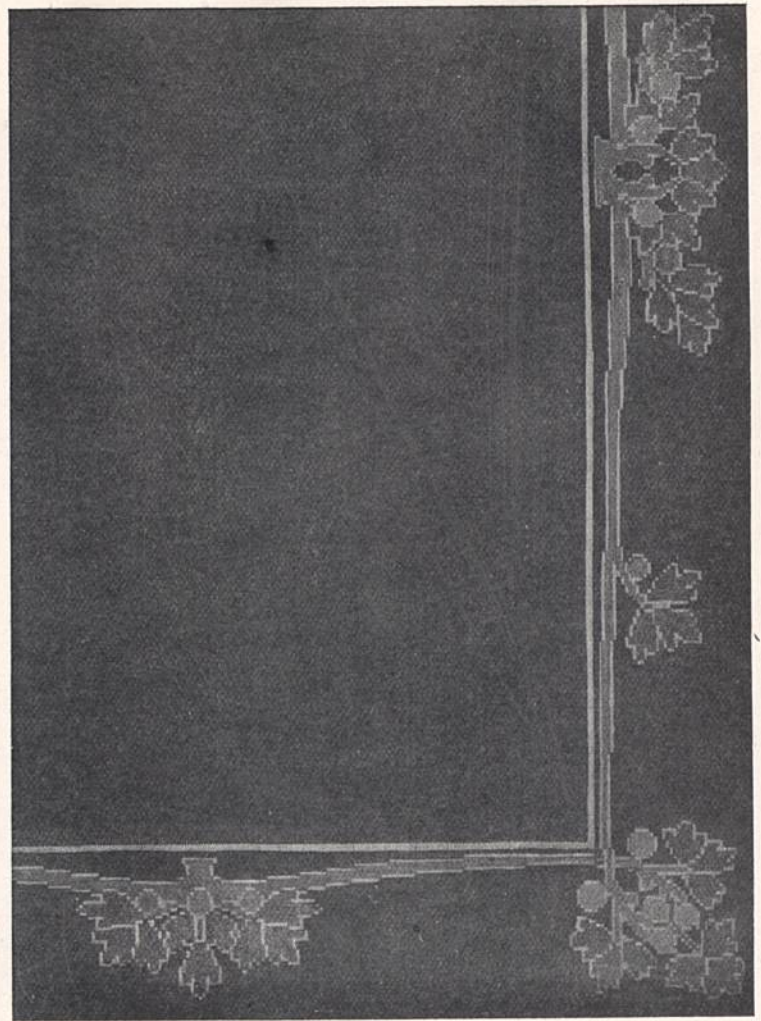
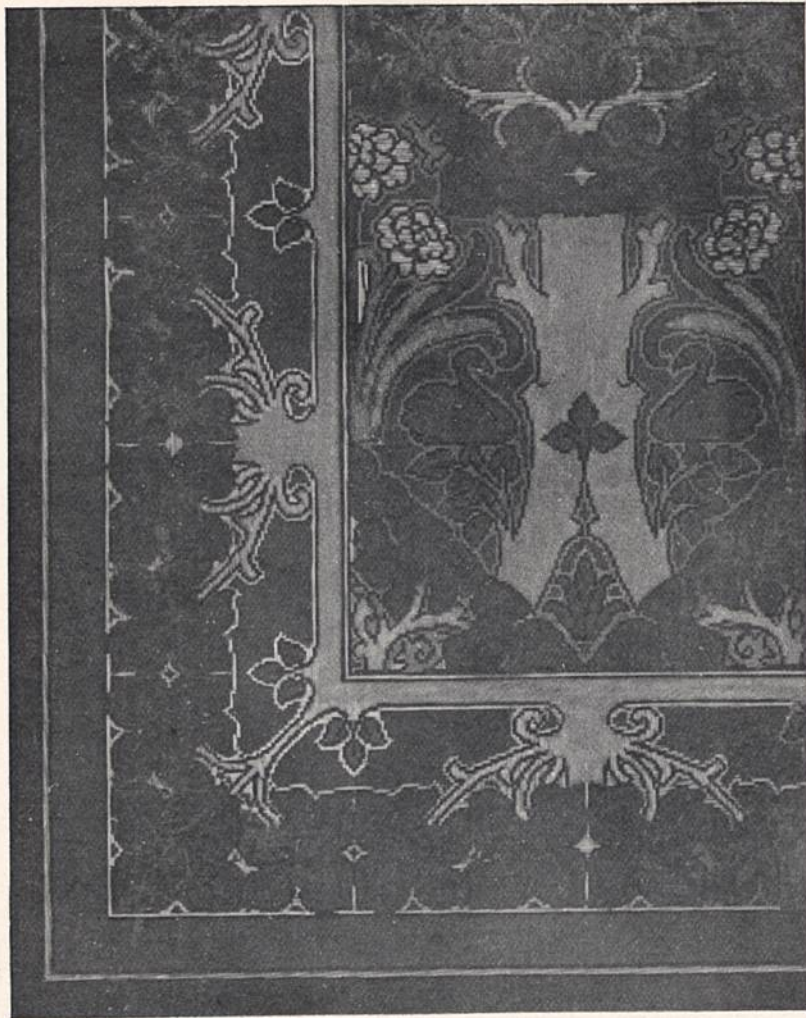


PORTION OF A CARPET

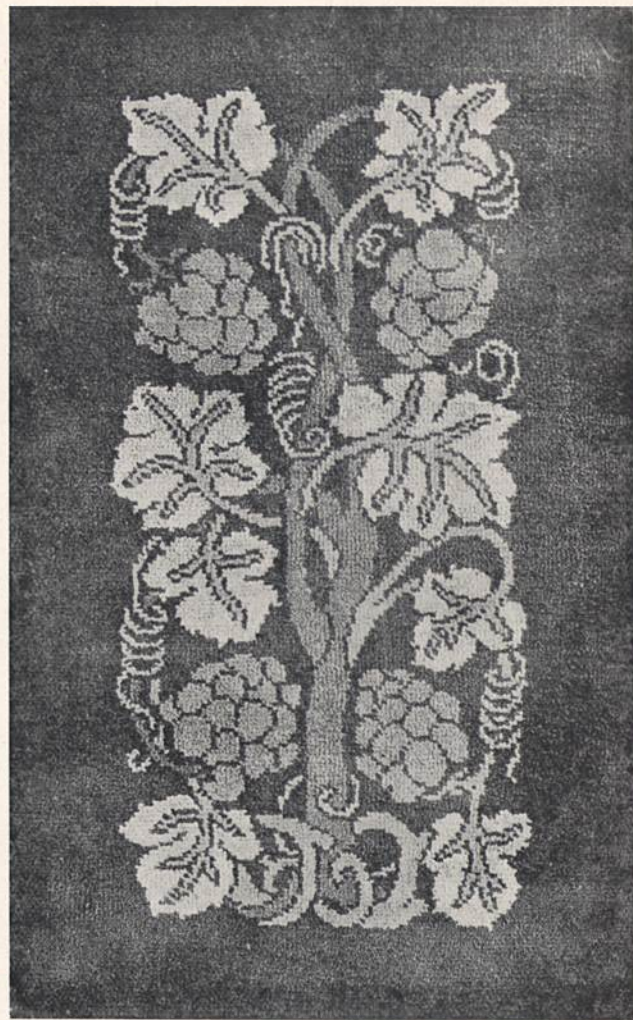
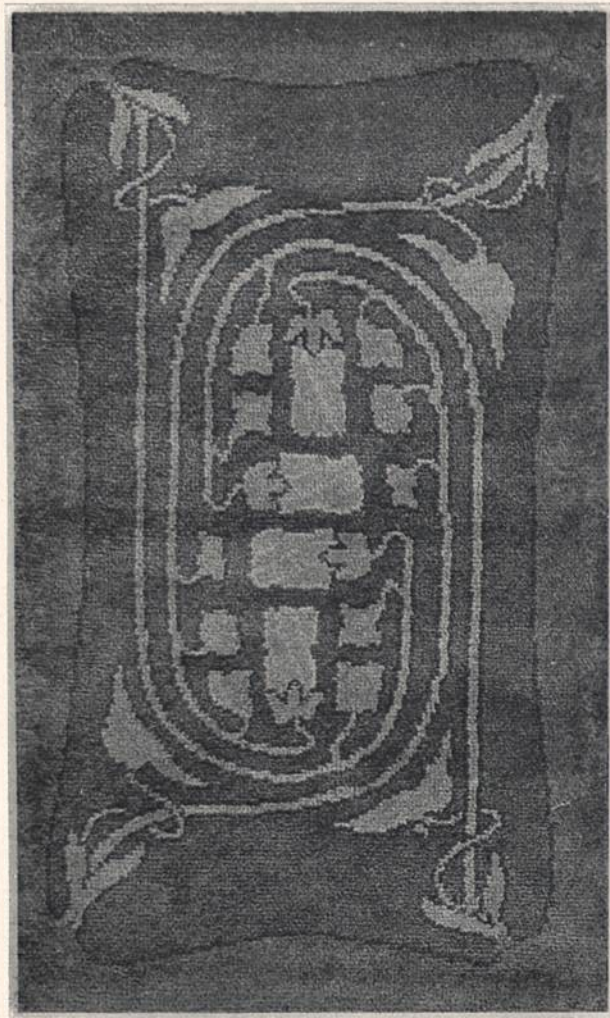
DESIGNED BY C. F. A. VOYSEY
EXECUTED BY TOMKINSON & ADAM



"VILLUS" CARPET DESIGNED
BY GEORGE WALTON



CORNERS OF DONEGAL HAND-MADE CARPETS
DESIGNED AND EXECUTED BY ALEXANDER MORTON & CO.

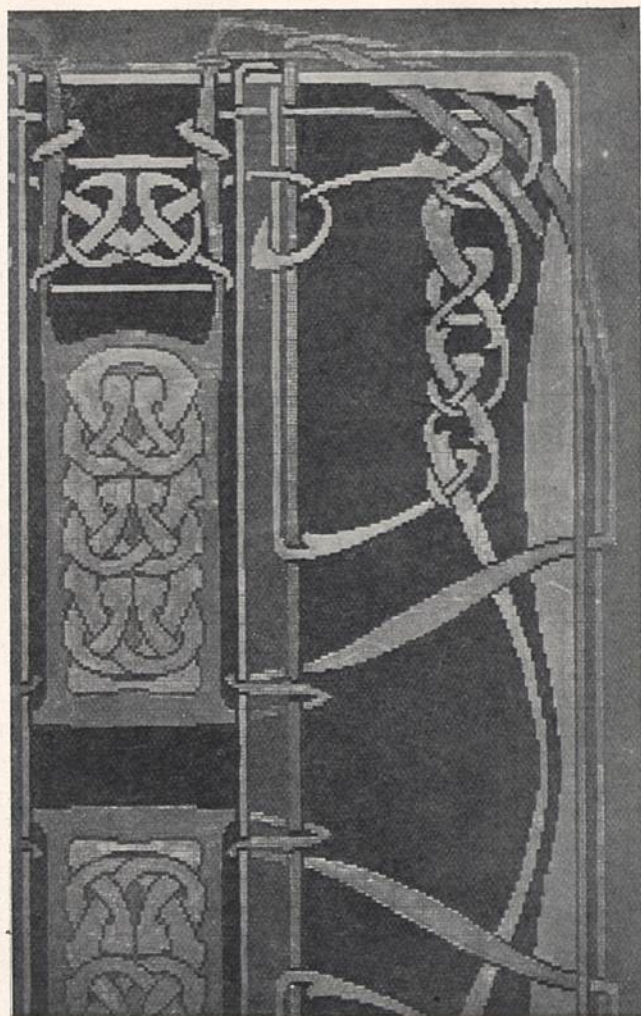


RUGS DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



DONEGAL HAND-MADE CARPET

DESIGNED AND EXECUTED BY
ALEX. MORTON & CO.



CORNER OF A DONEGAL
HAND-MADE CARPET

DESIGNED AND EXECUTED
BY ALEX. MORTON & CO.
FOR LIBERTY & CO., LTD.

Embroidery

EMBROIDERY.

Embroidery is an art which, of all others, ought, being a work of supererogation, to be sumptuous and finely wrought. Cheap and poverty-stricken embroidery is a contradiction in terms. Machine-made imitations of chain-stitch embroidery and such-like are so base a degradation of a beautiful thing that, on the principle that *corruptio optimi pessima*, they are unworthy to exist at all. Embroidery must be a real enhancement; and this can only be done by adding a richer and costlier material to a poorer one, not *vice versâ*. Thus a silk fabric gains nothing in enrichment by being embroidered with wool or linen thread; but a linen or a woollen stuff, on the contrary, is in literal fact embellished by the superposition of silk needlework. There are some authorities—purists, perhaps—who maintain that a brocaded silk, because it has a decoration of its own, ought not to be used as the groundwork for embroidery. In their view it is a redundant piling of ornament upon ornament. But there are too many instances of mediæval work which contravene this canon for one to presume to condemn the practice alto-



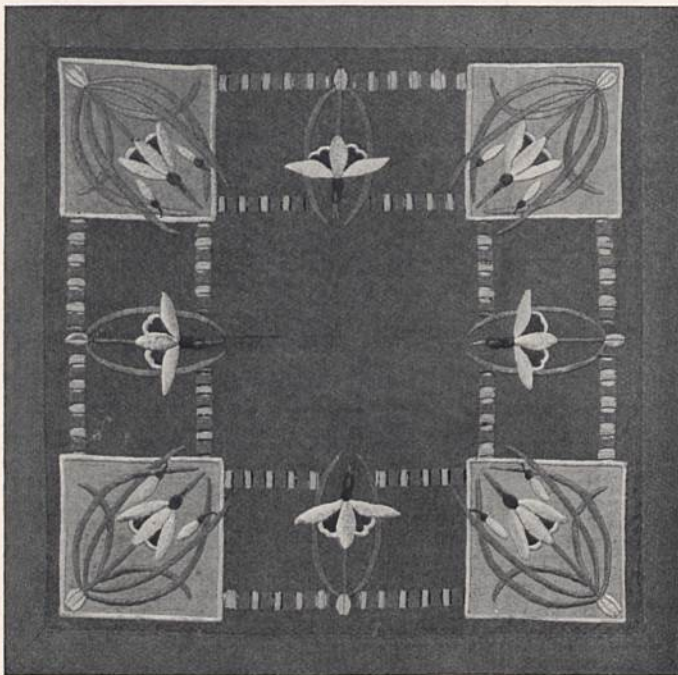
EMBROIDERED CUSHION

DESIGNED AND SEWN
BY VERONA J. W. SMITH

gether, and to assert that good taste invariably requires a plain ground for embroidery.

Now, embroidery may be worked either solid, the whole ground being covered with darned-stitch, tent-stitch, satin-stitch, or otherwise; or it may be worked on linen and cut out, as it were, in silhouette, and then attached to the ground material; or yet again the pattern may be formed by cutting out patches of coloured stuffs, say in the shape of leaves and flowers, and sewing them on to the groundwork, their raw edges being buttonholed round or covered with laid gold-thread or strands of wool or silk. Both these last-named methods are known as *appliqué* work.

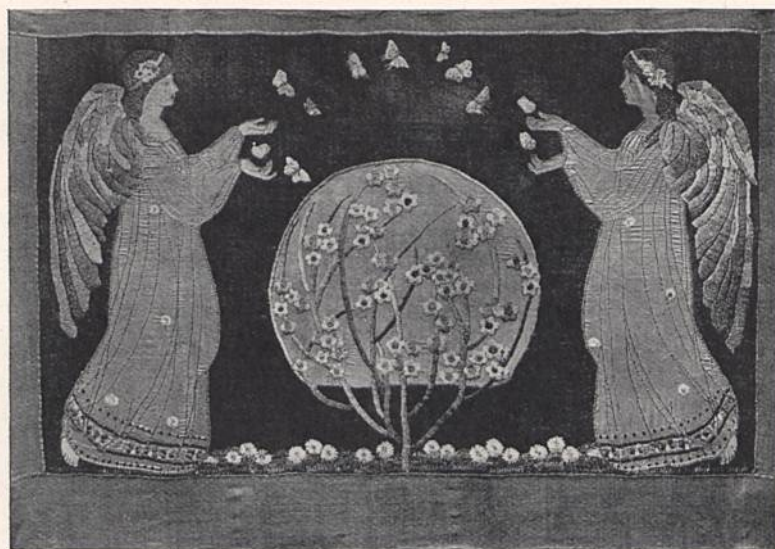
As to other properties of embroidery, since there is practically no modelling (the stuffing occasionally to be met with being incidental to certain specific kinds of work only), and since, again, there should be but little attempt to depict shading (no more, in fact, than is absolutely required for definition), the effect depends mainly on beauty of drawing—cutline, that is to say—and chiefest of all on beauty of colour. By comparison with walls and carpets, for example, the colour of embroidery may be bright or even gay. This does not, of course, mean



EMBROIDERED TABLE COVER

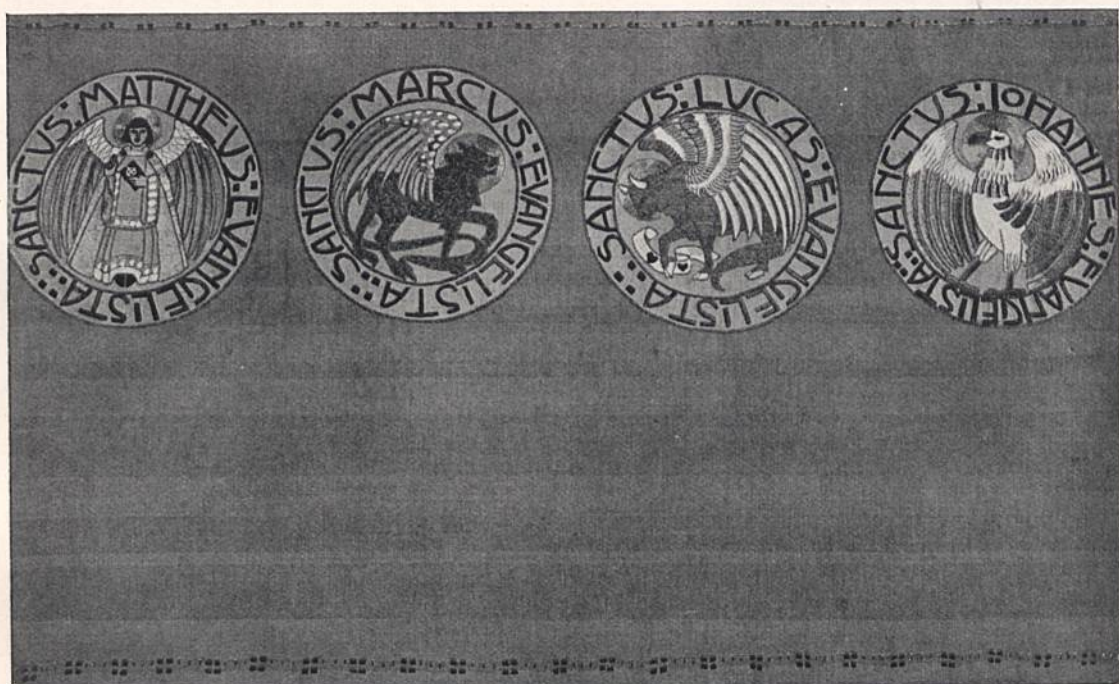
DESIGNED BY ANN MACBETH
SEWN BY SUSAN T. TEMPLETON

Embroidery



EMBROIDERED PANEL FOR OVERMANTEL

DESIGNED AND SEWN
BY VERONA J. W. SMITH



EMBROIDERED WALL HANGING

DESIGNED BY ANN MACBETH
SEWN BY MARGARET MACGREGOR

Embroidery

that there is anything to be said in favour of harsh, aniline dyes. Provided always, however, that colours be obtained from natural, *i.e.* vegetable, dyes, there is little danger of their proving too glaring of themselves nor of their producing too violent contrasts in combination. Further, brilliant and sparkling results may be achieved by the use of gold-thread outlines laid and sewn down with yellowish silk to match; or gold in the mass is capable of variegated bronze-like or shot effects by being sewn with different colours, such as crimson, blue, green, orange, and white. The use of white silk for sewing down is indeed the best way to obtain any-



EMBROIDERY DESIGN "THE VINE"
BY J. H. DEARLE, OF
MORRIS & CO., LTD.



EMBROIDERED PANEL
FOR A POLE SCREEN

DESIGNED BY ANN MACBETH
SEWN BY BESSIE MAITLAND

thing approaching to a silvery, metallic effect; for though silver-thread is manufactured for sale, it cannot be depended upon for permanence, being too liable to tarnish and turn black after a short time of exposure to the air.

Two designs here reproduced (opposite and p. 213), the principal *motifs* of which are a vine and an apple-tree respectively, belong to a series of four large cartoons designed by Mr. J. H. Dearle, of the firm of Messrs. Morris & Co., for silk embroidery in colours on a peacock-blue ground, the whole being solid needlework which completely covers the linen cloth foundation. These compositions, in which birds, acanthus foliage, and parrot-tulips are introduced, cleverly render some of the most highly characteristic features of Morris ornament.

There could scarcely be a greater contrast than there is, in respect both of design, colouring, and mode of execution, between the above-named and the following works, which, novel and fantastic though they be, are yet alike in one thing, *viz.*, that they all bear the impress of the Glasgow school of designers.

Miss Verona Smith's sideboard cloth (p. 217) is of brown linen with green linen border at either end. The ornament consists of roses and leaves in linen *appliqué*, the edges being worked in silk. A few butterflies make pale-blue patches with silk embroidery. Another work by the same lady is a panel (p. 207) in blue linen bordered with green linen. The *motif* comprises winged female figures in grey silk *appliqué*, the outlines and details worked in silk, while their wings are entirely executed in



EMBROIDERED PANEL AND CUSHION DESIGNED BY ANN MACBETH.
SEWN BY GERTRUDE YOUNG AND KATE CATTERALL.



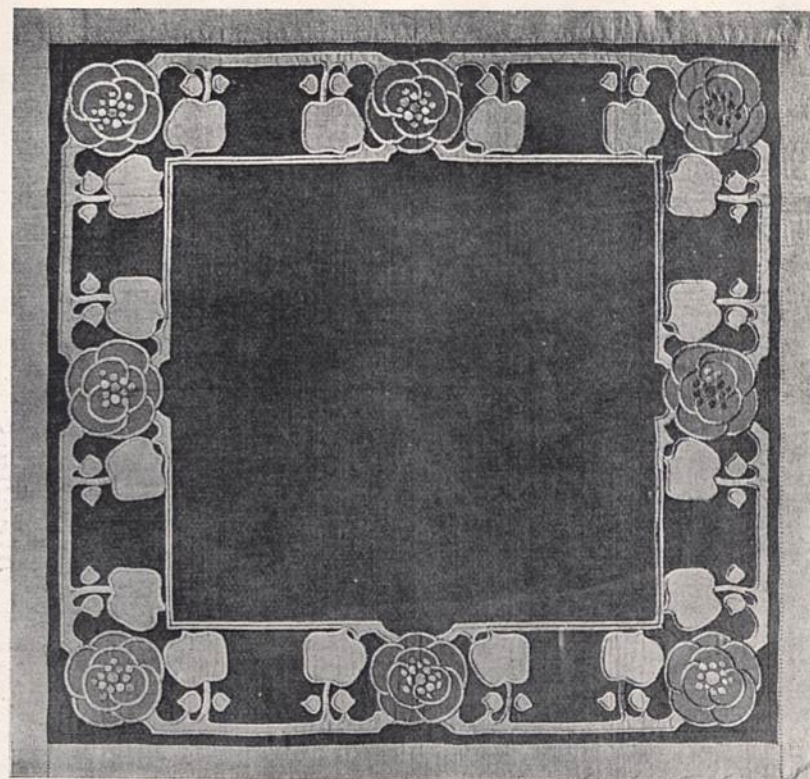
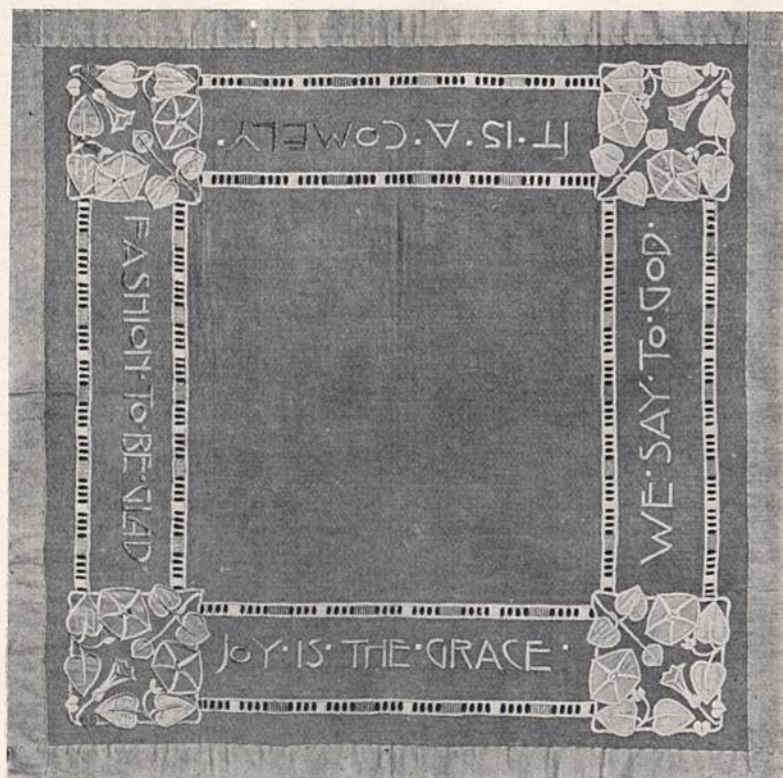


EMBROIDERED CUSHION AND TABLE MAT DESIGNED BY ANN MACBETH.
SEWN BY GERTRUDE YOUNG AND KATE CATTERALL.



DESIGN FOR EMBROIDERY HANGING BY J. H. DEARLE
OF MORRIS & CO., LTD., OXFORD STREET.





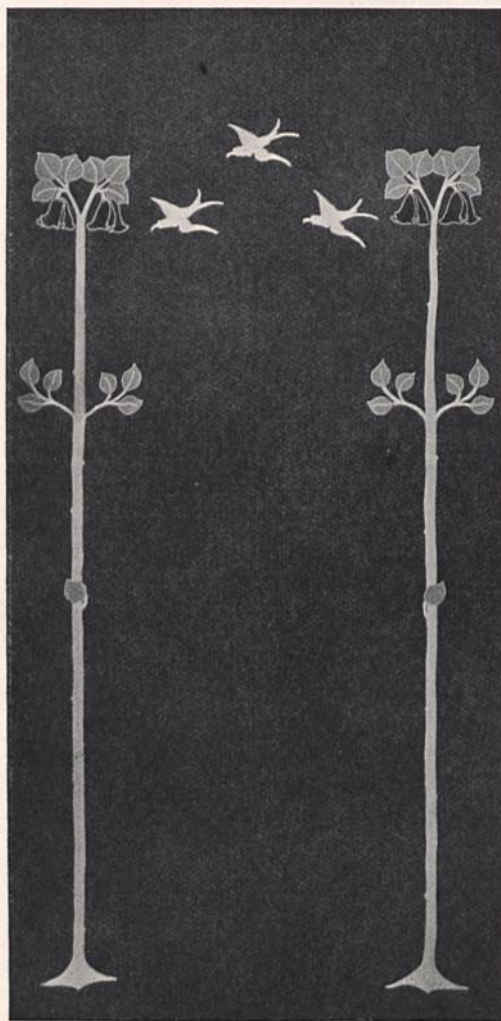
EMBROIDERED TABLE COVERS DESIGNED BY ANN MACBETH
SEWN BY AGNES SKENE AND C. BENTLEY

Embroidery

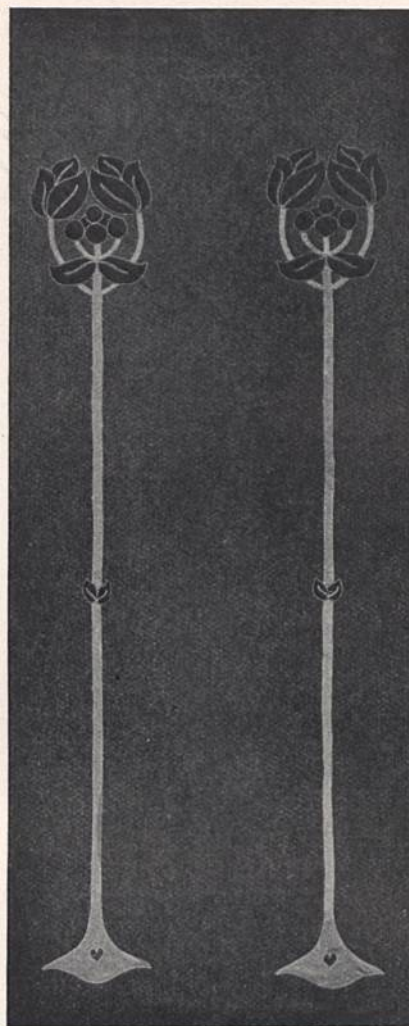
solid embroidery, every feather clearly articulated. A daisied lawn spreads at their feet, and in the middle is an almond-tree, blossoms and branches embroidered in silk upon an *appliqué* circle of pale sea-green silk. Butterflies are also introduced into this composition. The third and last example of Miss Verona Smith's work is a cushion (p. 206) in grey linen, with *appliqué* circles in blue. The rest of the ornament is mainly heraldic, and comprises two hands grasping a sword, the general colour scheme being pale-greens and blue.

Miss Brown's table-centre (p. 217) is of blue linen, either end being embroidered with conventional roses in mauve with pale grey-green leaves.

The remaining examples are designed by Miss Ann Macbeth, whose work, though it comprehends, perhaps, a rather wider range of subjects than that



EMBROIDERED CURTAIN
DESIGNED AND EXECUTED BY GOODYERS

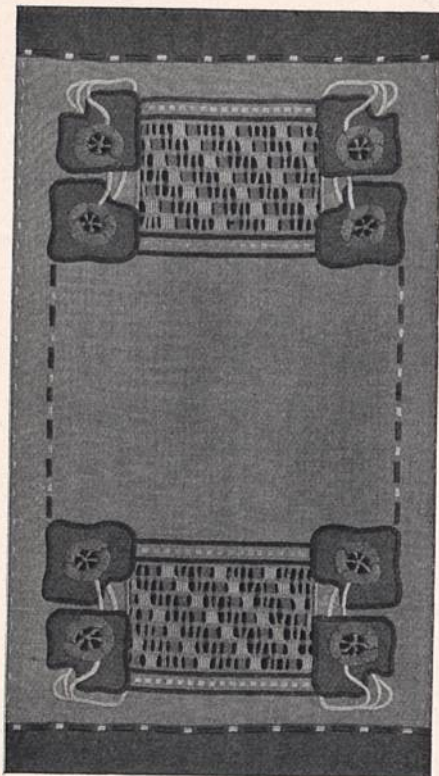


EMBROIDERED CURTAIN
DESIGNED AND EXECUTED BY GOODYERS

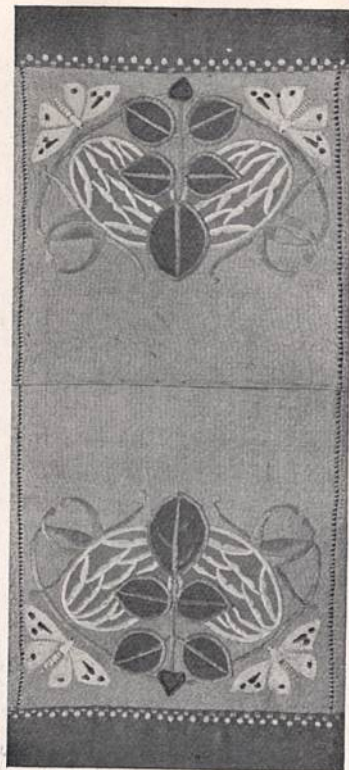
of the preceding, is dominated not less pronouncedly than theirs by the characteristics of Glasgow decoration, with its severe conventionalisations of form and strange blendings of subdued colour schemes. The ground of the panel for a pole-screen (p. 208) is white satin. The pattern is founded on rose sprays, the flowers, in pink and mauve, festooned with delicate lines, partly enriched with seed pearls.

A hanging of blue linen (p. 207) displays the four Evangelistic symbols on medallions of brown linen *appliqué*. The emblems are embroidered in silk, brown, green, mauve and white predominating. The nimbuses are laid work in coppery-gold thread, while the accompanying legends are in chestnut-brown.

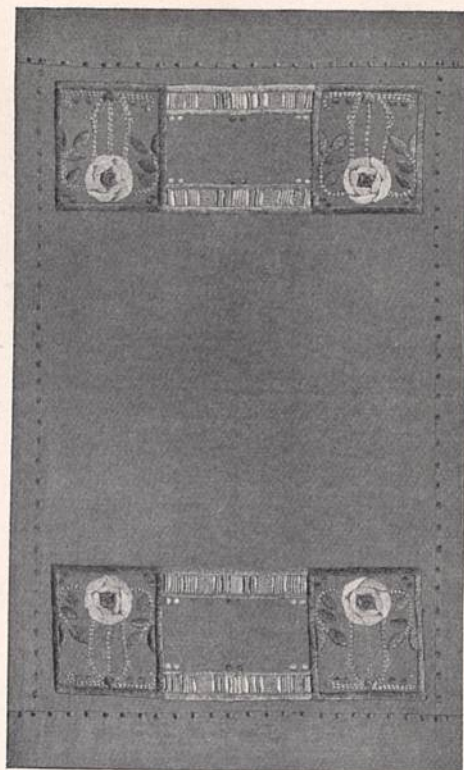
A coarse brown linen toilet-mat (p. 217), bordered



EMBROIDERED TABLE MAT
DESIGNED BY ANN MACBETH
SEWN BY BESSIE FULTON

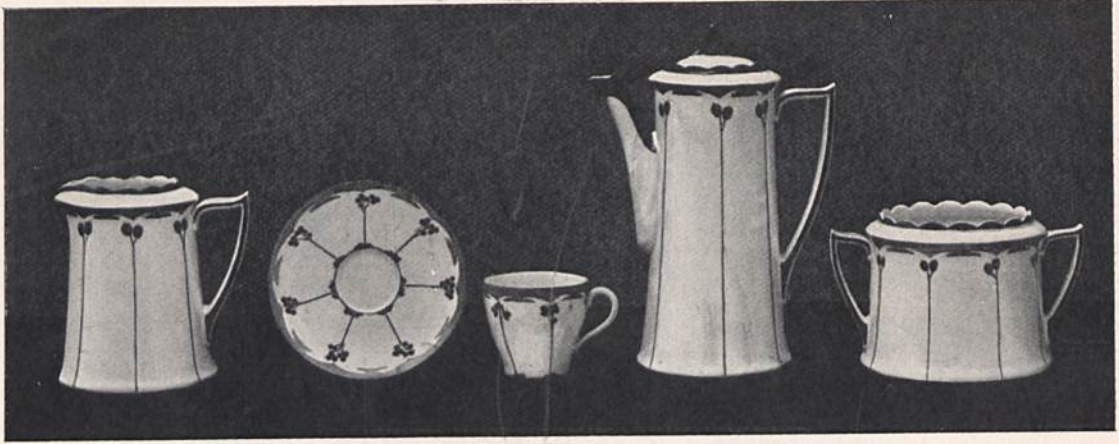


BORDER OF AN EMBROIDERED
SIDEBOARD CLOTH
DESIGNED AND SEWN
BY VERONA J. W. SMITH



EMBROIDERED TABLE CENTRE
DESIGNED AND SEWN
BY HELEN PAXTON BROWN

Porcelain and Earthenware



COFFEE SET

DESIGNED BY CHAS. J. NOKE
EXECUTED BY DOULTON & CO., LTD., BURSLEM



TEAPOT, FLOWER BOWL, AND JUG

DESIGNED BY CHAS. J. NOKE AND A. EATON
EXECUTED BY DOULTON & CO., LTD., BURSLEM

with drawn thread-work and a strip of green at either end, is embroidered with a pattern of water-ranunculus in yellow on green linen *appliqué* leaves.

The four embroideries reproduced in colours consist of a pole screen (p. 209) embroidered with Shirley poppies on white satin; a table square (p. 211) with drawn thread work and *appliqué*; and two cushions, one (p. 211) with mauve pink roses embroidered at the corners, the other (p. 209) with white roses in chain-stitch, the leaves in green linen *appliqué*.

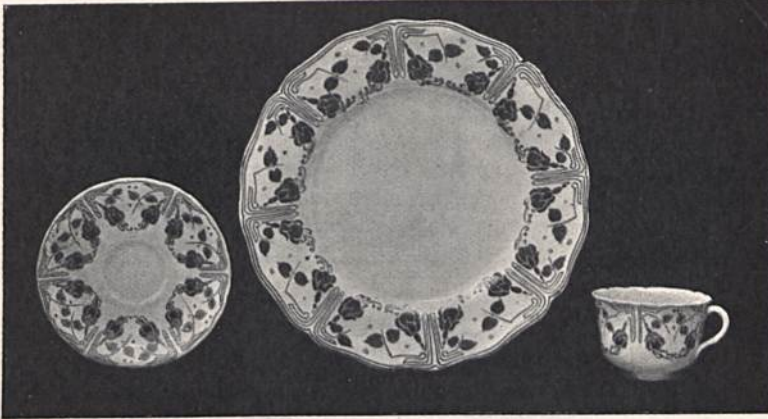
Three table-covers follow in conclusion; the first (p. 215) of grey linen with silk *appliqué* convolvuluses at the corners, the prevailing colours being pale grey-greens and mauves, the border composed of lettering in mauve. Another cloth (p. 206) is of pale green linen with a grey edging. The design is founded on snowdrop plants with their bulbs, those at the four corners being backed with lozenge-

shaped patches of mauve *appliqué*. The last example (p. 215) is of blue linen with a green edge. The embroidery consists of a border of roses applied in mauve with green leaves, also applied, all the ornament being outlined in silk needlework.

PORCELAIN AND EARTHENWARE.

In the department of ceramics, tile-work, as partaking of the nature of a structural fixture, naturally claims precedence of small and movable vessels and other articles. And although in this country we are more familiar with the use of tiles for floors, walls and fireplace surrounds and hearths, there are other situations in which tiles may be employed with advantage; such as, for instance, by way of skirtings or for facing the risers of stairs. Both these plans are of real practical utility from the point of view of hygiene, offering, as they do, peculiar facilities for scrubbing and drying the

Porcelain and Earthenware



DINNER AND TEA SERVICE

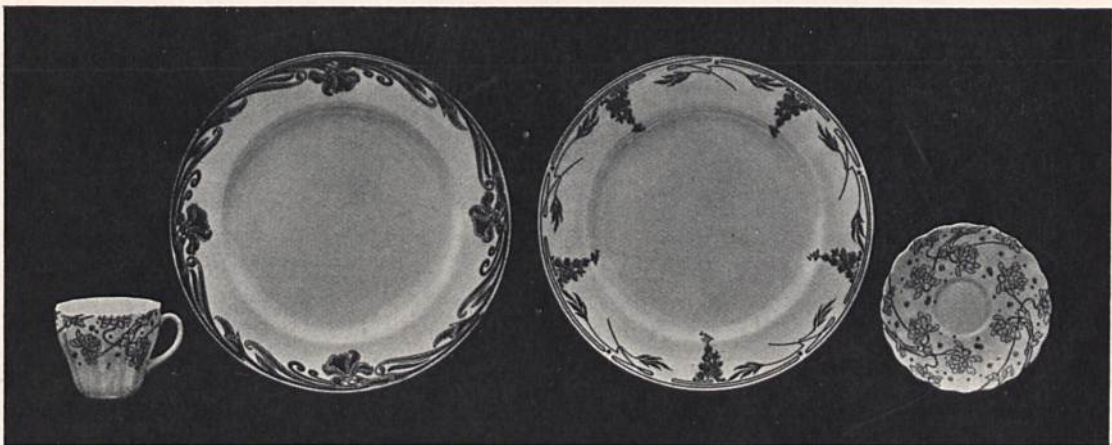
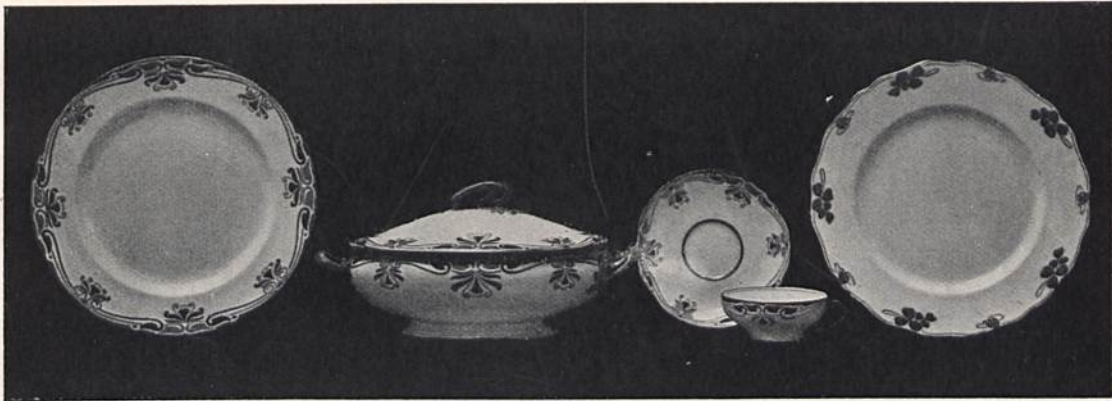
DESIGNED BY ROBERT ALLEN
EXECUTED BY DOULTON & CO., LTD., BURSLEM

find favour for front staircases; but for back staircases and similar positions, where there is much dirt and traffic, it is simply invaluable.

Painted tiles are apt to be too pretentious, an error which manifests itself in pictorial effects. The very divisions, however, incidental to tile-work render such compositions, which necessarily spread over an area made up of separate tiles, unsuitable to this medium. Whereas the charm of the best

edges of floors and steps. Moreover, when used in stairs, tiles form a sufficient decoration in themselves to allow of one dispensing with a stair carpet. This practice is not, of course, likely to

tile-work is its excessive simplicity, the broadest and most magnificent results being produced by masterly spacing, arrangement and repetition of very simple units, confined, for the most part, within



DINNER AND TEA SERVICES

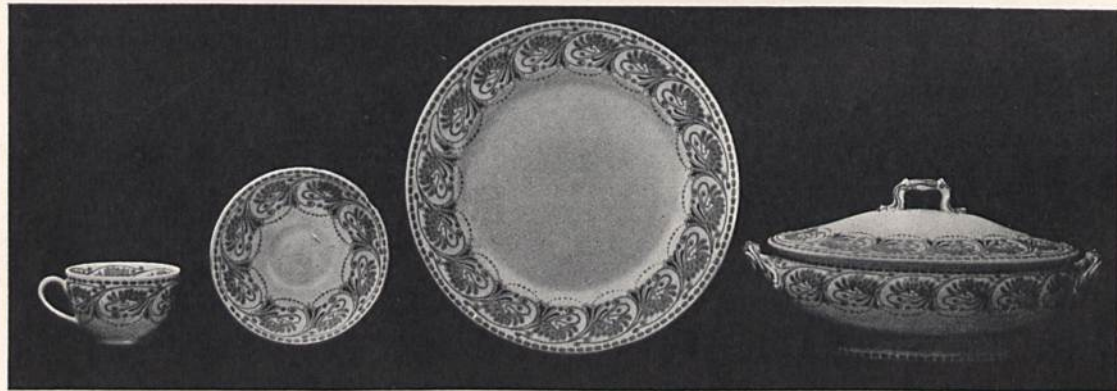
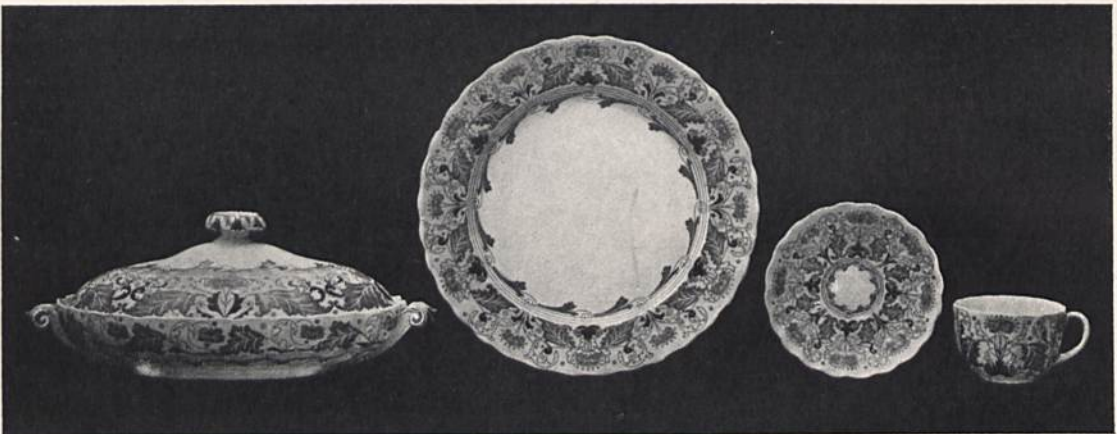
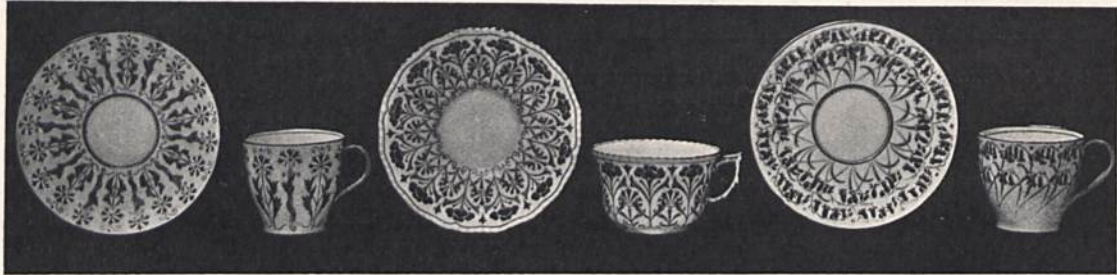
DESIGNED BY ROBERT ALLEN
EXECUTED BY DOULTON & CO., LTD., BURSLEM

Porcelain and Earthenware



TEA SERVICES

DESIGNED BY HARRY NIXON
EXECUTED BY DOULTON & CO., LTD., BURSLEM



DINNER AND TEA SERVICES

DESIGNED BY ROBERT ALLEN
EXECUTED BY DOULTON & CO., LTD., BURSLEM

Porcelain and Earthenware



TOILET JUG

DESIGNED BY C. J. NOKE & E. RABY
EXECUTED BY DOULTON & CO.,
LTD., BURSLEM

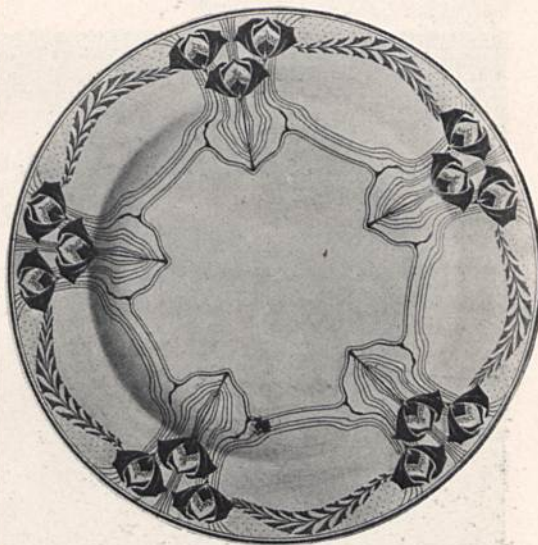
the limit of the single tile, rather than by elaboration of pictorial themes.

Wherever figures, or in fact almost any sort of forms other than geometrical, are admitted, they should be translated into broad masses of flat colouring, with as little shading as may be; for the impression of rounded relief is one which a flat surface, like that of glazed tiles, ought on no

account to convey. All that is necessary for purposes of definition can be fulfilled by a dark outline.

Every lover of Mr. Walter Crane's decorative work will recognise the artist's marked personality in the series of six tiles (p. 226) with fanciful female figures and floral emblems, under the name of "Flora's Train."

A tile panel (p. 228) entitled "Lady Queen Anne," designed by Miss M. E. Thompson for Messrs. Doulton & Co., of Lambeth, is a conventional representation of a woman seated on a



DINNER PLATE

DESIGNED BY J. W. WADSWORTH
EXECUTED BY MINTONS, LTD.



DESSERT PLATE

DESIGNED BY J. W. WADSWORTH
EXECUTED BY MINTONS, LTD.

branch overhanging a pool, on which a swan is seen swimming amid water-lilies. Another composition by the same artist depicts "Little Red Riding Hood" (p. 232); and then follow four panels representing nursery rhymes, viz., one by the last-named designer (p. 231), and three (pp. 231 and 232) by Mr. W. Rowe, all executed by Messrs. Doulton.

A set of nine square tiles, expressly designed for the present work by Miss Jessie King (p. 229), the subject being the nursery rhyme of "Ride a Cock Horse," presents an entirely fresh version of this favourite theme. The drawing is in the artist's usual dainty manner, while the colouring is a tender harmony of the palest blues, greens and mauve.

The remaining tiles are of less ambitious character. They comprise two designs (both on p. 227) of birds, fruits and foliage, moulded in

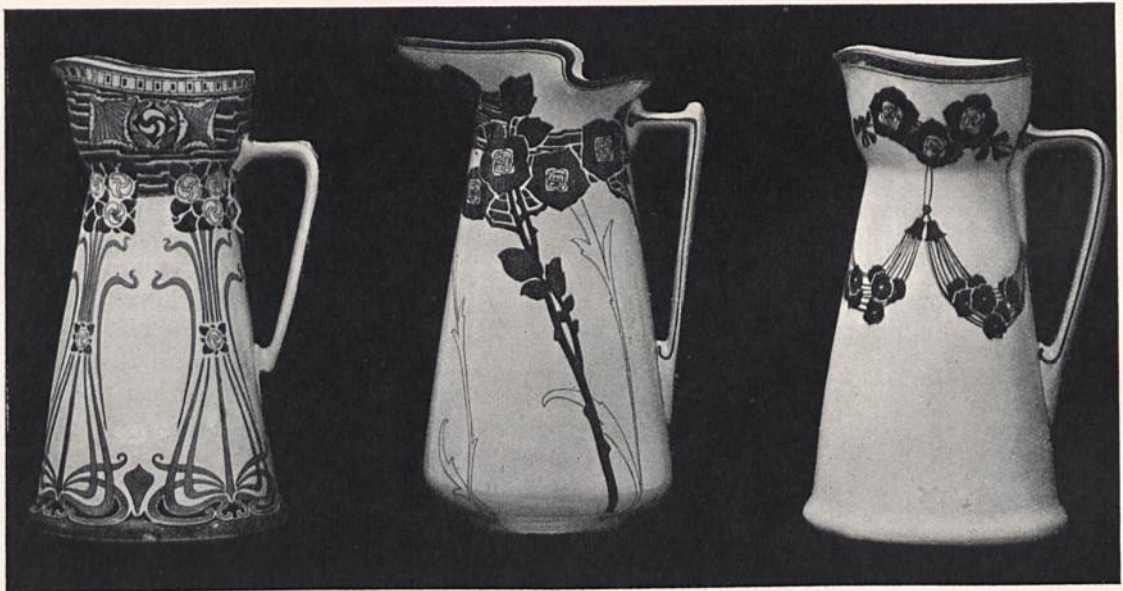
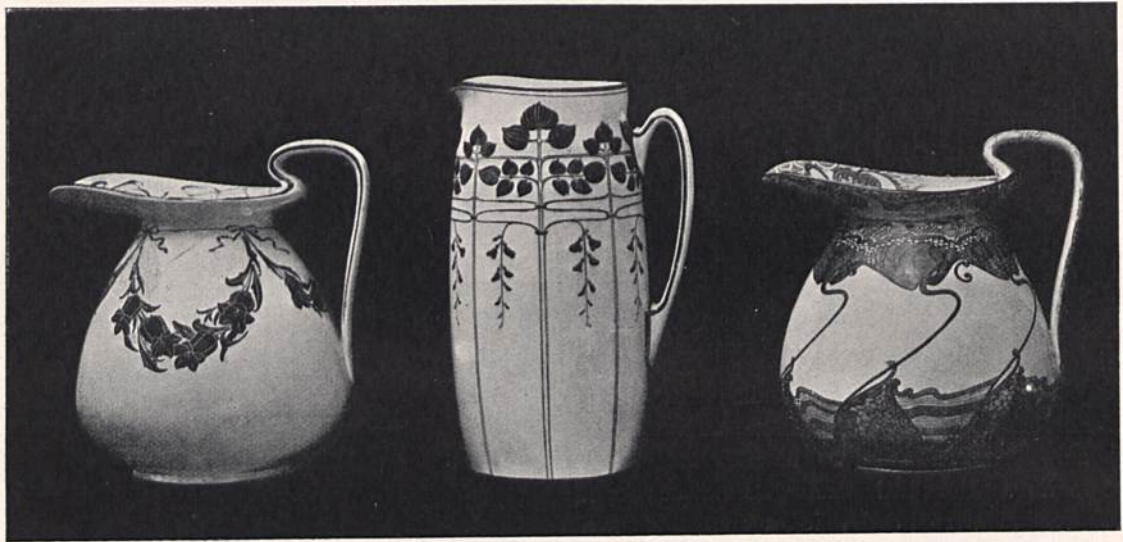
Porcelain and Earthenware

very low relief from the designs of Mr. C. F. A. Voysey; one of them being a reversing pattern based upon the net principle.

Another design, by Mr. John Chambers (p. 227), in the form of upright slabs, suitable for fireplace surrounds, is based on the peacock-feather. Of the three remaining specimens, all floral designs, one (p. 233) is by the last-named artist, while two (p. 226), the "Feather Leaf" and the "Iris" respectively, are by Mr. Lewis F. Day.

With regard to stone-ware and other kinds of crockery for breakfast, dinner and tea services, the common fault is to be over-charged with ornament

—very often with detail which cannot be called ornament at all. The veraciously depicted spray of natural flowers, however often it be repeated or spaced at set intervals over the ceramic surface, remains a botanical study still. Its form must be conventionalised and translated into the language of ornament before it is fit for applied decoration. Again, all such stale and hackneyed devices as painted representations of fluttering ribbons to suspend artificial festoons, true-lovers' knots, and imitations of basket-work, whether modelled or painted, ought to be rejected. What should be is of the nature of a border round the edge, as in



TOILET JUGS

DESIGNED BY C. J. NOKE, A. EATON & W. HODKINSON
EXECUTED BY DOULTON & CO., LTD., BURSLEM



TOILET WARE DESIGNED BY LÉON V. SOLON AND J. W. IWADSWORTH
EXECUTED BY MINTONS LTD., FOR WARING & GILLOW, LTD., MANCHESTER.





TOILET WARE DESIGNED AND
EXECUTED BY MINTONS, LTD.

Porcelain and Earthenware



TOILET WARE



DESIGNED BY J. W. WADSWORTH
EXECUTED BY MINTONS, LTD.



TILES

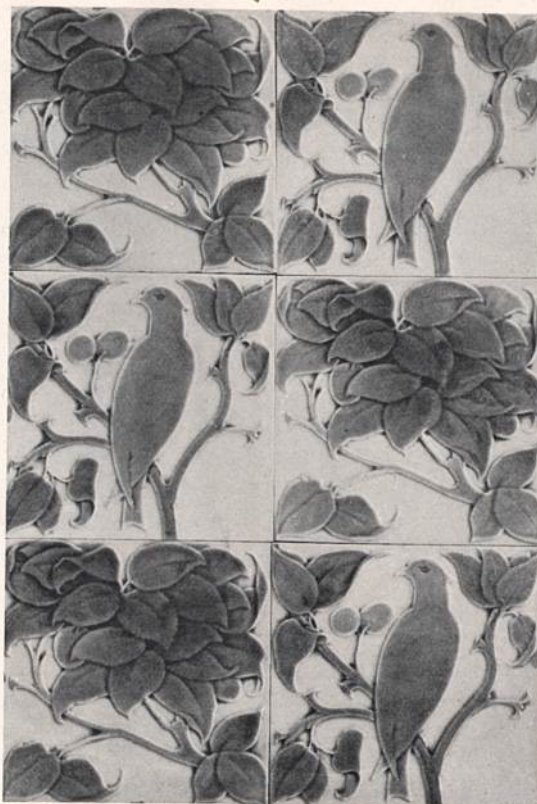


DESIGNED BY LEWIS F. DAY & WALTER CRANE
EXECUTED BY PILKINGTON'S TILE & POTTERY CO., LTD.





THE "PEACOCK FEATHER"
DESIGNED BY J. CHAMBERS



THE "BIRD AND CHERRY TREE"
DESIGNED BY C. F. A. VOYSEY



THE "BIRD AND VINE"
DESIGNED BY C. F. A. VOYSEY

TILES EXECUTED BY PILKINGTON'S
TILE AND POTTERY CO., LTD.

Porcelain and Earthenware



PLAQUES DESIGNED BY V. TH. FISHER & M. LIISBERG
EXECUTED BY THE ROYAL COPENHAGEN
PORCELAIN CO., LONDON

the case of Mr. Robert Allen's "Fuchsia" (p. 219); or of plain geometrical ribs, as in the case of Mr. Charles Noke's coffee set (p. 218), rather than an ornament that covers the whole surface. Anyhow, a decoration ought not to be an isolated spot in the middle of a plate, for it is a far from agreeable sensation to have to pick one's food from off the middle of a pattern.

Purists object to printed, that is transferred, patterns on crockery, but at any rate the limitations of printing are so far salutary that the designer of this kind of ornament is less likely to be guilty of excesses than is he who practises the comparatively unfettered method, hand-painting.

For dessert plates, as befits their purpose, a greater degree of enrichment than in the case of other plates, may not be out of place. The dessert plate based by Mr. Wadsworth upon the peacock feather (p. 221) is a case in point. The dinner plate (p. 221) by the same designer is a specimen of colour-printing under the glaze.

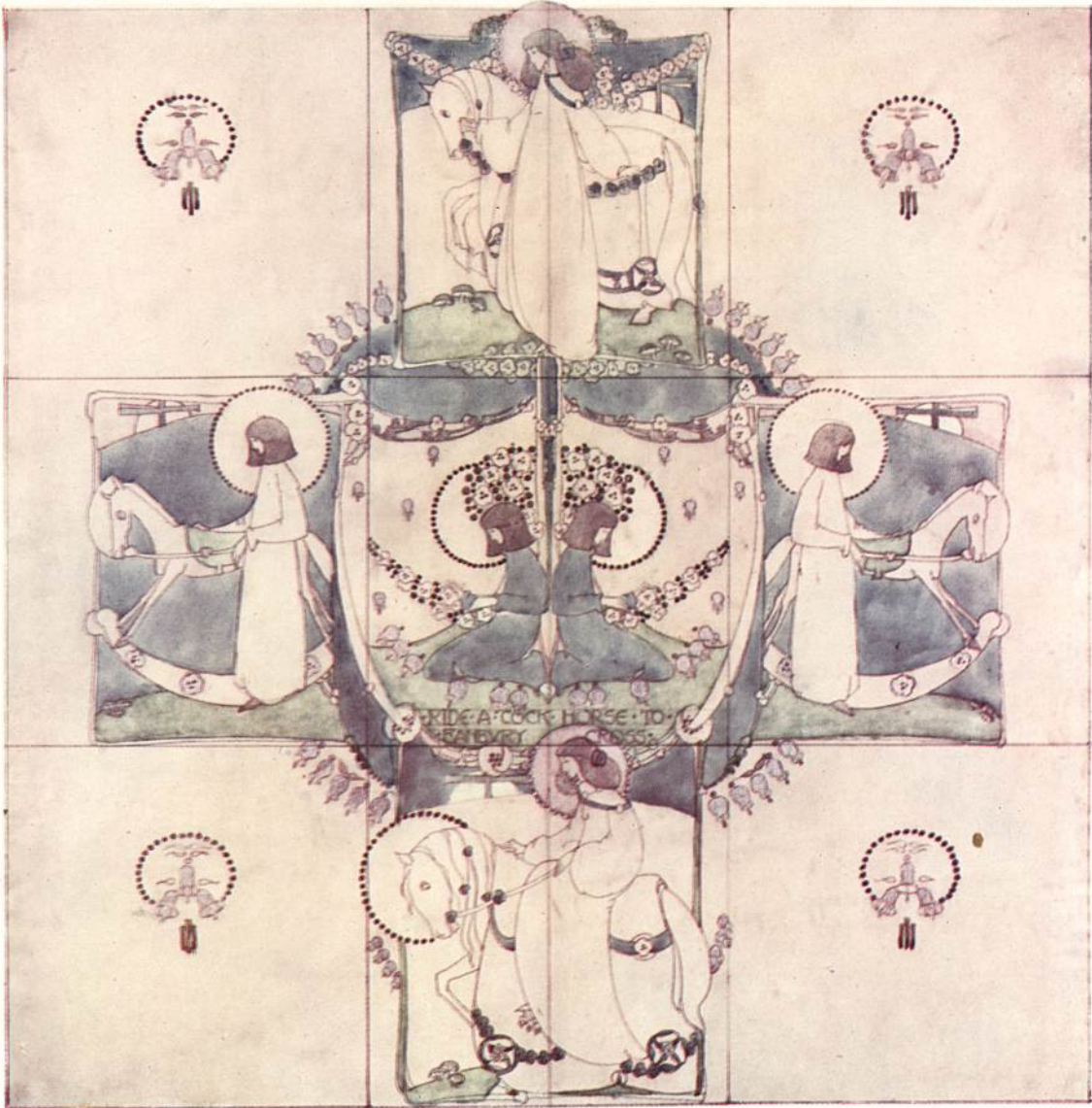
Decorative pottery and porcelain in the form of vases and plaques, being intended to fulfil an ornamental, as distinct from a merely utilitarian, purpose, admit quite legitimately of a much wider range of fancy in form and design than is suitable in the case of table ware.

Mr. Robert Allen's vase in blue monochrome (p. 234) is notable as an attempt to convert the somewhat intractable form of the fuchsia into the



TILE PANEL IN UNDERGLAZE FAÏENCE
"LADY QUEEN ANNE"

DESIGNED BY M. E. THOMPSON
EXECUTED BY DOULTON & CO.,
LTD., LAMBETH



DESIGN FOR NURSERY TILES BY JESSIE M. KING.





DESIGNED BY W. ROWE



DESIGNED BY M. E. THOMPSON



DESIGNED BY W. ROWE

TILE PANELS IN UNDERGLAZE FAÏENCE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

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DESIGNED BY M. E. THOMPSON



DESIGNED BY W. ROWE

TILE PANELS IN UNDERGLAZE FAÏENCE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

Porcelain and Earthenware



THE "NORSE SCROLL" TILES

DESIGNED BY J. CHAMBERS
EXECUTED BY PILKINGTON'S
TILE & POTTERY CO., LTD.

plaques (both on p. 228) exhibit landscape subjects with a considerable amount of realism, a porcelain vase (p. 235) with black hooded crows being inspired by similar ideals. A more advanced convention appears in the two faïence vases (both on p. 235), the one with birds and branches by Mr. Joachim Petersen; the other with rose-sprays

lines of ornamental design. Five more vases executed by Messrs. Doulton & Co., of Burslem (p. 234), show various renderings of abstract and vegetable forms, of which the example seen in the middle of the group is interesting for its original treatment of pine cones and needles.

and heraldic lions, mainly painted in outline, from the design of Mr. Stott Möller.

Of modelled salt-glazed stoneware Messrs. Doulton, of Lambeth, contribute four vases (opposite), designed by Mr. F. C. Pope; while another four (opposite) in underglaze faïence, designed by Miss Thompson and Miss Baigent, illustrate the greater capacities of this medium as compared with those of salt-glaze, with its limited colour-palette. The latter method, however, if not suitable for delicate figure-subjects, can boast the counter-attractions of a freer and more virile treatment, combined with splendid accidental effects and colour gradations.



VASES IN UNDERGLAZE FAÏENCE

DESIGNED BY M. E. THOMPSON &
A. E. M. BAIGENT
EXECUTED BY DOULTON & CO., LAMBETH

The three vases by Messrs. Pilkington (all on p. 236) are evidently adaptations, even to the wooden stands, of Chinese models.



VASES IN SALT-GLAZE STONEWARE

DESIGNED BY F. C. POPE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

The Royal Copenhagen Porcelain Co. produces work of peculiar distinctiveness. The two porcelain

Porcelain and Earthenware

Lastly, in the way of bedroom crockery ware, though beauty of form and colour are highly important, practicability is the first and foremost condition. Some jugs, for instance, are charmingly picturesque objects to look at, but they fail in the essential requirement of a jug because, when tilted up, they cannot pour without spilling the water and letting it run down all over where it should not. Intending purchasers would do well, therefore, not to be led away by quaint shapes and artistic colouring, but to ask to test every jug with water first before deciding to buy. Again, some basins are made in a sort of rude earthenware which may be artistic in appearance, but which is so coarse and lumpy inside as positively to hurt one's hands when washing. Another fault of certain

earthenware jugs and basins is that, through the excessive irregularity of the surface glaze, they are quite porous, and will not hold water, but let it percolate through and trickle down, wetting the surface of the spot where they stand. All of these defects are radical, and such that outward attractiveness, appealing to the eye, is ill able to compensate.

Whereas the form of basins is, of necessity, more or less fixed, the possibilities of variety in the shape and decoration of toilet jugs is greater, as the seven examples of Messrs. Doulton's ware (pp. 221 and 222) well illustrate.

Other instances of jugs, with basins to match, are shown from among those of Messrs. Mintons (pp. 225 and 226), the designs in every case being produced by means of raised

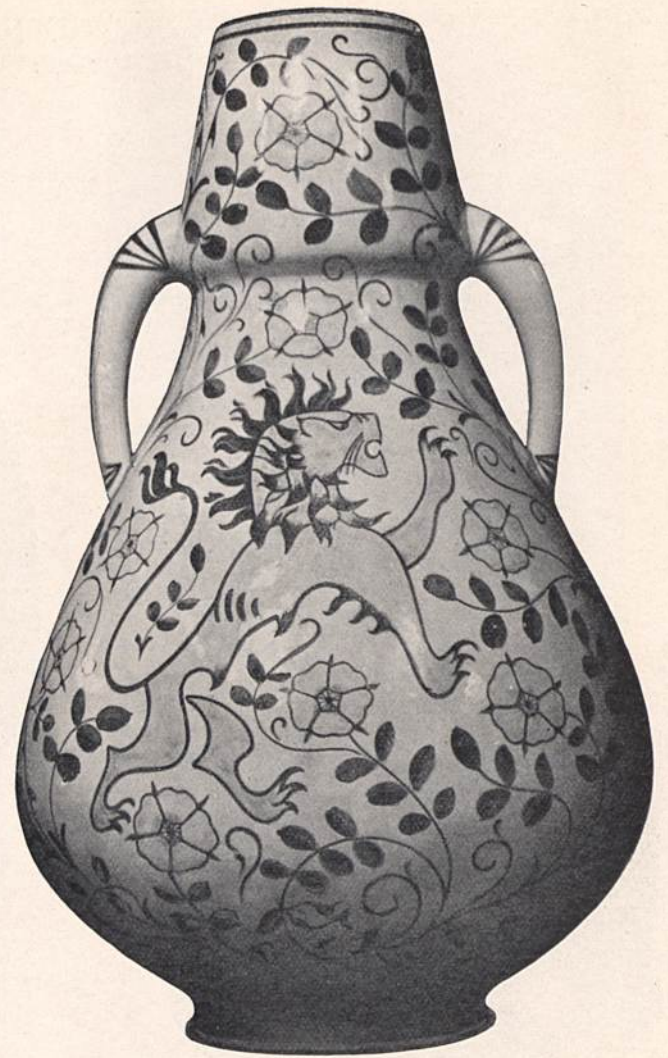


VASE DESIGNED BY ROBERT ALLEN
EXECUTED BY DOULTON & CO.,
LTD., BURSLEM

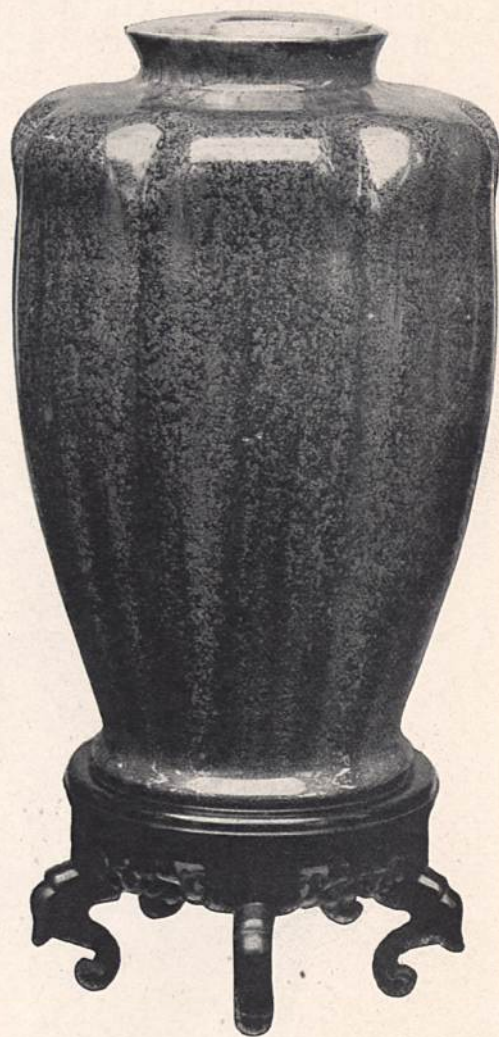


VASES

DESIGNED BY C. J. NOKE, A. EATON AND W. HODKINSON
EXECUTED BY DOULTON & CO., LTD., BURSLEM



VASES DESIGNED BY J. PETERSEN, M. LIISBERG AND STOTT MÖLLER
EXECUTED BY THE ROYAL COPENHAGEN PORCELAIN COMPANY, LONDON



VASES DESIGNED AND EXECUTED BY
PILKINGTON'S TILE & POTTERY CO., LTD.

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Metal and Glass Tableware



SILVER TEA AND COFFEE SERVICE

DESIGNED AND EXECUTED BY
LIBERTY & CO., LTD.

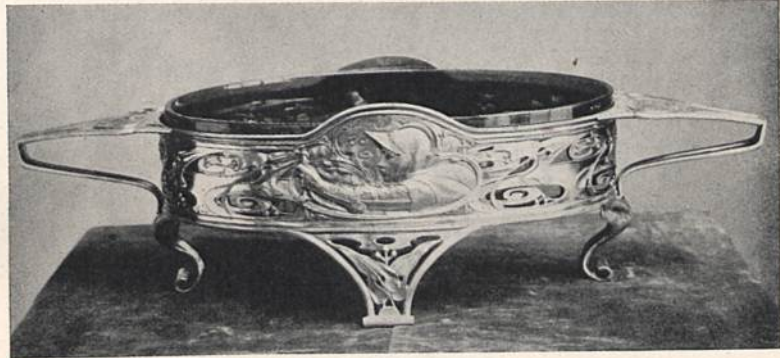
Viennese models, the middle example of the three being remarkable for its quaintness of line and bold masses of ornament.

METAL AND GLASS TABLEWARE.

In silver plate and other metal ware for table use, though there be many degrees of excellence in design and treatment, really nothing can be said in favour of the common practice of stamping sheet-metal by means of dies into the pierced and embossed

outlines filled with coloured glazes.

Again, three different types of form in jugs, also accompanied by basins *en suite*, are reproduced (p. 223) from the designs of Messrs. Léon Solon and Wadsworth. As the name "Secessionist" indicates, the design of these is obviously inspired by certain



SILVER FRUIT AND FLOWER DISH

DESIGNED AND EXECUTED BY
G. L. CONNELL



SILVER AND ENAMEL BOWL

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

forms of bonbon dishes, and innumerable similar trifles which always figure in displays of wedding presents. Silver for the table ought to be of good design and genuine hand-workmanship, else it becomes a mere vulgar parade of so much hall-marked, sterling metal, that were far better replaced by the plain and straightforward utensils like those that are scornfully relegated to the kitchen. But they, at least, have the merit of being serviceable and good after their kind, making no pretence to be other than, nor superior to, that which they actually are.

Among the faults frequently to be met with in silver work is over-

Metal and Glass Tableware

burnishing of the surface, a mistake because it tends to destroy much of the natural beauty proper to the metal. However, the device, affected by some up-to-date silver workers, of hammering the whole surface with coarse mallet marks, is the opposite extreme, and just as objectionable as the other. Much may be done in the way of colour contrast and



SILVER COFFEE SERVICE WITH
MOTHER-OF-PEARL HANDLES

DESIGNED AND EXECUTED
BY G. L. CONNELL



SILVER-MOUNTED DISH AND SPOON

DESIGNED BY C. NAPIER-CLAVERING
EXECUTED BY THE BIRMINGHAM
GUILD OF HANDICRAFT, LTD.

enrichment, by setting with stones — cabochons for choice — or pearl blisters; or, again, by enamelling, an art which, happily, is being brought into greater prominence year by year.

Of the examples of tea and coffee services here represented, none call for special remark, save that the handles in Mr. A. E. Jones' tea-set (p. 242) are treated in a novel way,

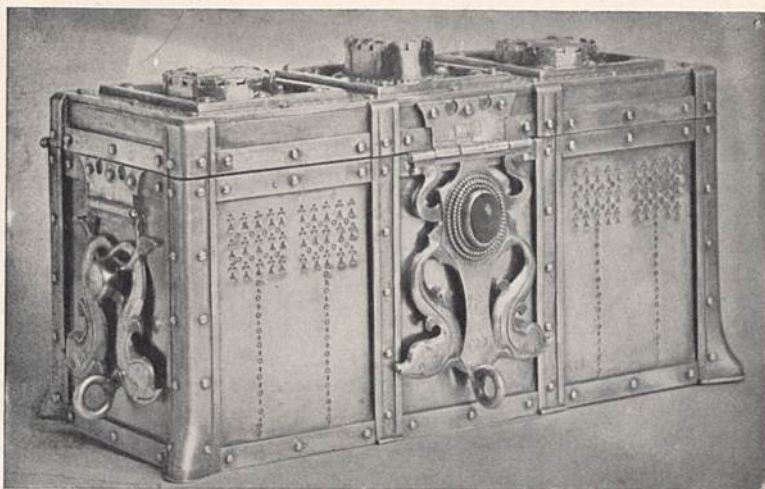


SILVER TEA AND COFFEE SERVICE

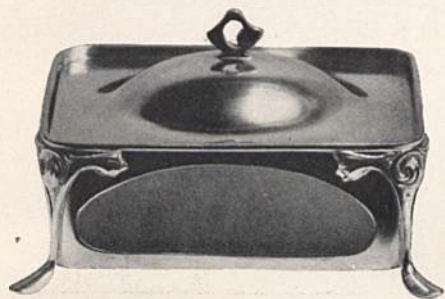
DESIGNED BY A. S. DIXON
EXECUTED BY THE BIRMINGHAM GUILD OF HANDICRAFT, LTD.

Metal and Glass Tableware

being, like hooks, joined at one end only to the vessel, instead of being in the ordinary form of bows, attached at either end. Much is made of the handle to the hot-water jug by Mr. Connell (p. 240). The grip part of the same designer's kettle (p. 241) is of mother-of-pearl, a welcome variety, giving a lighter effect than the ebony handles commonly used for this purpose. Mr. Hadaway's spoon (p. 243) should be commended as having, after the olden manner, a round bowl, a much more picturesque form than the pointed oval of stereotyped usage.

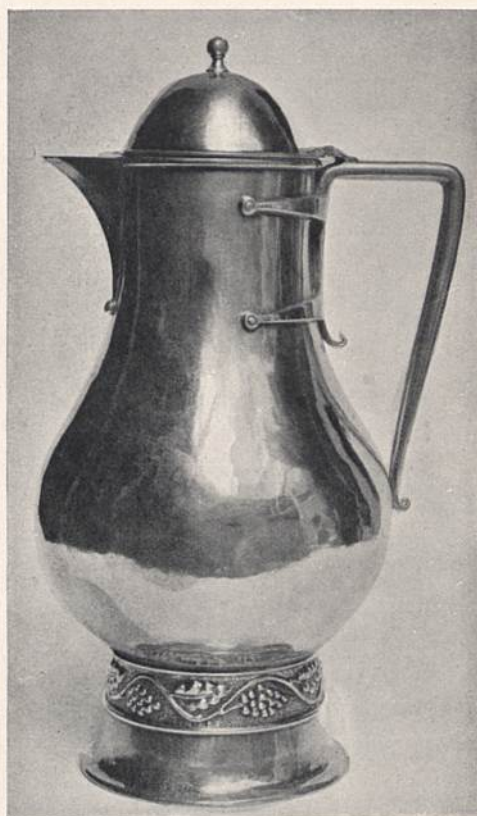


SILVER AND ENAMEL CASKET DESIGNED AND EXECUTED BY W. S. HADAWAY



PEWTER SARDINE DISH
DESIGNED AND EXECUTED
BY G. L. CONNELL

Two silver bowls, by Messrs. Liberty (pp. 237 and 240), one of them ornamented with enamel; and another, for fruit or flowers, by Mr. Connell (p. 237), pro-



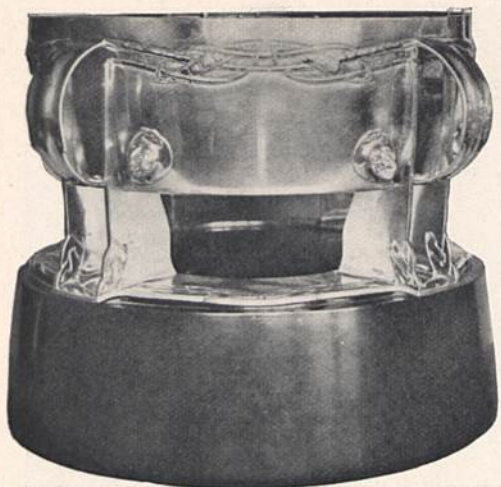
BEATEN SILVER FLAGON
DESIGNED BY A. S. DIXON
EXECUTED BY THE BIRMINGHAM
GUILD OF HANDICRAFT, LTD.



BEATEN COPPER PLAQUE DESIGNED AND EXECUTED BY THE
KESWICK SCHOOL OF INDUSTRIAL ARTS

vide welcome substitutes, in the way of centre-pieces, for the *épergne* of former days, now, fortunately, becoming a thing of the past. The silver flagon (above), by the Birmingham Guild of Handicraft, is a vessel of satisfactory

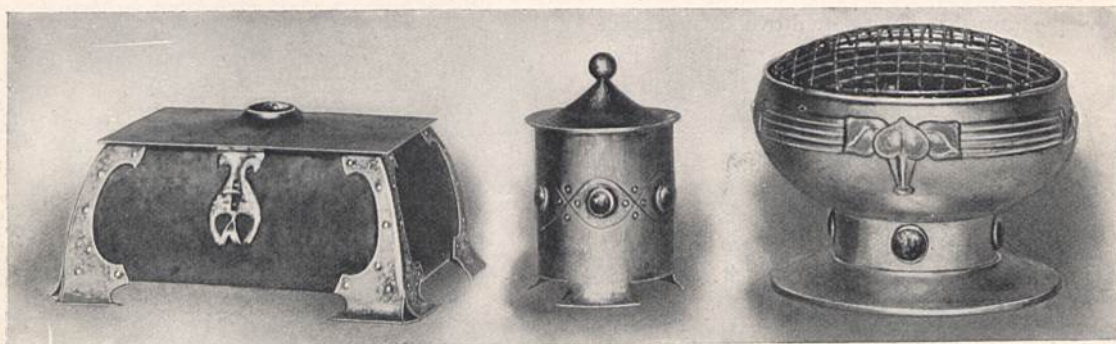
Metal and Glass Tableware



SILVER BOWL AND PLINTH
DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



SILVER HOT-WATER JUG
DESIGNED AND EXECUTED BY G. L. CONNELL



SILVER AND COPPER CASKET,
SILVER TEA CADDY AND BOWL

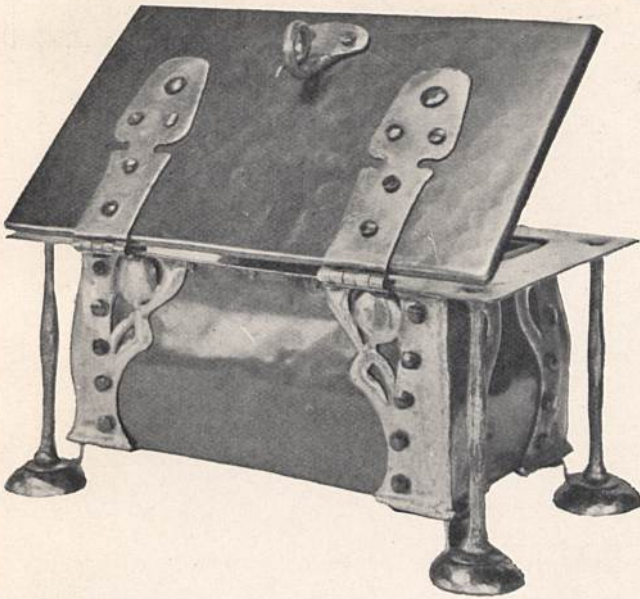
DESIGNED AND EXECUTED BY A. E. JONES



COPPER WARE

DESIGNED AND EXECUTED BY THE
KESWICK SCHOOL OF INDUSTRIAL ARTS

Metal and Glass Tableware



BEATEN COPPER AND STEEL CIGAR BOX
DESIGNED AND EXECUTED BY N. & E. SPITTLE



SILVER AND COPPER LOVING-CUP
DESIGNED AND EXECUTED BY G. L. CONNELL

proportions, set off by the band of vine ornament, in relief, above the foot. Mr. Connell's loving-cup (above), in silver and copper, makes another handsome ornament for a table-centre or a side-board. The preserve dish of glass, silver-mounted, with a silver spoon (p. 238), by Mr. C. Napier Clavering, is a novel feature, and such that shows admirable reserve in its strong simplicity of line.

Of *repoussé* brass and copper plaques, two, with representations of ships, by the Keswick School of Industrial Arts (p. 239), and by the

Guild of Handicraft, respectively (p. 244), together with three more (all on p. 244), by the last-named association, are suitable for the decoration of sideboards, or on a hall-table as trays for callers' cards.

In respect of table glass the public have been too long misled by having presented before their eyes the false ideal of colourless crystal glass, so called, as opposed to true and unemasculated glass. It cannot be too emphatically insisted upon that glass, as such, has its own peculiar qualities and excellencies, to wit, its faint tinge of greenish colour, like sea water; its flecks and air bubbles, and accidental irregularities. Instead of being ashamed of these, and trying to get rid of them, the glass maker ought to value them and aim at preserving them as the special and inherent properties of his material.

Again, glass always ought to be blown. It may be embellished in certain rare instances by engraving, but it is almost invariably ruined by cutting, the latter process being far more appropriate to crystal than to glass. There is nothing odd nor eccentric nor "high art" in glass being blown.



SILVER KETTLE WITH MOTHER-OF-PEARL HANDLE
DESIGNED AND EXECUTED BY G. L. CONNELL



SILVER TEA SERVICE

DESIGNED AND EXECUTED
BY A. E. JONES



PEWTER TANKARD
DESIGNED AND EXECUTED
BY G. L. CONNELL



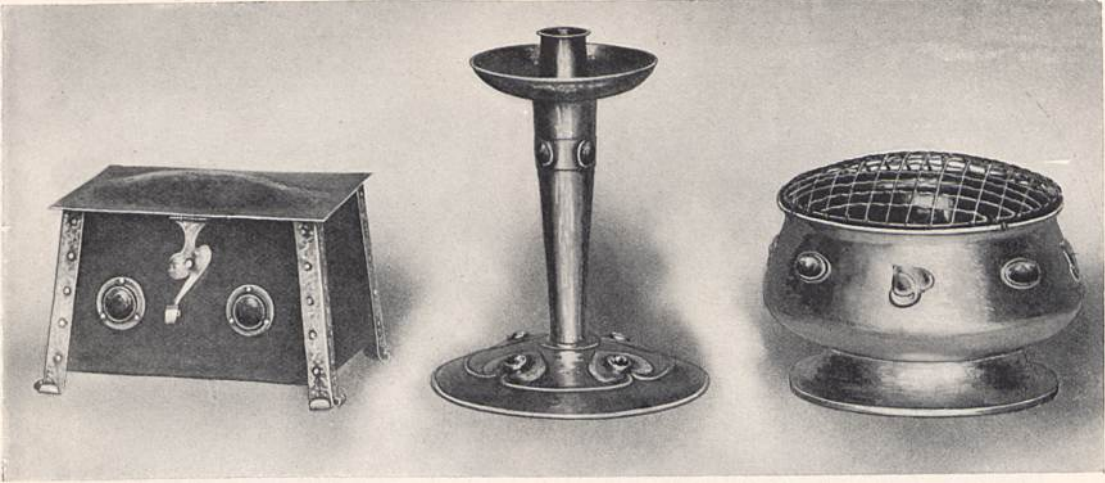
PEWTER BUTTER DISH
DESIGNED AND EXECUTED
BY G. L. CONNELL



SILVER TEA SERVICE

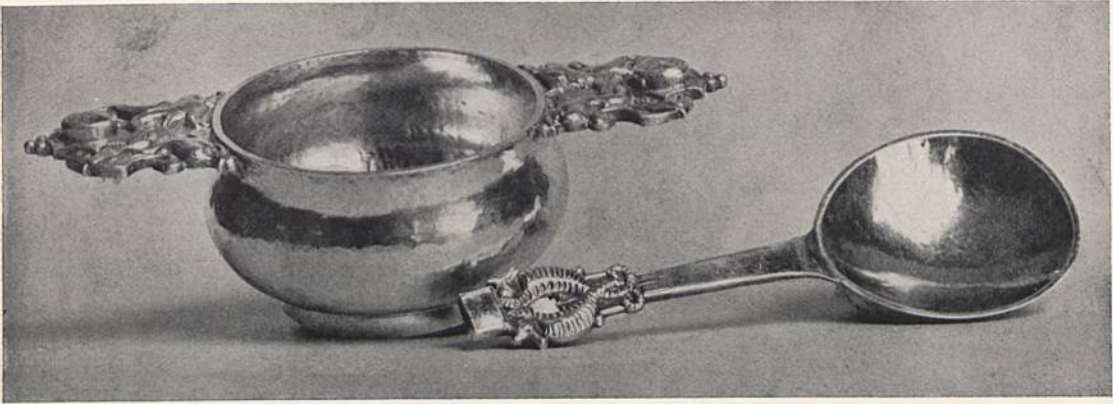
DESIGNED AND EXECUTED
BY A. E. JONES

Metal and Glass Tableware



SILVER AND COPPER CASKET, SILVER
CANDLESTICK AND BOWL

DESIGNED AND EXECUTED BY A. E. JONES



SILVER AND ENAMEL DISH AND SPOON

DESIGNED AND EXECUTED BY W. S. HADAWAY



BEATEN SILVER FRUIT BOWL AND
FLOWER VASES

DESIGNED AND EXECUTED BY THE
GOLDSMITHS' AND SILVERSMITHS' CO., LTD.

Metal and Glass Tableware



BEATEN COPPER AND BRASS
PLAQUES DESIGNED AND
EXECUTED BY THE GUILD
OF HANDICRAFT, LTD.

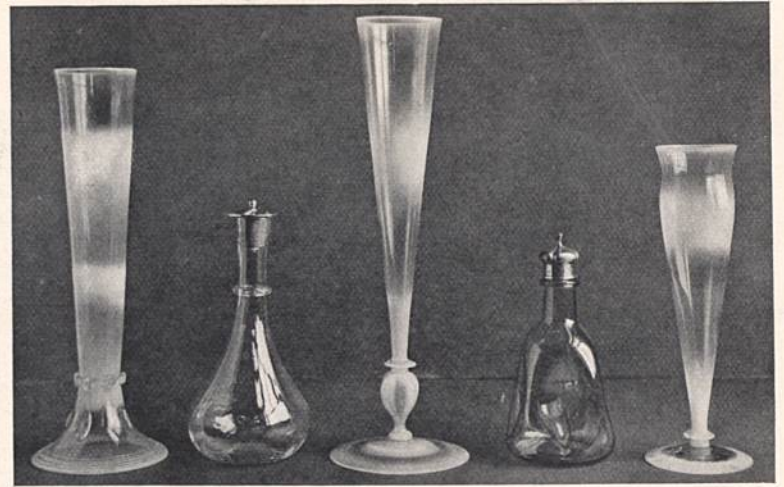


TABLE GLASS DESIGNED AND EXECUTED
BY JAMES POWELL & SONS

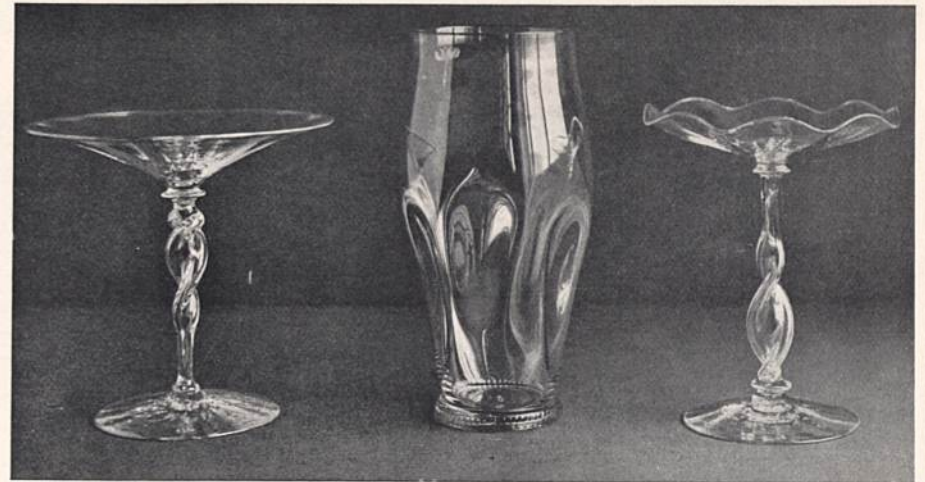
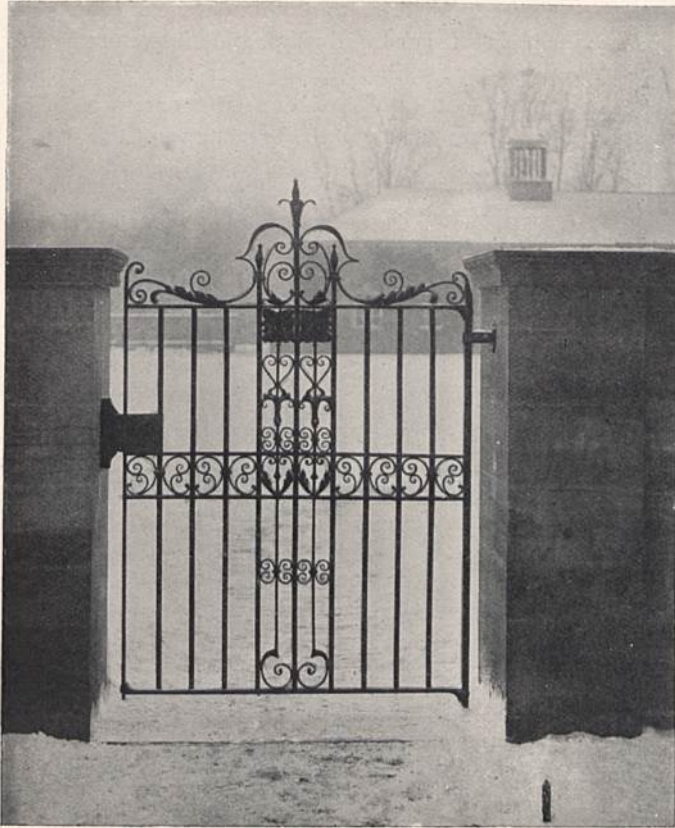


TABLE GLASS DESIGNED AND EXECUTED
BY JAMES POWELL & SONS

Garden Furniture



IRON GATE

DESIGNED BY A. HAROLD SMITH
EXECUTED BY LIONEL TEALE & CO

It is just the normal type of glass. On the contrary, cut glass it is which is an anomaly and a perversion. Until these plain facts are recognised and acted

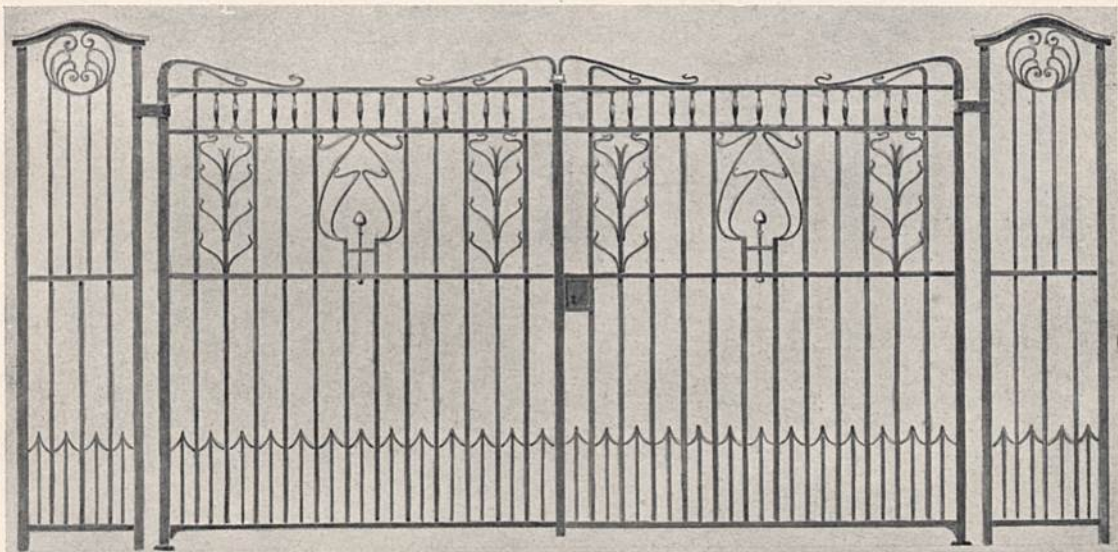
the character and design of the garden-gate is, in great measure, the index of the sort of garden one may expect to find within.

upon, table glass can never be satisfactory. And it is because Messrs. Powell & Sons, of Whitefriars, alone among English glass makers, seem to have realised the facts and to be actuated by the true principles of glass manufacture, that their work is deservedly far ahead of any others in this department. The eight accompanying illustrations of Messrs. Powell's glass, embracing, as they do, examples of table glass of all kinds, from drinking glasses and decanters to jugs and sweet dishes, as well as flower vases, should suffice to demonstrate the admirable variety and tastefulness of their design.

GARDEN FURNITURE.

Although the subject of garden furniture might seem alien to a work on the fitting and ornamentation of the house, yet, the ever-growing interest in garden work of all kinds, and more especially the revival and development of the formal garden, seems sufficiently to warrant the inclusion of a section devoted to this branch of decoration.

Now, it has been well said that



WROUGHT IRON GATES

DESIGNED BY E. S. ELGOOD
EXECUTED BY ELGOOD & BROWN

Garden Furniture



OAK DOOR

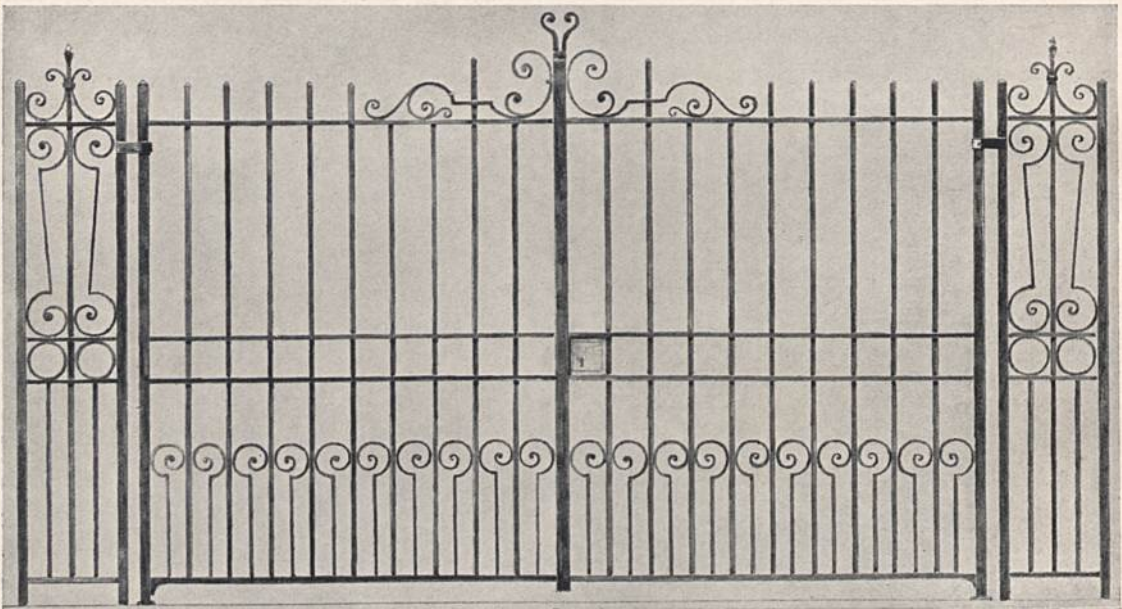
DESIGNED BY THOS. H. MAWSON,
HON. A.R.I.B.A.

To gates, then, first of all should attention be directed.

Although wooden gates have a more homely

character, there is no doubt that metal gates have an air of greater dignity and importance, and that they are, in fact, altogether more appropriate adjuncts to walls of dressed stone, with high gate-pieces surmounted by stone vases or armorial devices. The wicket-gate (p. 247) and two pairs of gates for carriage entrances (both on p. 249), executed for Viscount Downe at Wykeham Hall, Yorks, were designed by Mr. A. Harold Smith on the lines of eighteenth-century work. The whole is in forged iron, with the exception of the foliage details, which, on account of the proximity of the sea, it was thought advisable to carry out in copper, as being more proof than iron against the action of the salt in the atmosphere. Of the two pairs of wrought-iron gates, designed by Mr. E. S. Elgood, one (below) is, again, based on eighteenth-century models, while the other (p. 247) has a more decidedly modern appearance.

Wooden gates, being of a more unpretending nature than iron, are suitable for placing in walls of rough stone, as shown, for instance, in the view of Mr. Mawson's work (p. 250), or in brick walls or wooden palisades and fences. The hollowed and barred curve in the upper part of these gates is designed to allow a glimpse of the country beyond to be obtained from within. When, however, the object is to ensure the utmost amount of privacy, solid doors or gates, being either in a substantial framing, as in the case of Mr. Mawson's oak door (opposite), or between wooden posts, as in the same

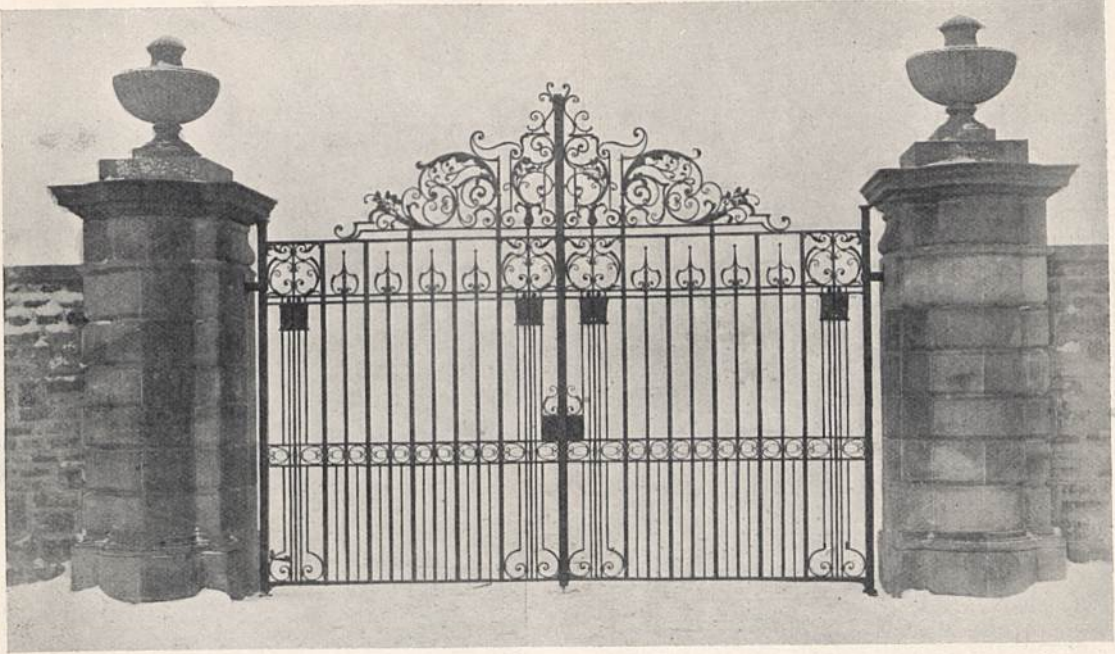


WROUGHT IRON GATES

DESIGNED BY E. S. ELGOOD
EXECUTED BY ELGOOD & BROWN

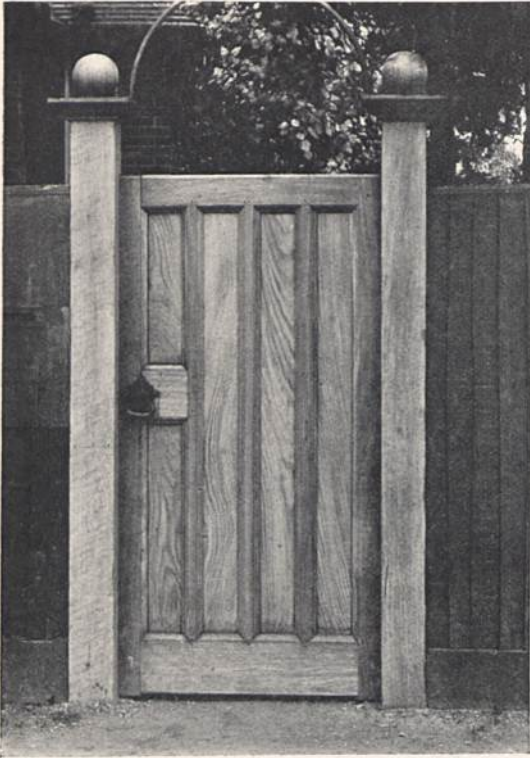


Garden Furniture



GATES DESIGNED BY A. HAROLD SMITH
EXECUTED BY LIONEL TEALE & CO.

Garden Furniture



OAK DOOR
DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.



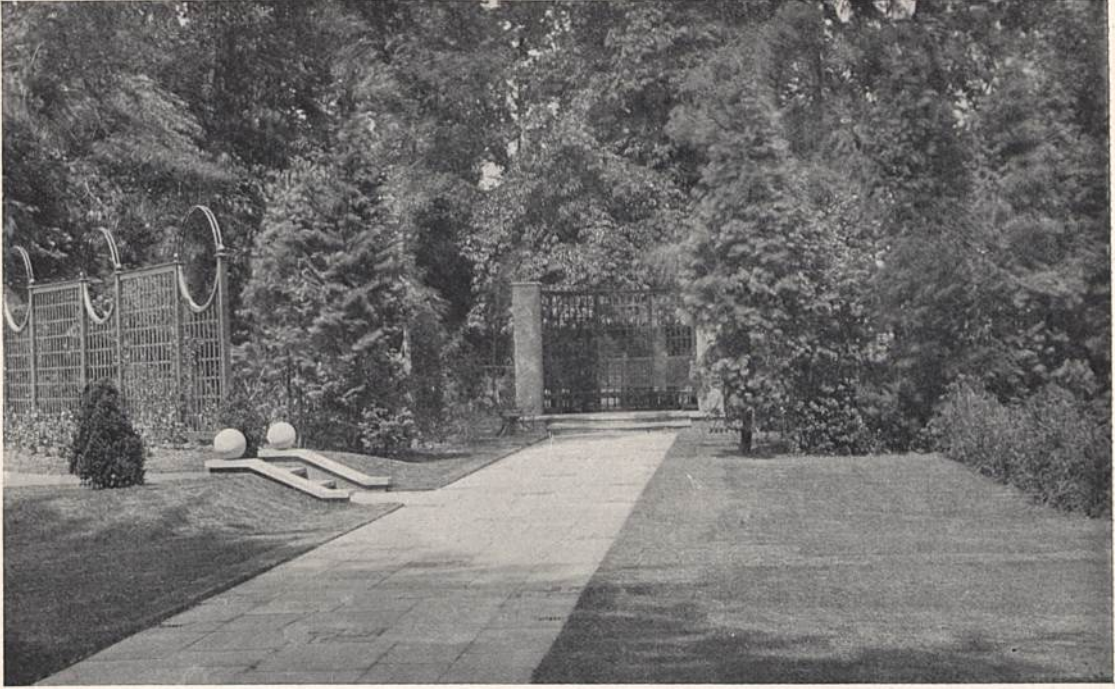
OAK FOLDING GATES
DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.



GATES AND FENCE IN OAK

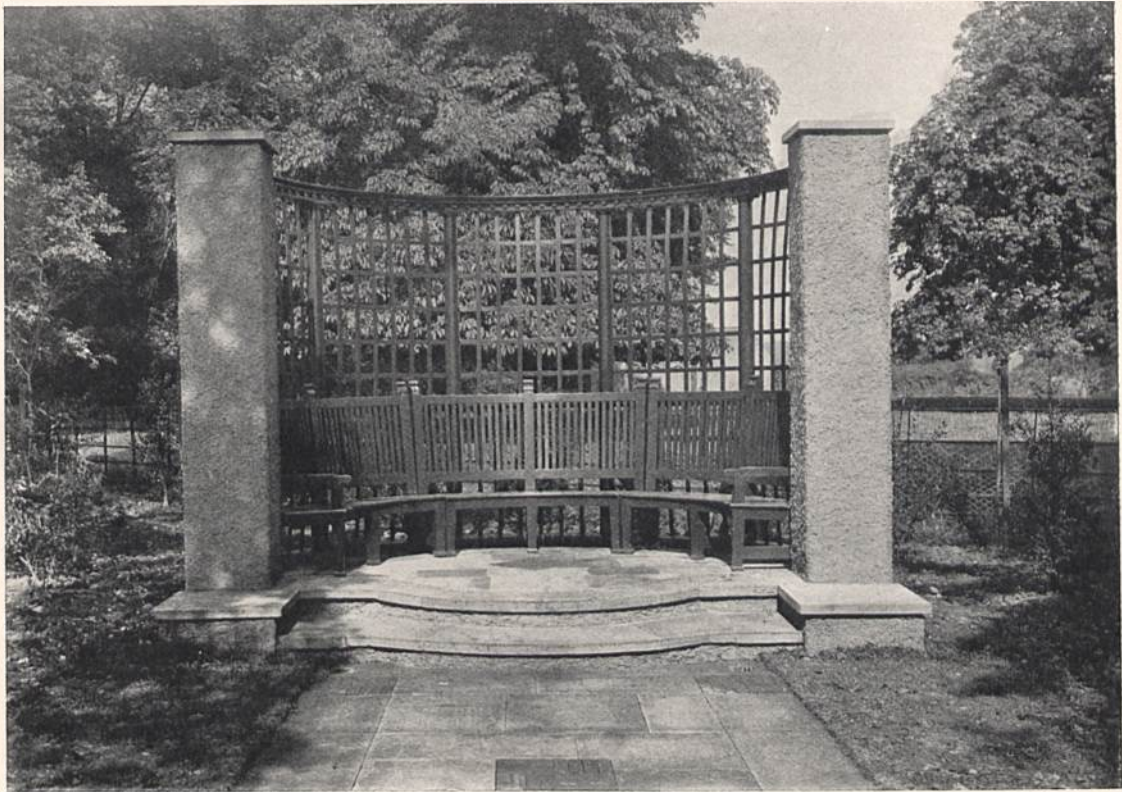
DESIGNED AND EXECUTED BY GARDEN CRAFTS, LTD

Garden Furniture



GARDEN FURNITURE

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.



CIRCULAR SEAT AND SCREEN

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.

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TRELLIS SCREEN IN OAK

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.



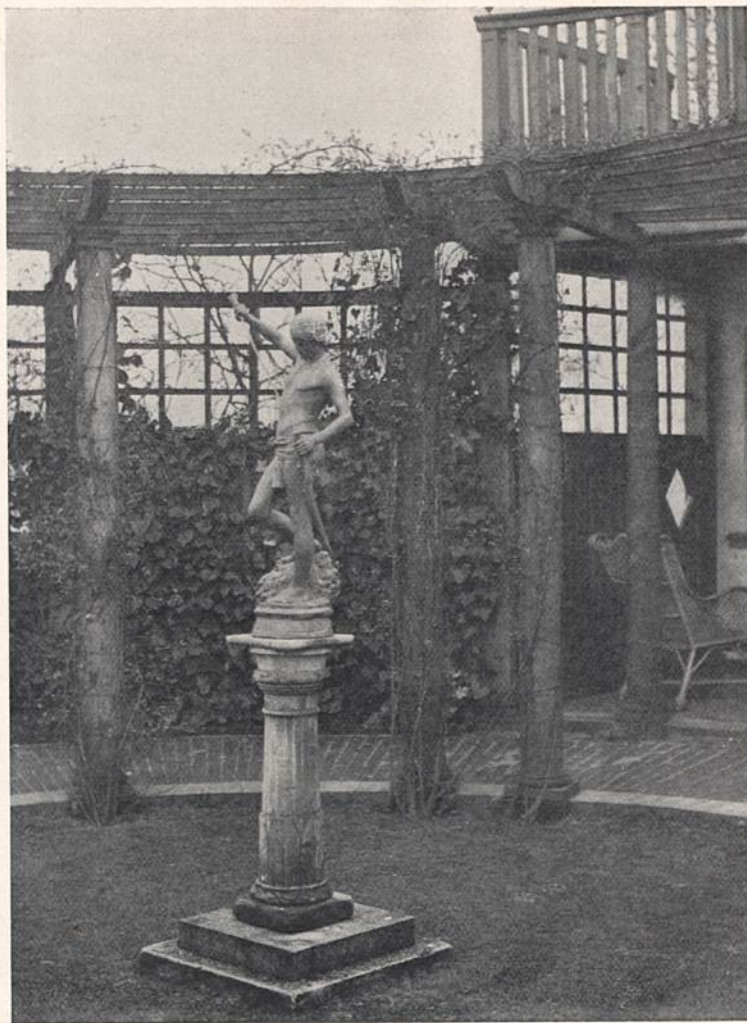
DOVECOTE

DESIGNED BY A. N. W. HODGSON
EXECUTED BY GARDEN CRAFTS, LTD



ROSE ARCHES

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.



PERGOLA AND STATUETTE

DESIGNED AND EXECUTED BY GARDEN CRAFTS, LTD.
AND GEO. WRAGGE, LTD.

Garden Furniture

designer's hand-gate (p. 250), must, of course, be chosen. It should be noted, by the way, that the iron half-hoop arching over the oak door last mentioned is intended as a frame over which



GARDEN FOUNTAIN
DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

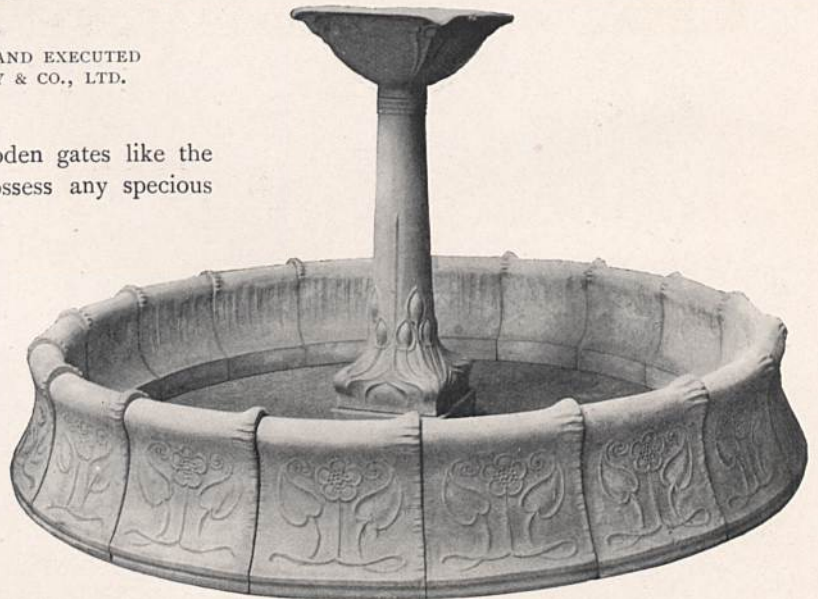
creepers may be trained. Wooden gates like the above specimens may not possess any specious attractiveness, being, as they are, remarkably plain; but it is this very plainness, added to good proportions and sound construction, that is of the greatest value in all such-like architectural objects, and far excels the showy self-assertion of other and more elaborate designs.

Another illustration (p. 250) shows the striking effect of an oak gate of



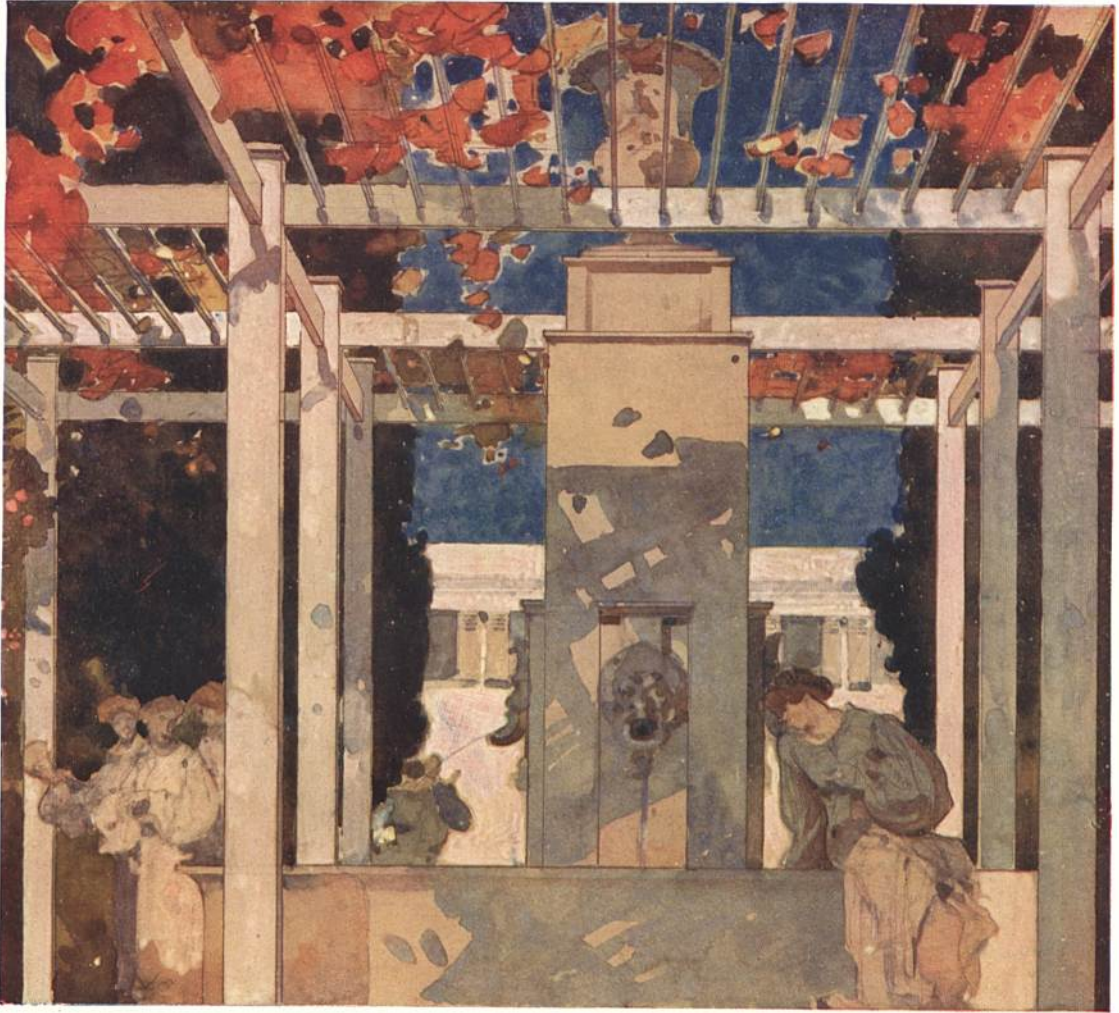
BIRD BATH AND PEDESTAL
DESIGNED AND EXECUTED BY
THE POTTERS' ARTS GUILD

open bars with fencing to match, the latter raised on a low wall finished with rough-cast cement. Another design (p. 252)—this arranged by Mr. Mawson—represents a picturesque partition, formed of an oak trellis screen running between brick pillars at regular intervals. This device, as also another



GARDEN FOUNTAIN
IN TERRA-COTTA

DESIGNED BY A. E. PEARCE
EXECUTED BY DOULTON & CO., LTD., LAMBETH



DESIGN FOR A FOUNTAIN AND PERGOLA BY FRANK BRANGWYN, A.R.A

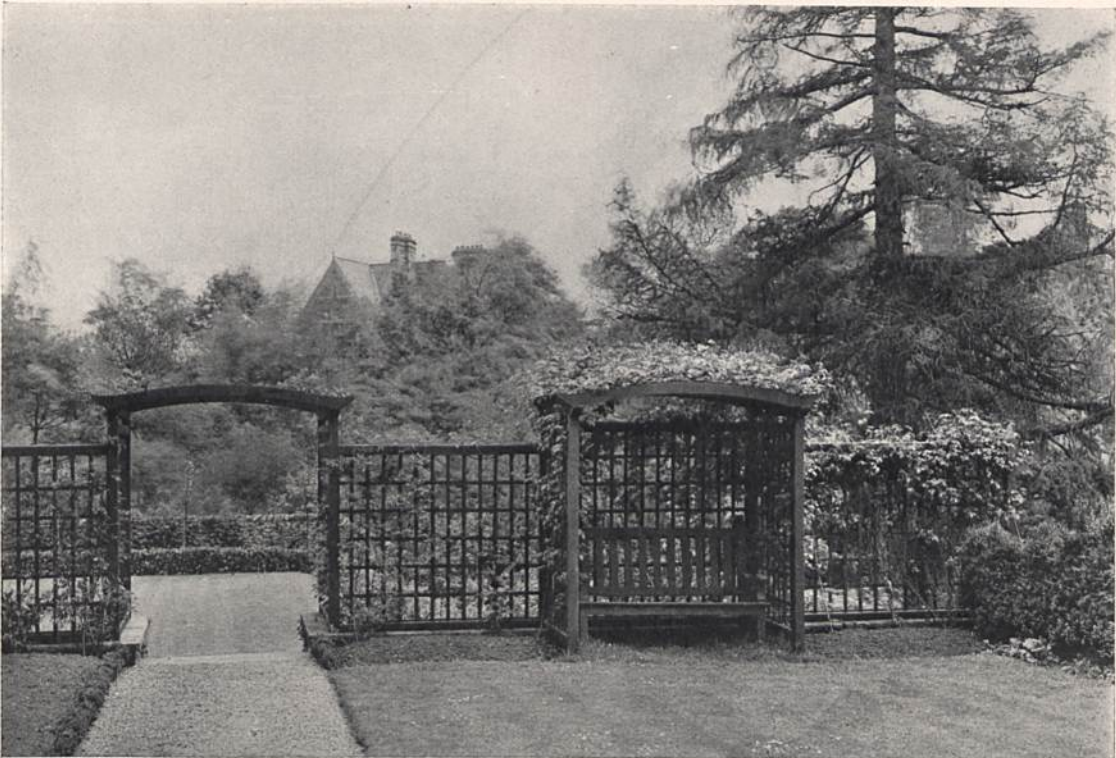


Garden Furniture



CARVED OAK SEAT AND STATUE

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.
STATUE BY LIZZIE BELL



TRELLIS SCREEN AND ROSE BOWER

DESIGNED AND EXECUTED
BY GARDEN CRAFTS, LTD.

Garden Furniture



EAGLE TERMINAL IN TERRA-COTTA

DESIGNED AND EXECUTED BY
DOULTON & CO., LTD., LAMBETH

(p. 257) screen of more open work, with a bower embodied in it, makes an admirable frame for rambler roses, jasmine, honeysuckle, clematis and

other climbing plants. Yet further, a screen of a different design, with a series of hoops along the top, is shown on the left-hand side of the garden view (p. 251), which has a gravel path leading up to a screened seat in a recess at the end.

Thus far single lines only of screen work have been exemplified. From these it is a perfectly logical development to pass on to parallel screens or rows of pillars connected overhead by arches, as shown in the illustration (p. 253) of an alley running beneath a series of arches, the regularity of whose outlines is softened by a luxuriant tangle of roses.

A further variety is that which is known by the name of "pergola," and which ordinarily consists of horizontal bars fixed on the top of upright supports. Such a feature, opening into a sort of atrium, is shown on p. 253; while another (p. 255)

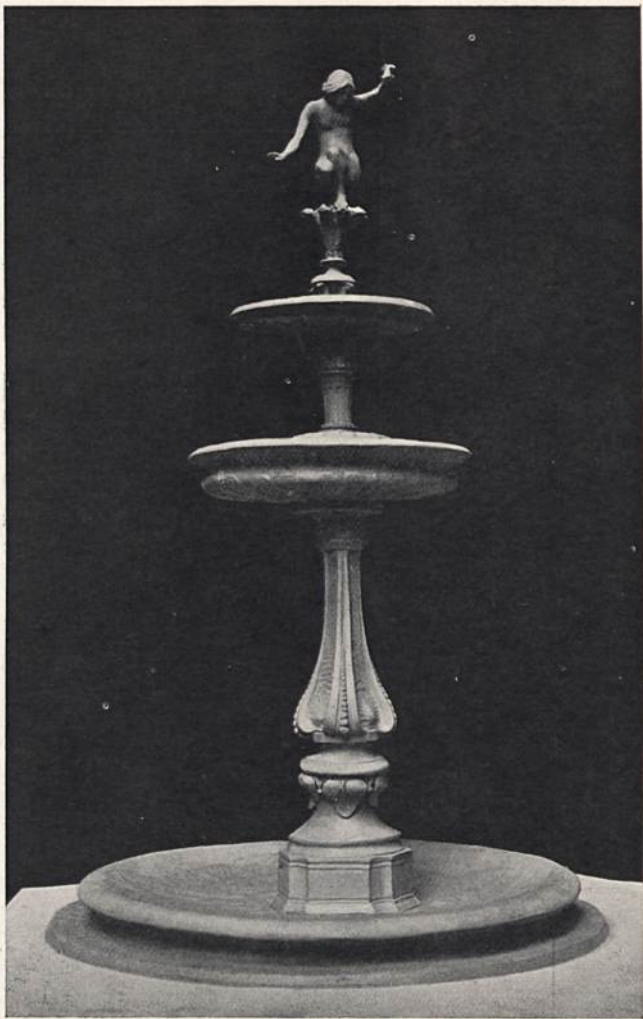
rectangular in plan, overhung with autumnal vines which cast tangled shadows on the fountain in the midst, dark cypresses and an intensely blue sky



DESIGN FOR GARDEN FOUNTAIN



BY F. DERWENT WOOD, SCULPTOR



DESIGN FOR GARDEN FOUNTAIN BY F. M. TAUBMAN, SCULPTOR

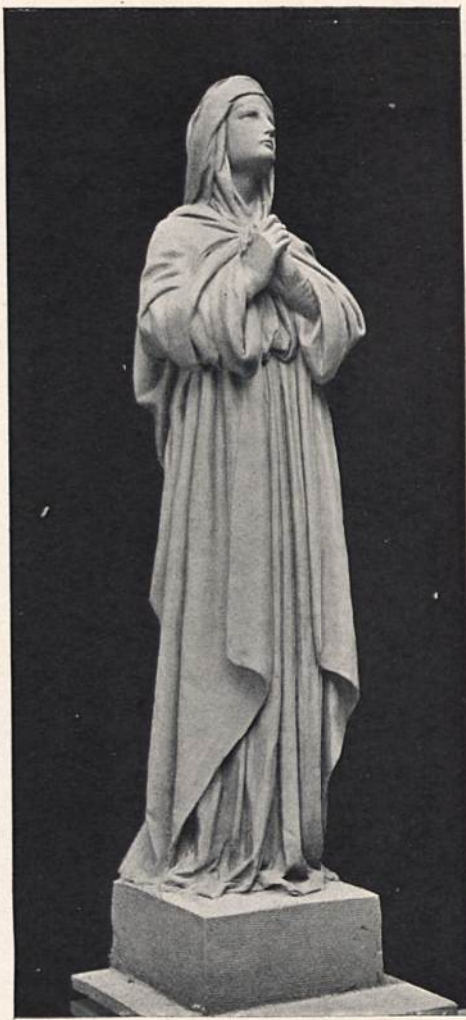


GARDEN FOUNTAIN IN MARBLE AND BRONZE
BY F. LYNN JENKINS, SCULPTOR

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DESIGNS FOR GARDEN STATUES
BY F. DERWENT WOOD, SCULPTOR



GARDEN STATUES BY J. BROAD, SCULPTOR
DOULTON & CO., LTD., LAMBETH



GARDEN STATUE: "ABUNDANCE"
BY F. DERWENT WOOD, SCULPTOR

Garden Furniture

forming the background, is depicted in the coloured illustration, after a drawing by Mr. Frank Brangwyn, A.R.A.

A summerhouse with shingle roof and an oak bridge (both on p. 272) of severely simple structural lines, the latter designed by Mr. Mawson, are further instances of picturesque accessories for the garden.

The shingle-roofed dove-cot (p. 252), designed by Mr. Hodgson, on the top of a lofty pole is representative of an institution that was rarely, if ever, absent from ancient homesteads, but in these days has unfortunately become exceptional.

Next may be considered fountains, which, provided the pipes be properly laid, affording a sufficient supply of water that may be relied on to work well, and not to run dry in the summer-time, when it is wanted most, constitute as delightful accompaniment as can be to flowers and shrubs. Here, again, the danger to be avoided is ambitious display. It is far better to be content with a simple basin and a single column of water rising high into the air than to insist on a complex system of cross-currents and spray falls contrived on the Versailles pattern.

Messrs. Doulton's terra-cotta pond rims (pp. 270 and 271) are such modest designs as look best and are most suited to the average garden. A third pattern (p. 254), designed by Mr. Pearce, with a deeper rim, ornamented in modelled relief, and a fountain pillar standing in the midst, is considerably more ambitious. The rich interlaced ornament of Messrs. Liberty's terra-cotta fountain (p. 254), does not detract from the simple dignity of the leading lines of the design as a whole.

The fountain by Mr. F. Lynn Jenkins in marble and bronze, and that by Mr. F. M. Taubman (p. 259), together with the group of a fawn struggling with a huge fish, by Mr. Derwent Wood (p. 258), being all three alike the work of sculptors, introduce the human figure as the principal element in the design.

Next comes the terra-cotta work of the Potters' Arts Guild, an industry established at Compton, Surrey, having been founded there some years ago

under the encouragement, and entirely through the generosity, of the late Mr. G. F. Watts, R.A., with a view of directing the talents of craftsmen to the development of the material resources of British clays.

Two well-heads by the Guild are illustrated: one of them (p. 271), in white terra-cotta, based on the well-known form of Venetian well-heads in sculptured marble; the other (p. 271), of a somewhat hieratic character, with angels in the panels, bearing symbols representing the "Tree of Life" and the "Waters of Life." Next are two bird baths in terra-cotta: one (p. 254) on a cylindrical stem, with intertwining ornament; the other (p. 270) on a four-sided stem, called after Miss Lucy Martineau, for whom and at whose suggestion it was fashioned as it is. The inscriptions are appropriate, being quotations from St. Francis of Assisi,



SUNDIAL

DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD

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TUDOR SUNDIAL

DECORATION BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD



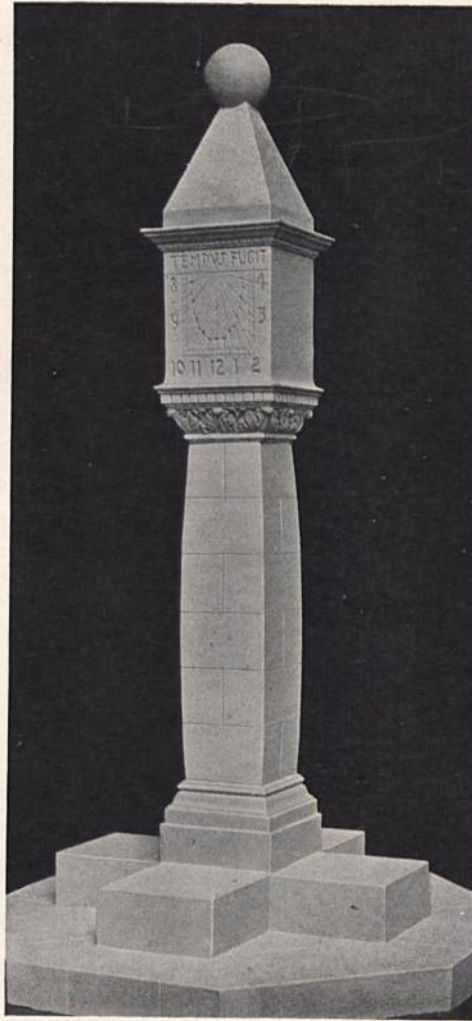
SUNDIAL

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.



COBRA SUNDIAL

DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD



SUNDIALS IN TERRA-COTTA DESIGNED BY A. E. PEARCE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

Garden Furniture



SUNDIAL

DESIGNED BY W. M. PETRIE
EXECUTED BY THE SCOTTISH
GUILD OF HANDICRAFT, LTD.

an ardent lover of all dumb animals, and also from Coleridge. A garden pump (p. 273) by Messrs. George Wragge profitably demonstrates the adaptation of artistic design to an object of every-day utility.

In the matter of statuary, if it is too often over-



GARDEN POT AND PEDESTAL

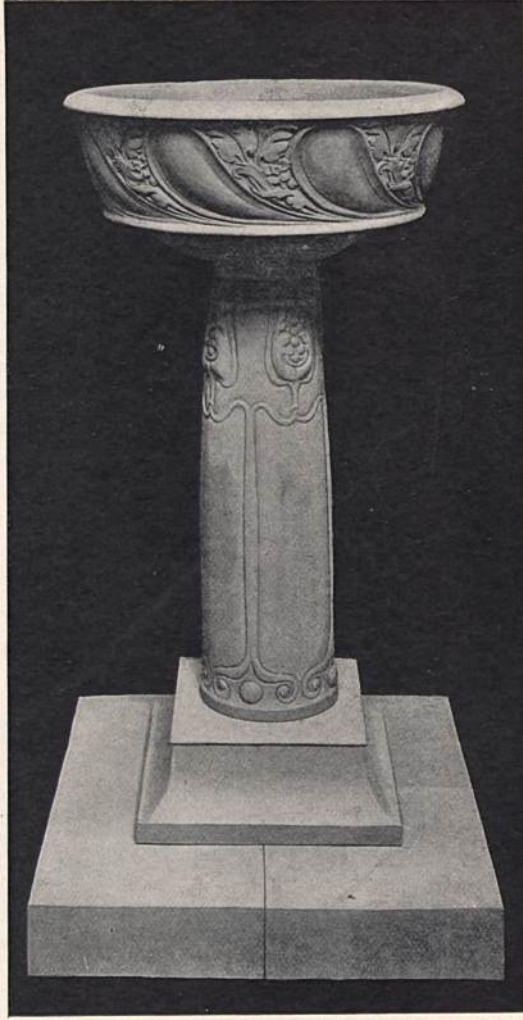
DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD



GARDEN POT AND PEDESTAL

DESIGNED AND EXECUTED
BY LIBERTY & CO., LTD.

done in private gardens, the latter certainly have the advantage over public and official sites, inasmuch as, being the property of the individual, they are not burdened by the claims of the nation's life, and are not called upon, therefore, to admit monstrous images of statesmen, ineffectually striving to cloak the hideous banality of frock coat and trousers under the portentous folds of official robes. On the contrary, private gardens are, of all



GARDEN POTS AND PEDESTALS IN TERRA-COTTA. DESIGNED BY
A. E. PEARCE. EXECUTED BY DOULTON & CO., LTD., LAMBETH

Garden Furniture



DESIGNED BY A. E. PEARCE



DESIGNED BY A. E. PEARCE



DESIGNED BY J. H. MOTT



DESIGNED BY A. E. PEARCE



GARDEN POTS IN TERRA-COTTA
EXECUTED BY DOULTON & CO., LTD., LAMBETH

Garden Furniture



GARDEN POT DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD



GARDEN POT IN TERRA-COTTA
DESIGNED BY F. C. POPE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

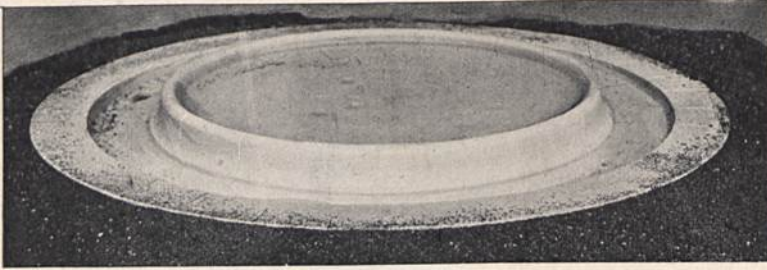


GARDEN POT IN TERRA-COTTA
DESIGNED BY F. C. POPE
EXECUTED BY DOULTON & CO., LTD., LAMBETH



GARDEN POT
DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD

Garden Furniture



POND RIM IN TERRA-COTTA

DESIGNED AND EXECUTED
BY DOULTON & CO., LTD., LAMBETH

others, places where the sculptor's art is most free to express itself in what Canova declared to be its only language, viz., the nude. There fancy and idealisation may rightly find their congenial home and atmosphere. It has, indeed, been objected



GARDEN STATUE: "THE SLINGER"
BY BASIL GOTTO, SCULPTOR

that, in a severe climate like ours, nude white figures have a cold and forlorn aspect in winter. It may be so, but no such objection can hold good in the case of bronze and leaden statuary. True, these metals are not inexpensive; but statues, it should be remembered, are luxuries that require to be paid for, and are

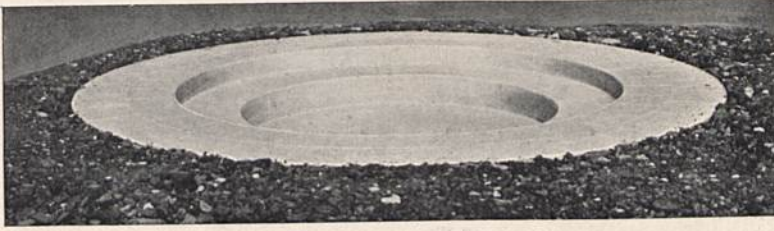


BIRD BATH
DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ART GUILD

worth paying for, too, if they possess any merit as decoration or any charm whatsoever. There can be no possible satisfaction in cheap plaster figures, nor poor sculptured stone, which time and weather, so far from mellowing and enhancing, inevitably render shabbier and grimmer and more mouldily decaying year after year.

In the way of modern sculpture for garden statuary, Mr. Basil Gotto's "Slinger" (opposite) is an

Garden Furniture



POND RIM IN TERRA-COTTA

DESIGNED AND EXECUTED
BY DOULTON & CO., LTD., LAMBETH

interesting work ; while other nudes for the like purpose, by Mr. Derwent Wood, include three standing figures (all on p. 260), and a group of children with a seated woman, emblematical of "Abundance" (p. 262). Mr. Broad's three draped female statuettes in terra-cotta (all on p. 261) include a pair representing "Flora" and "Pomona" respectively. The remaining work by Messrs. Doulton is an eagle terminal (p. 258), of somewhat heraldic character, for the top of a pillar or gate-pier.

A sundial is another form of luxury, because in these days, when the moderate price of watches places them within the means of everyone but the very poorest, nobody can seriously pretend to be indebted to this primitive contrivance for

information as to the correct time of day. Moreover, in our uncertain climate, the index of the sun is, at the best, available for a limited number of hours only out of every twenty-four; as the familiar legend, *Horas non numero nisi serenas*, with perfect can-



WELL-HEAD IN MARBLE

DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD

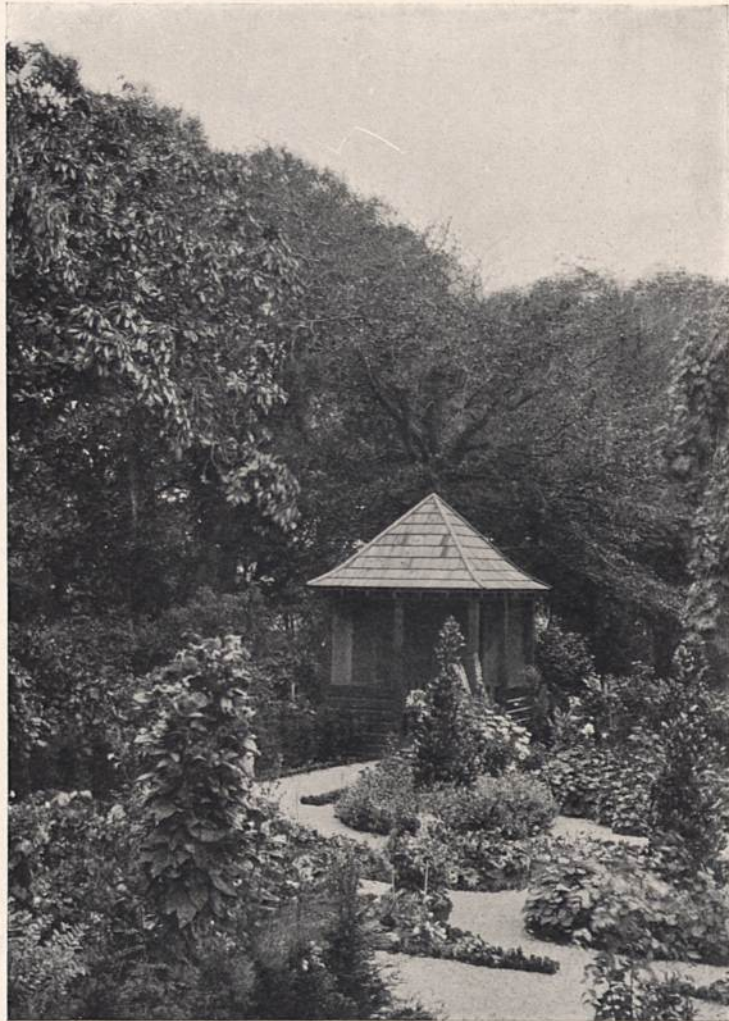


WELL-HEAD IN WHITE TERRA-COTTA

DESIGNED BY MRS. G. F. WATTS
EXECUTED BY THE POTTERS' ARTS GUILD

dour confesses. But that the old-world picturesqueness and peaceful indolence, which seem to pervade sundials, afford a wholesome protest against the machine-driven hurry and neurotic excitement of this twentieth-century existence of ours, there can be no question. If, however, one does elect to indulge in a sundial, care should be taken not to give it the lie by setting it up in such an aspect that it is for ever enveloped in shadow, nor in such that, if the sun does manage to reach it, the gnomon fails, through inadequate meridiation, to register the hour with accuracy.

The sundial frame, based on



SUMMER HOUSE WITH SHINGLE ROOF

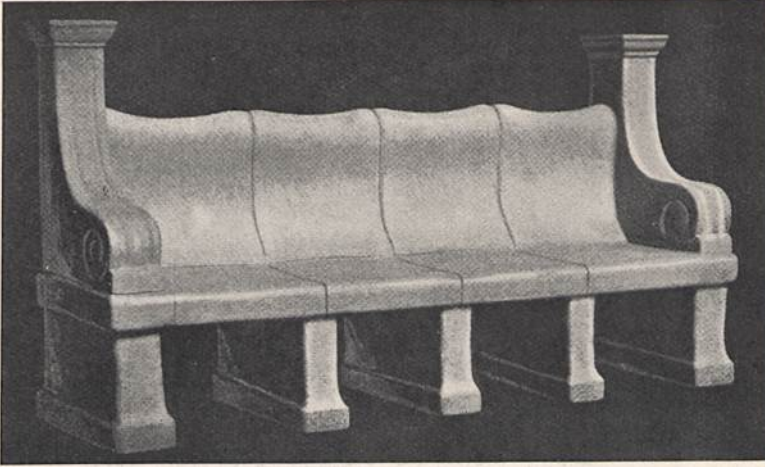
DESIGNED AND EXECUTED BY
GARDEN CRAFTS, LTD.



FOOTBRIDGE IN OAK

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.

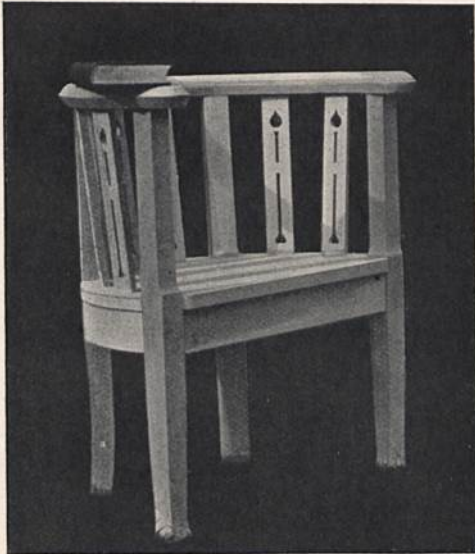
Garden Furniture



GARDEN SEAT IN TERRA-COTTA DESIGNED BY A. E. PEARCE
EXECUTED BY DOULTON & CO., LTD., LAMBETH

a fifteenth-century architectural *motif*, by Mr. W. M. Petrie (p. 266), is the only example, among those here illustrated, of a dial meant for fixing on a wall, all the rest being standards.

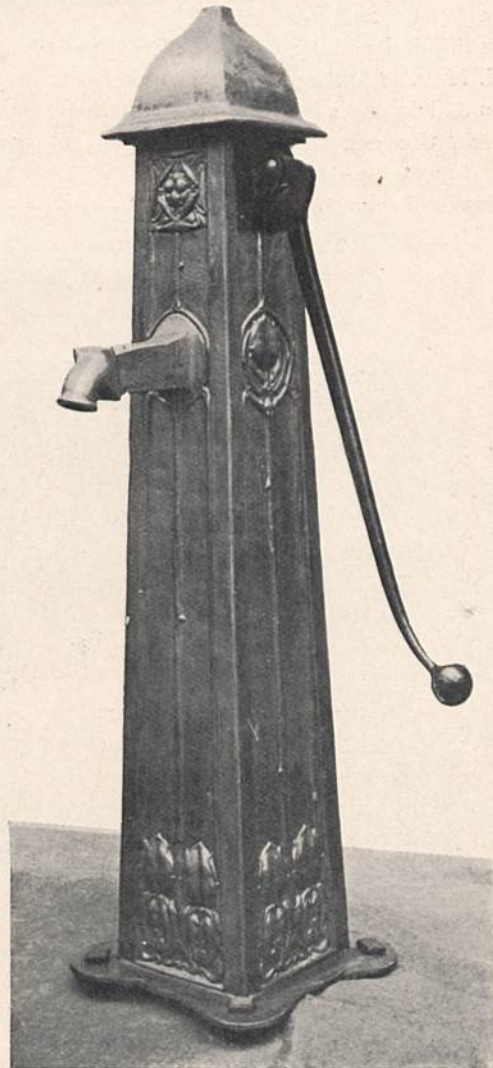
Of the three examples (p. 265) in terra-cotta,



GARDEN CHAIR
DESIGNED AND EXECUTED BY
THE GUILD OF HANDICRAFT, LTD.

designed by Mr. A. E. Pearce for Messrs. Doulton & Co., Lambeth, one presents the interesting feature of four child-forms surrounding the pillar. Messrs. Liberty's dial (p. 264) is a very tasteful design which ingeniously reconciles Celtic interlaced ornament with a more modern treatment of

roses. Another, named the "Tudor" (p. 264), the work of the Potters' Arts Guild, of plain but excellent proportions, is a reproduction of an old model, with the addition, however, of a Tudor rose on each of the four faces of the capital. The same Guild produces the "Cobra" sundial (p. 264), so called from its suggestive ornament; and another (p. 263), which is mounted on brick steps and takes the



GARDEN PUMP DESIGNED AND EXECUTED
BY GEO. WRAGGE, LTD.

Garden Furniture

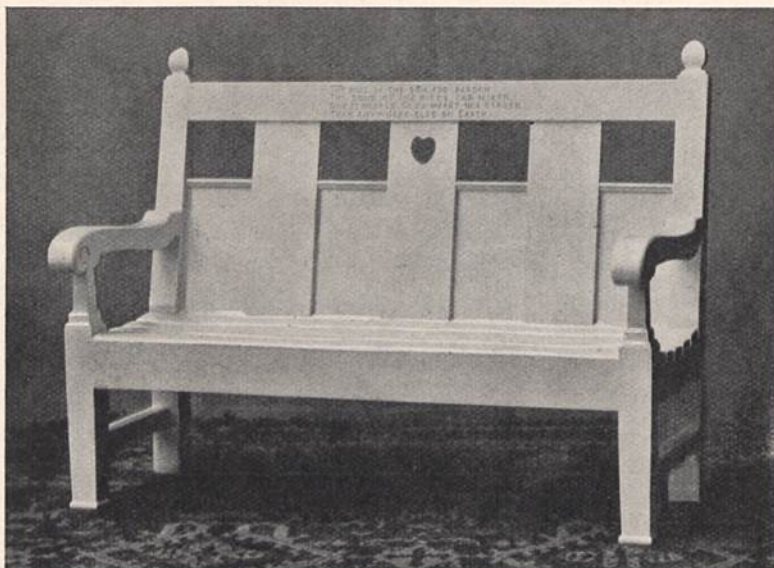
form of a memorial monument, inscribed with the names and with a motto translated from the Gaelic.

In terrace walks and other parts of the formal garden, large tubs and pots for holding plants or shrubs are of considerable decorative value. In these objects the choice is fairly large. A good, plain design, and one which should yet, on account of its very simplicity, be found to harmonise with all but the most *outré* surroundings, is the terra-cotta pot and saucer (p. 268) designed by Mr. J. H. Mott. Another, with roses and lozenges in a set pattern, designed by Mr. A. E. Pearce (p. 268),

should prove equally serviceable.

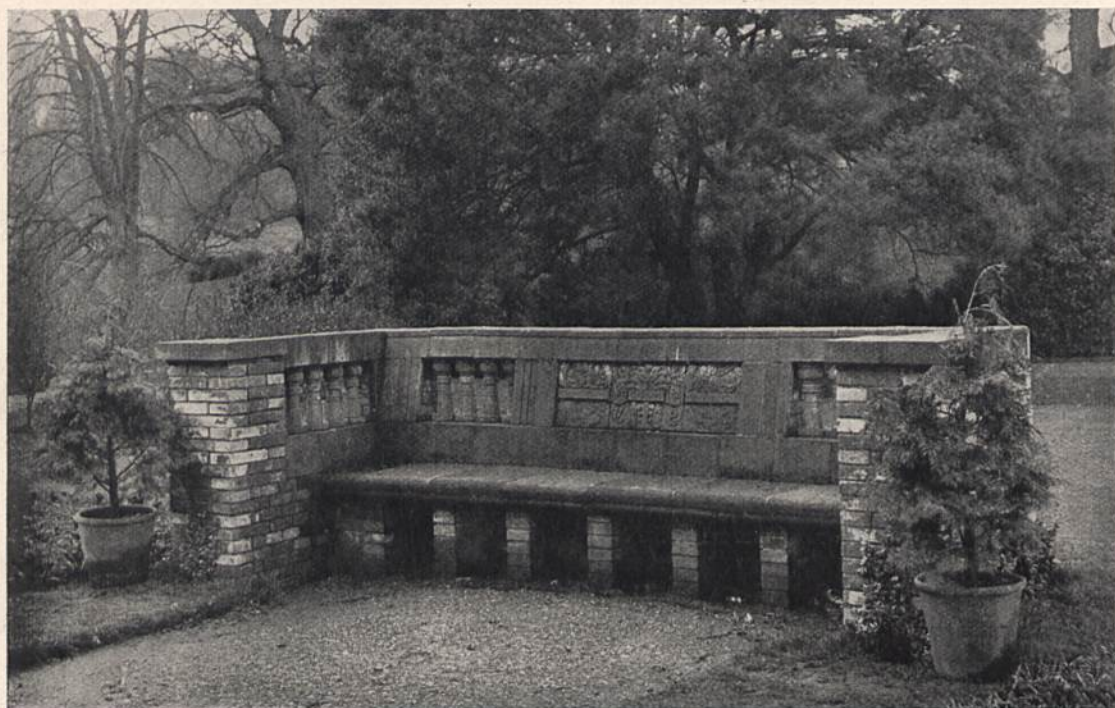
Others of more pronouncedly modern character are Mr. Pearce's terra-cotta vase and pedestal (p. 267); two pots by Mr. F. C. Pope (both on

p. 269); the "St. Louis" pot on a square pedestal (p. 266) by the Potters' Arts Guild; the "Fold" pot and the "Season" pot (both on p. 269) by the same association. Messrs. Liberty's pot, with pedestal to match (p. 266), is a further specimen



GARDEN SEAT

DESIGNED AND EXECUTED BY JOHN P. WHITE



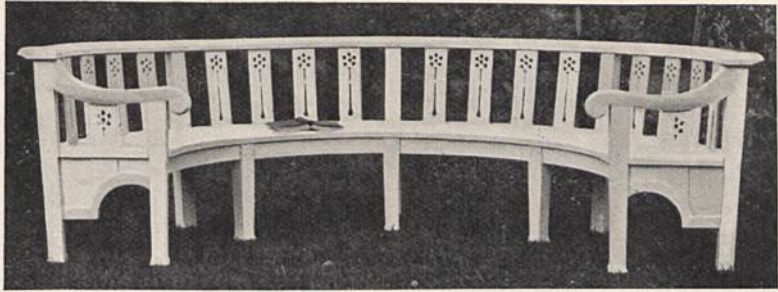
GARDEN SEAT

DESIGNED BY MRS. G. F. WAITS
EXECUTED BY THE POTTERS' ARTS GUILD

Garden Furniture

of their picturesque interlaced ornament; while four terra-cotta pots or vases, two of them with pedestals (pp. 267 and 268), by Mr. A. E. Pearce, are made up of Renaissance details.

Garden seats may be divided into two classes, viz. portable seats and fixtures,



CURVED GARDEN SEAT

DESIGNED AND EXECUTED BY
THE GUILD OF HANDICRAFT, LTD.



GARDEN CHAIR IN TEAK WOOD
DESIGNED AND EXECUTED BY
H. CASTLE & SONS, LTD.

or a tree (p. 276). Hexagonal in plan, it is executed in oak by the Garden Crafts, Limited.

For the end of a terrace walk the low-walled recess (p. 274) with a seat consisting of a large slab of stone supported on brick piers, designed by the Potters' Arts Guild, is as homely and convenient an arrangement as could well be devised. Another garden bench (p. 276), by Messrs. Liberty, is constructed in the same way as the last example. Two seats in terra-cotta—one, of them long and straight (p. 273), designed by Mr. A. E. Pearce, the other semicircular (p. 276), designed by Mr. W. J. Neatby—are appropriate for formal gardens attached to houses of the Renaissance style.

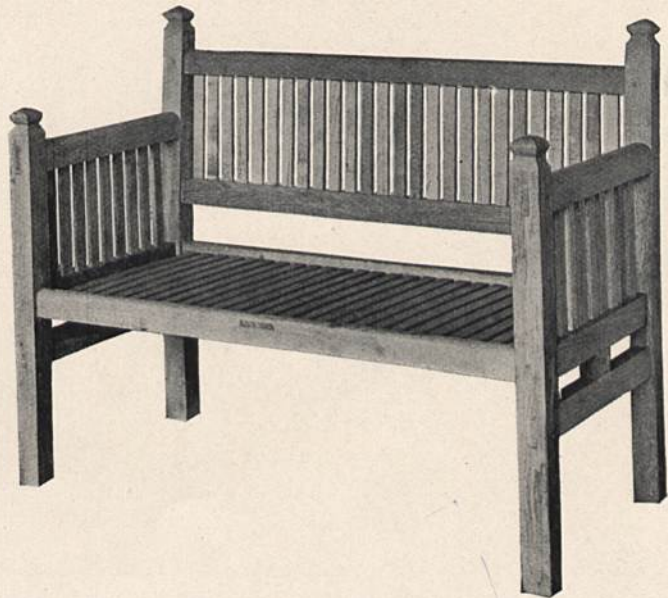
With the last example it is interesting to compare a semicircular bench in wood (p. 275), by the Guild of Handicraft. Another wooden seat, curved and with a high back (p. 257), is shown, from the design of Mr. Mawson.

but in either case all so-called rustic patterns should be strenuously avoided.

Stone, brick, or terra-cotta seats have a monumental and architectural aspect, and, of course, they last much longer; but, on the other hand, they are apt to strike cold to the body and thus, except in very hot weather, are less practicable than wood.

Among more imposing structures the semicircular screen with seat (p. 251), designed by Mr. Mawson, is a good specimen. The screen, newly erected, as shown, looks rather bare, but, covered with creepers, it would form a shelter at once adequate and picturesque.

Another seat, though of wood, is necessarily of the nature of a permanency, being built round the base



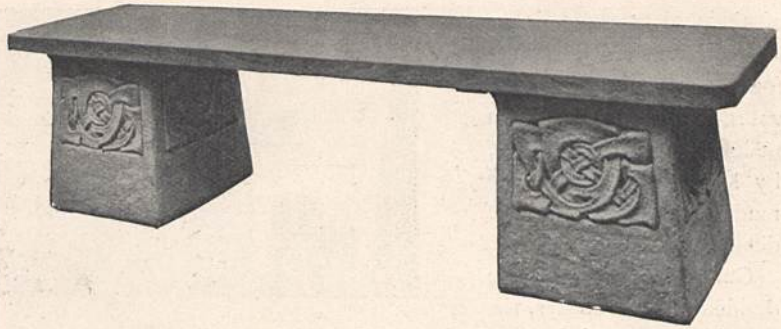
GARDEN SEAT IN TEAK WOOD

DESIGNED AND EXECUTED BY
H. CASTLE & SONS, LTD.

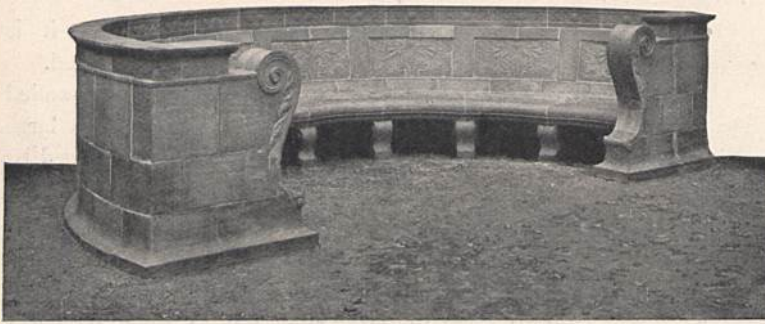
Garden Furniture

An armchair (p. 273) by the Guild of Handicraft and a garden seat (p. 274) by Mr. John P. White, are instances of simple and picturesque construction, that contrast favourably with the garden furniture of twenty or thirty years ago

In conclusion, two handsome pieces of garden



GARDEN BENCH SEAT DESIGNED AND EXECUTED BY LIBERTY & CO., LTD.



GARDEN SEAT IN TERRA-COTTA DESIGNED BY W. J. NEATBY, A.R.M.S.
EXECUTED BY DOULTON & CO., LTD., LAMBETH

furniture, a chair and a settee-shaped seat (p. 275), are illustrated from the work of Messrs. Henry Castle & Sons. Both examples are made of teak wood, specially selected for this purpose from the timbers of old navy ships, now dismantled.

AYMER VALLANCE.



HEXAGONAL GARDEN SEAT

DESIGNED AND EXECUTED BY GARDEN CRAFTS, LTD



