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YEAR BOOK
OF
DECORATIVE ART
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DECORATIVE ART, 1926



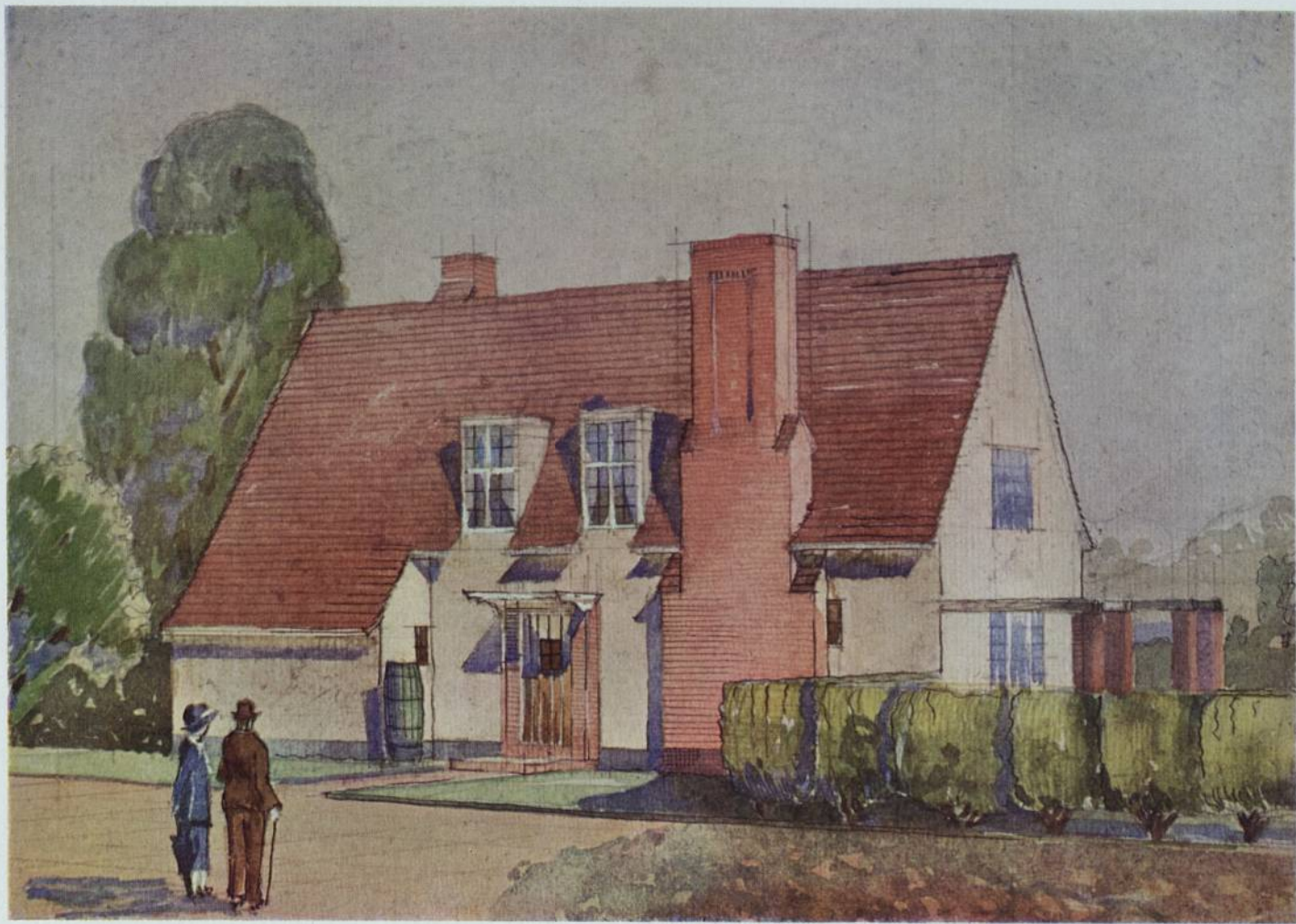
DECORATIVE ART, 1926

"THE STUDIO" YEAR-BOOK

EDITED BY C. GEOFFREY HOLME
AND SHIRLEY B. WAINWRIGHT



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"THE RIDGEWAY," CUFFLEY, HERTFORDSHIRE.
FROM A WATER-COLOUR BY THE ARCHITECT,
HUBERT LIDBETTER, A.R.I.B.A., AMBERLEY HOUSE,
NORFOLK STREET, STRAND, LONDON



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EDITORIAL NOTES



THE year 1925 will always be associated in the minds of those who are concerned with the welfare of the applied arts with the remarkable International Exhibition of Modern Decorative and Industrial Arts held in Paris throughout the summer and autumn. The features of interest connected with the exhibition and the lessons to be learnt from it are too varied and complex to consider in the limited space available for these notes, but one may briefly review certain general impressions. The work exhibited by continental designers and craftsmen seemed, in a general way, to be inspired by a spirit of which we have little or no experience in this country. One sensed an underlying enthusiasm, coherent in aim and backed by national goodwill acting as a fruitful stimulant to creative energies. The decorative objects displayed in the British section, on the other hand, although in some cases finely conceived and executed, impressed one as the contributions of isolated individuals, ploughing lonely furrows in an unresponsive soil. It was difficult to assess the collective value of their work as it appeared unrelated to any ordered scheme of progression. This vagueness of purpose accounted, perhaps, for the lukewarm reception accorded the British section and may, in some measure, be due to the lack of co-operation, in this country, between architects and craftsmen, the former electing, so often, to remain aloof from other art workers in a specialised preserve of their own creation. Among other nationalities, notably in Austria and Germany, one finds architects, designers and craftsmen collaborating together in a much more friendly spirit, generously appreciating each other's work and actively assisting a happy and productive relationship between art workers. The well-known Deutsche Werkbund may be cited as an instance of effective co-operation inspired by a spirit of disinterested fellowship.

Many of the continental exhibits, in Paris, were not only distinguished by originality and enterprise, but indicated a degree of tangible encouragement on the part of their fellow countrymen, enabling the designers to do themselves justice. Originality in this country, instead of being welcomed and honoured, is too often regarded with grave suspicion.

* * *

Whatever may be the fundamental cause of the present stagnation here, we are convinced that there is abundant latent ability of a high order among our younger designers, wanting only a more friendly attitude on the part of the public for its effective and convincing development. The baleful influence of the collectors' lust and the indifference, due to ignorance, of the general public, have an enervating influence forcibly defined by Sir Frederick Ponsonby in the article from his pen which we are enabled to include in this issue. The root of the trouble may perhaps be found

in our educational methods. In this connection one may recall the very interesting section, in the Paris Exhibition, devoted to exhibits from schools of art. Here, among the nurseries, as it were, of the different countries, one could trace serious efforts to get down to fundamentals in determining sound and effective systems for training the young. The details of some of these continental systems proved of great interest and certainly suggested that the time is ripe for an investigation into our own art school methods and ideals, in which the interests of the community would be considered in conjunction with more limited local considerations. The need for some revision in our national outlook was also indicated by the exhibition held at South Kensington, early in the year, of designs submitted in connection with the Competition of Industrial Designs organised by the Royal Society of Arts. This exhibition enabled one, in some degree, to estimate the nature and scope of the many art schools operating throughout the country. It must be confessed that the general standard of the designs sent in—over two thousand in number—proved very discouraging. It is difficult to ascertain conclusively what is really being done in these schools, but one would like to see some evidence of a clearly formulated policy viewing the problem from its broad national standpoint. It is obvious that, under present methods, students are too often coerced along a restricted path of development, determined by short-sighted commercial influences. There is little chance of young designers, trained under such repressive influences, contributing effective aid in shaping public opinion. The goodwill of the community, actuated by progressive ideas, must be an essential factor in any real renaissance, and a more helpful attitude, combined with active encouragement of creative talent, can only be conjured into being by bringing the right influences to bear on the rising generation.

* * *

The existence of a strong undercurrent of dissatisfaction with our present lethargy is shown by the growing volume of criticism which appears in the daily press from many responsible quarters. Emphatic disgust has been expressed, by expert opinion, with our failure to handle successfully great opportunities such as the rebuilding of Regent Street, a failure showing a lack of imagination and a defective sense of responsibility which future generations may well view with astonishment and contempt. Many of our younger architects are chafing against this passive resistance to progress and the perverted sentimentality of clients insisting on copies of old work. There is still a powerful reactionary element, illogical in its workings, not only among laymen but in the ranks of architects and designers themselves, seriously cramping the efforts of the younger men—an element which apparently regards the art and craftsmanship of the past as the final culmination of all æsthetic effort, too sacrosanct to permit of the slightest modification. To urge allegiance to tradition is permissible,

but to demand exact reproduction, to the exclusion of any qualities in the design personal to the architect, is to stifle all progress and write finis to the history of English art.

* * *

There is fortunately a rebellious spirit abroad which is steadily gaining in strength and influence, and one may hope to see a more general expression of the designers' personality and independent vision. The houses illustrated in the following pages should provide sufficient proof of the charm and character of buildings conceived by artists steeped in our finer traditions, but alert and responsive to modern thought and modern life.

* * *

Reactionary influences operate with equal force on our decorative and industrial output, and seriously threaten our commercial prosperity. If one considers the Paris Exhibition from a purely business standpoint there are good grounds for anticipating that the enterprise of the French Government, ably supported by private enterprise and the governments of other countries, will result in money being spent on a liberal scale abroad which might otherwise have found its way into British pockets. American visitors, in particular, were very much attracted by the exhibition. While domestic traditions and sentiments in the States are closely akin to our own, they are, as a nation, more receptive to modern ideas and are impatient with our slow and reluctant response to changing ideas and ways of living. In the present economic state of Europe the goodwill of the American market is zealously sought by our manufacturers, and some of our industrial products have been sold there in great quantities, but that great community will not be content for long with tedious reiteration of traditional formulæ.

* * *

The position and prestige of the decorative and industrial arts in this country would be greatly strengthened by the formation of a national collection of modern applied art. Such a collection, if judiciously formed and suitably housed, would serve many valuable purposes. It would focus individual and collective activities, provide the student with valuable facilities for study, divert his attention on occasion from the all pervading influence of the past, provide an incentive to designers and raise their status in the estimate of the community. The interests of painters and sculptors and of architects are protected in many ways but, notwithstanding the valuable work that has been done by The Society of Arts, the British Institute of Industrial Art, The Design and Industries Association and other organisations, there is no really representative and generally recognised organisation to further the interests of designers and craftsmen. If geniuses were forthcoming by the dozen there is no authenticated official distinction to be won, no recognised diploma or degree to stamp their work with the seal of official approval. If a designer of ability could earn

the right to place mystic letters after his name the man in the street might be convinced that his work really is of some importance. The majority of educated people in this country are by no means incapable of appreciating beauty, but their tastes and selectivity are untutored and uncertain. They are actuated by shadowy second-hand ideas and grope round for the correct conventions of the moment, adopting a negative attitude which at any rate protects them from the uninformed but devastating criticisms of friends and neighbours. The formation of a discriminating collection of modern design might provide a useful degree of moral support for more enterprising spirits. Such a collection should not be displayed in lofty galleries, but in rooms reproducing, as far as possible, the atmosphere and proportions of domestic interiors. Drawings and photographs of the best work of modern architects could be shown in conjunction with examples of modern interior decoration, furniture, ceramics, etc. The lighting should be appropriate, and the exhibits shown under the most intimate and favourable conditions with the "museum" element reduced to a minimum. It is manifestly misleading and absurd to display domestic furnishings and accessories in a setting overwhelming in scale and with abnormal lighting conditions falsifying all the designers' carefully studied values. The system of showing objects in their intended relationship to each other has already, to some extent, been adopted. In the Metropolitan Museum of Art, in New York, for instance, successful efforts have been made, in the American Wing, to reconstruct in every detail a number of interiors typical of different periods of design. The idea was carried out also in the entertaining series of rooms arranged in the Palace of Art at Wembley and proved extremely popular, introducing a human element to which the public quickly responded.

* * *

The inclusion, in a national collection of this description, of modern continental work would add to its value and perhaps act as an incentive to our own producers. There is little likelihood, unfortunately, of inducing the Government under present conditions to find the money for such an enterprise. Our only hope rests in the possibility of some private individual, some fortunate possessor of wealth with a love of the decorative arts, doing for architecture and the applied arts what the Tate Gallery is doing for modern painting and sculpture, thereby conferring on the nation an immense benefit.

* * *

In conclusion, the Editors desire to express their thanks to the Architects, Artists, Craftsmen and Designers, whose work is represented, for the valuable assistance they have rendered in the preparation of this volume.

INTRODUCTION TO ARCHITECTURAL SECTION

BY PROFESSOR C. H. REILLY



IN England this is the era of the small house. No longer are the big country houses of the pre-war period being built. Debts of ours religiously paid to America and debts to us from other countries not so religiously conceived are not the sole cause. The extinction of the whole race of kitchen-maids and the serious decline in that of every other sort of servant are stronger reasons. Certain it is, however, that artists like Sir Edwin Lutyens, who before the war found their chief outlet in building country mansions, and one may add in his case in building them to the admiration of the world, have now to turn to other fields of work. Sir Edwin, with the versatility and richness of imagination his work has always shown, is now engaged in putting up, one after the other, great commercial buildings in the city of London, each more individual and interesting than the last, yet all with fine monumental qualities. He has in a sense reversed the accepted educational theory proceeding from informality to formality, from little complicated things to big simple ones.

* * *

The general movement, however, in England in domestic work seems fortunately still to be in the direction of great formality and simplicity of design. Even Mr. Baillie Scott is moving in the same direction, but, needless to say, without losing his individuality. The little house actually based on some Georgian prototype may not be quite so popular as it was a year or two ago, but that is because no architect worth his salt is willing to work for long in a restricted mode of expression belonging to a past period however elegant. The new little government or municipal cottages all over the land, which are so distinctive a product of our day, are as a rule very formal and balanced in their shapes. That is one of the reasons why so many architects of housing schemes have been able to combine them successfully into groups. One can make a pattern of simple units when complicated ones would make a nightmare. Soon one hopes to see the result of this new modesty and simplicity reaching the speculative builder. Where he is at work again round about our towns and particularly round about London he is certainly a little more restrained in his forms of expression than a dozen years ago, but whether that is from a change of heart or from a more restricted purse is not yet clear.

* * *

With the plainer and bolder surfaces which the desire for simplicity has brought about it is noticeable how much more attention is now given to wall textures, except in certain dreary districts of the north where pressed machine-made bricks are still *de rigueur*. Almost everywhere is brick-work realised to be the composite material it is by nature and is treated as

such. Mortar joints are not only allowed to play their part, but their part is recognised as a very important one. We have not yet perhaps reached the general high standard of brickwork found in Holland, Germany or Sweden nor, one may add, in America. In the latter country the brick-makers see to it, by lavish but intelligent advertising, that everyone understands the possibilities and qualities of brickwork, until a brick house takes on a character and standing which becomes a social ambition. One may not think much of such methods of propaganda, but anyone who has seen American brickwork at its best as in the great apartment houses in Park Avenue, New York, knows that one has to go back to Bologna, or some other old Italian city of the plain for its equal.

* * *

The right and expressive use of building materials to bring out their inherent qualities has always, except perhaps in the worst part of the Victorian era, been a distinguishing mark of English domestic architecture. No doubt up to the eighteenth century this was largely instinctive and unconscious owing to the greater use then made of local materials and local craftsmanship. After the breakdown of all tradition in design the breakdown of tradition in the use of materials was bound to follow. To put things back on the right path a conscious effort had to be made. For this effort we owe a great debt of gratitude to William Morris, Philip Webb, and to many of the other pioneers of their time. So general though has been the acceptance of their gospel in this respect among thoughtful people that one may hope that the right and natural use of building materials will once again become instinctive. Until that is so a certain self-consciousness that one's building is not as others in these matters is forced upon one—a state of mind if indulged in that may lead to the dreadful things auctioneers so admirably call "quaint." One might almost go further and say one would like to see a good deal of the domestic design as well as the craftsmanship throughout the land less self-conscious. Buildings like furniture, but unlike other forms of art, have to live on from generation to generation and usefully to serve the purposes of each in turn. Too obvious an expression of date or of passing fashion or even too marked an individuality may make this process uncomfortable. Strawberry Hill was a case in point. The departure was too sudden and too affected. This danger, of which there were serious signs a few years ago, is less apparent to-day. In looking over the following illustrations of current English work one sees that however individual and new some of the houses at first sight may appear they all possess an ancestry among the definite English types which the English country-side has long ago recognised and absorbed. Whether this is a conscious achievement or not it is nevertheless a remarkable one, showing the feeling the best English architects have both for environment and for national character.

* * *

As long as the domestic architecture of England is as deeply rooted in national character as are her great and glorious trees in her soil we need have no fear for its future. Unfortunately this is not always the case. The mass of new building about the country-side does not fall into the hands of those whose work is here illustrated or into those of others as capable. With the shortage of houses, and in spite of the many excellent housing schemes, a plague of flimsy bungalows, bought wholesale and sold retail, is breaking out in every county. With the advent of the small car and the motor-cycle no district is really safe. Yet the beauty of the English country-side is our greatest possession. Education, culture, the opening of the eyes of the town dweller to the damage he is doing in his natural desire to escape, will all come too late if the disease itself is not soon stopped. A few more years of its present growth, and the rural England, that has made not only the background to our domestic architecture but has itself largely inspired it, will be no more. Town planning acts of Parliament, regional planning and the like will be of no service to the country, or in the end to the town, if by spilling the town into the country they destroy the latter. The only hope one can see is in the owners of the land, whether new or old, realising the permanent asset good, simple, solid and beautiful building is, and the harm one single asbestos-roofed bungalow may do to miles and miles of the country-side.

* * *

The respect for environment and local character, which is the saving of the exteriors of our better country houses and the country-side, is obviously less valuable in the interior work. Here they may even be a fetter to the imagination. At any rate in the following illustrations it must be admitted that the foreign interiors shown are the more exciting and interesting ones. They seem to follow more definite and individual schemes of composition and decoration, particularly the French and German rooms, than our own. We are still apparently content with the *motif* of the farmhouse kitchen for most of the rooms in our smaller houses. Perhaps it is that the foreign rooms are from larger houses or from expensive flats, where definite schemes of decoration, not necessarily permanent, have been adopted. There is a great difference in the attitude of mind to a room in a house for permanent occupation, if only at week-ends, to one in a flat rented on a short lease. In the latter one is glad to experiment, in the former one is loath to do so. This may explain the beautiful room shown by Ruhlmann in Paris, or the Danish one with the slightly curved ceiling and the frieze of dancing figures in relief above the dado. But one noticed in the recent exhibition of the work of the members of the Architecture Club in London that a similar desire to treat each room as a separate unity with its furniture as part of the scheme was advancing here also. That is surely the ideal way when it can be afforded and so long as the unity of the house is not jeopardised. A plain plaster background with gently curving surfaces to

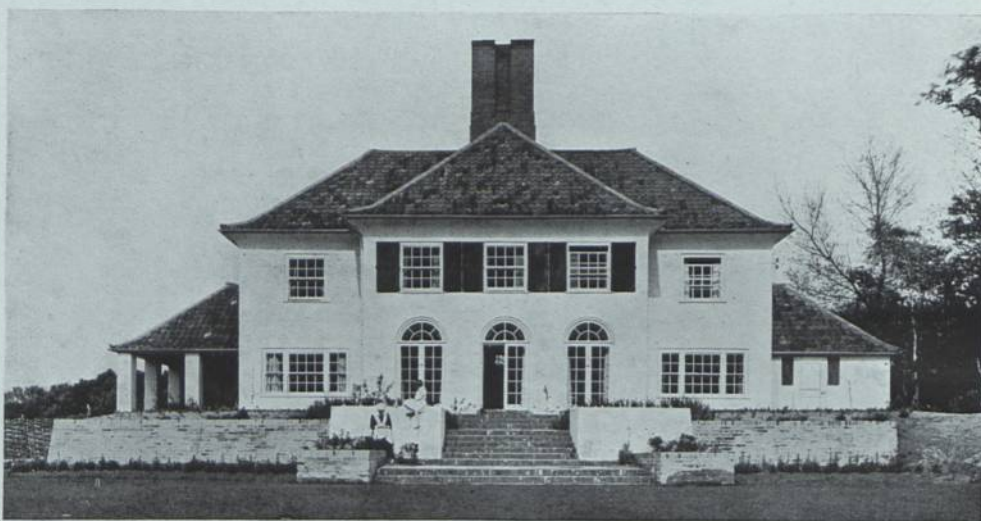
walls or ceiling or to both, against which is placed a bed or other important piece of furniture of a more baroque character with strong curves and colouring, appeared a favourite scheme. It is a scheme, too, which allows variations and at the same time does not tie the room so strictly to its furniture that they can never be separated.

If, however, for economy's sake, the rough beamed ceiling and the brick fire-place still remain in most of the smaller English country houses that are built to-day, one can say pretty definitely that the rule of the "period furniture," the "period room" and the "period house" are over at last. The dead hand has been definitely lifted, and though some may still have their imagination cramped by the touch of its cold fingers it is only the vulgar or ignorant who to-day demand reproduction architecture, just as it is only the vulgar or ignorant who still buy reproduction furniture.

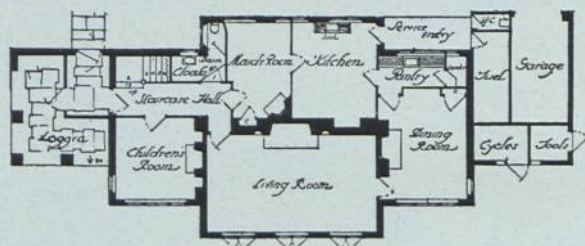


TWO ASPECTS OF A HOUSE AT CROYDE, N. DEVON. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see page 52)
(Built on the coast in the traditional Devon farm-house style; whitewashed walls and reed thatched roof. Planned fan shape to form sheltered fore-court. Piers and chimneys in rubble stone; sitting room floor and doors in elm; first floor flooring in deal painted grey blue. Beams used in construction were recovered from a wreck.)

EXTERIORS—BRITISH



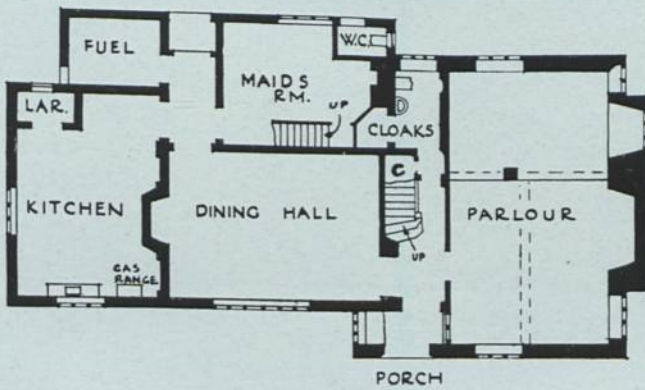
"SANDHILL," ALDEBURGH, SUFFOLK. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see page 52)



PLAN OF ABOVE



HOUSE IN WARWICKSHIRE. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see pages 53 and 54)



"CHURT GATE HOUSE," SURREY.
RESIDENCE OF
THE ARCHITECT,
OLIVER HILL,
F. R. I. B. A., 23,
GOLDEN SQUARE,
LONDON
(See pages 53 and 54)

EXTERIORS—BRITISH



"MAYLANDS," RADLETT, HERTFORDSHIRE. ARCHITECTS, WALKER AND HARWOOD, AA.R.I.B.A.,
21, SUFFOLK STREET, PALL MALL EAST, LONDON



"CROSSWAYS," BEBINGTON, CHESHIRE—GARDEN' FRONT. RESIDENCE OF THE ARCHITECT, BERTRAM
ASHWORTH, LIVERPOOL



"CANFIELD FARM," STEBBING, ESSEX. RESTORATION BY DOUGLAS ROWNTREE, A.R.I.B.A.,
11, HAMMERSMITH TERRACE, LONDON (see page 47)

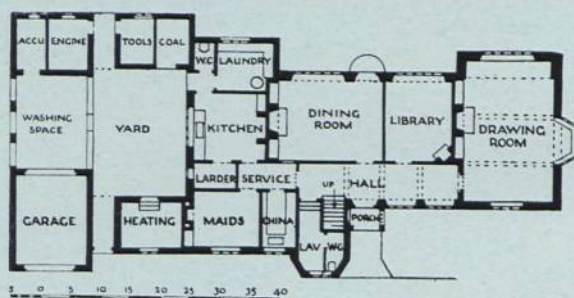


"FULFORD ING," STRATFORD-ON-AVON—RIVER ELEVATION. ARCHITECT, L. L. DUSSAULT,
F.R.I.B.A. BIRMINGHAM

EXTERIORS—BRITISH



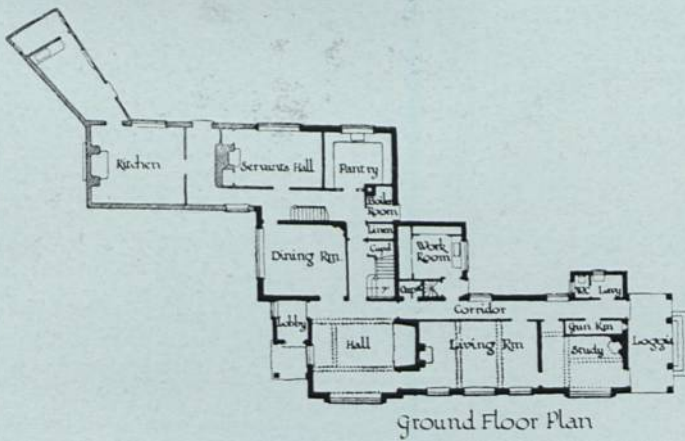
HOUSE AT KINGSWOOD, ARCHITECT, EDWIN F. REYNOLDS, F.R.I.B.A., BIRMINGHAM



PLAN OF ABOVE



"ANNINGSLEY PARK," OTTERSHAW. ARCHITECT, GERALD WARREN, F.R.I.B.A., 12, NORFOLK STREET, STRAND, LONDON (see pages 15, 50 and 51)



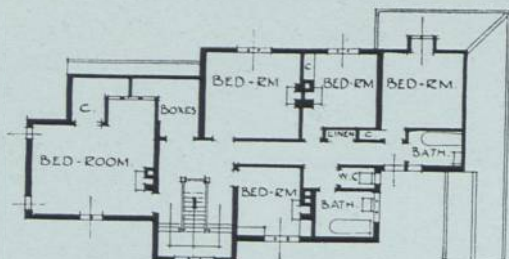
“ANNINGSLEY PARK,”
OTTERSASH — FRONT
ENTRANCE. ARCHITECT,
GERALD WARREN,
F.R.I.B.A., 12, NORFOLK
STREET, STRAND,
LONDON

(See pages 14, 50 and 51)

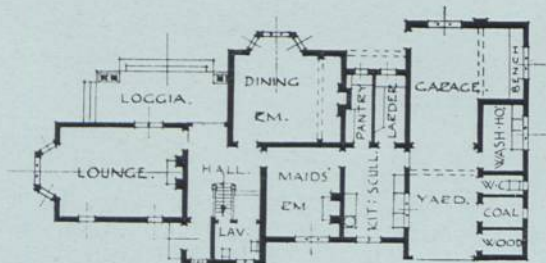
EXTERIORS—BRITISH



"THE CLOSE," GIDEA PARK, ESSEX—GARDEN FRONT. ARCHITECTS, J. J. CROWE, O.B.E., A.R.I.B.A., AND STOCKFORD CARELESS, A.R.I.B.A., 7, NEW SQUARE, LINCOLN'S INN, LONDON



FIRST FLOOR.

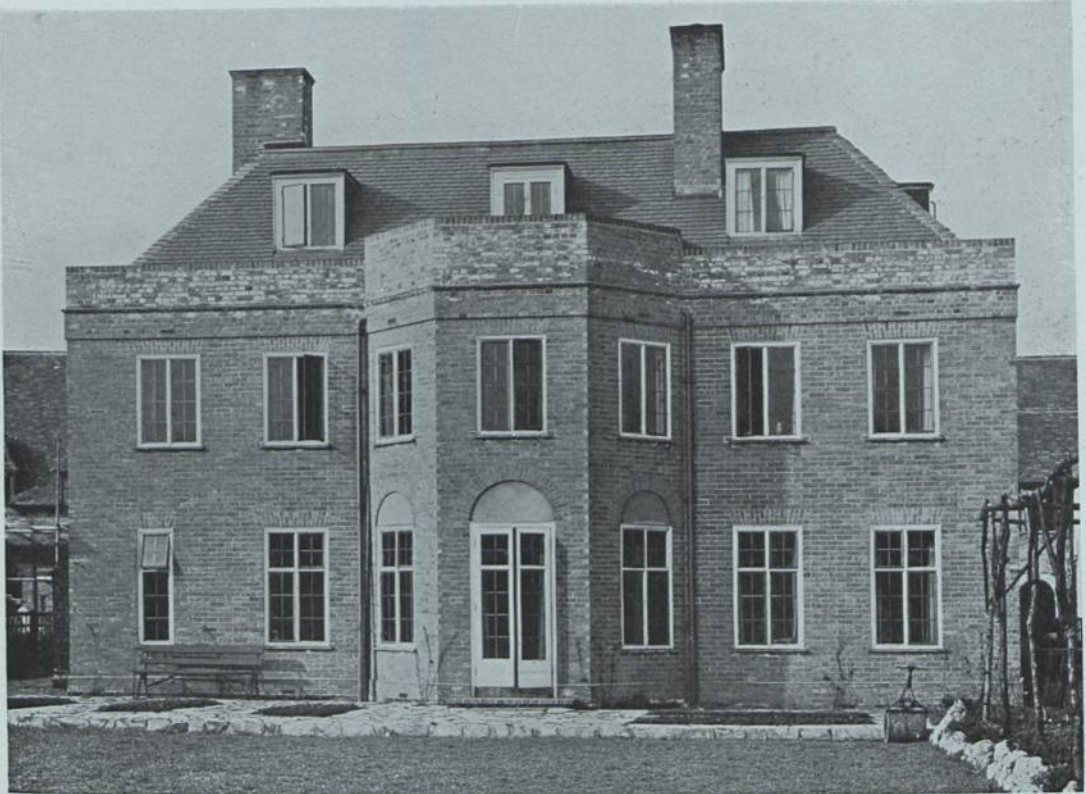


GROUND FLOOR.

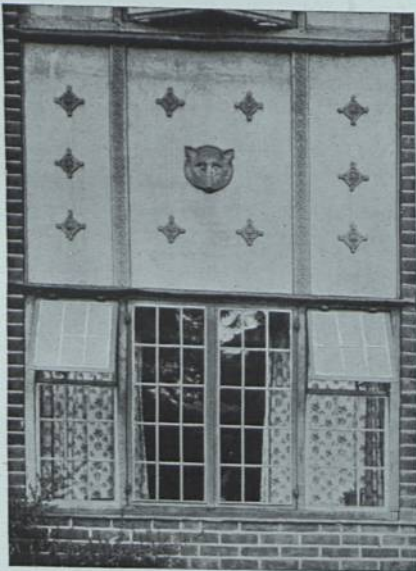
PLANS OF ABOVE



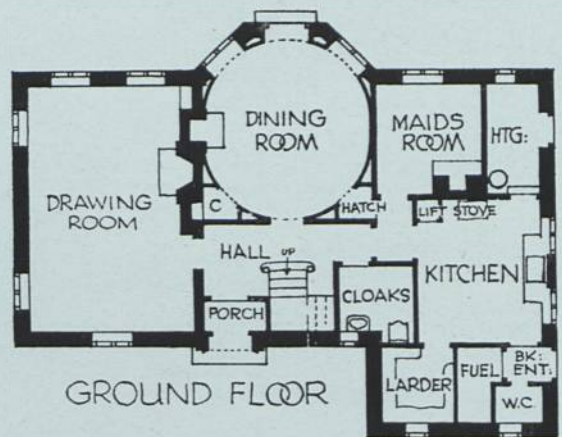
"THE CLOSE," GIDEA PARK, ESSEX—GARAGE ENTRANCE. ARCHITECTS, J. J. CROWE, O.B.E., A.R.I.B.A., AND STOCKFORD CARELESS, A.R.I.B.A., 7, NEW SQUARE, LINCOLN'S INN, LONDON



HOUSE IN HAMPSTEAD GARDEN SUBURB—GARDEN FRONT. ARCHITECTS, BAILLIE SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON



HOUSE AT WESTERN ROAD, ROMFORD—LEAD PANEL BETWEEN GROUND AND FIRST FLOOR WINDOWS. DESIGNED AND EXECUTED BY CHAS. A. PURBROOK, FULHAM, LONDON, FOR J. J. CROWE, O.B.E., A.R.I.B.A., LONDON

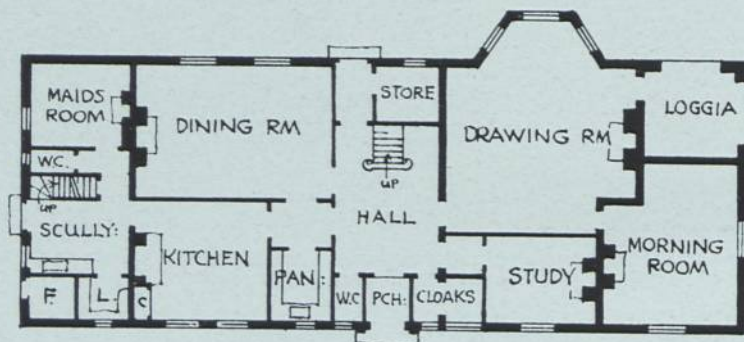


PLAN OF ABOVE

EXTERIORS—BRITISH



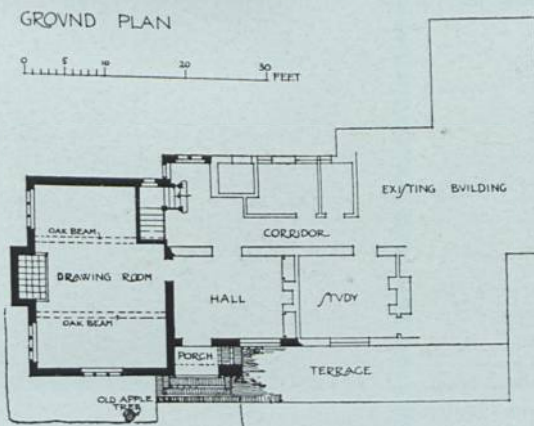
HOUSE AT MUDEFORD GREEN, NEAR CHRISTCHURCH, HAMPSHIRE—GARDEN FRONT. ARCHITECTS, BAILLIE SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON (see page 55)



GROUND FLOOR
PLAN OF ABOVE



"PINES HURST," NORTH FORELAND—NORTH ELEVATION. ARCHITECT, EDGAR RANGER, 9, GRAY'S INN SQUARE, LONDON



"CROFTS," ASHDOWN FOREST, SUSSEX. ARCHITECT, JOHN D. CLARKE, F.R.I.B.A., EAST-BOURNE. (See pages 44 and 45)

EXTERIORS—BRITISH



"OAK LODGE," WILLINGDON, SUSSEX. ARCHITECT, JOHN D. CLARKE,
F.R.I.B.A., EASTBOURNE
*Materials: Silver grey hand-made 2-in. bricks, silver grey tile hanging,
oak and plaster*



"CORRY COT," HINDHEAD. ARCHITECT, BARRY PARKER. F.R.I.B.A., M.T.P.I., LETCHWORTH,
HERTFORDSHIRE



COTTAGE IN THE CLOSE, LLANFAIRFECHAN, N. WALES. ARCHITECT,
H. L. NORTH, B.A., F.R.I.B.A., LLANFAIRFECHAN



"WESTERGABLES," ARGYLESHIRE. FROM A PASTEL SKETCH BY THE ARCHITECT, CAMPBELL
MACKIE, GLASGOW

EXTERIORS—BRITISH



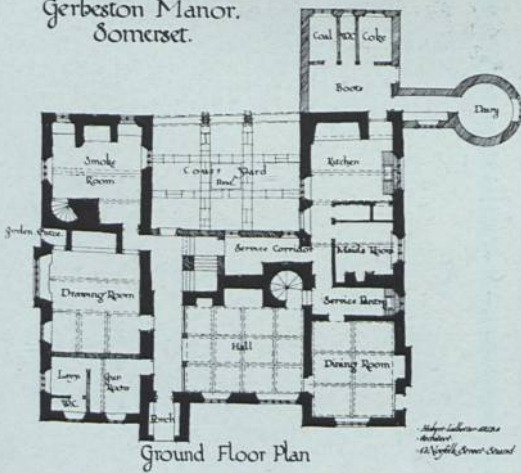
"WYNDENE," FRESHFIELD—GARDEN FRONT. ARCHITECT, GILBERT FRASER, F.R.I.B.A., LIVERPOOL



HOUSE AT OXTON, CHESHIRE—GARDEN FRONT. ARCHITECTS, T. F. SHEPHEARD, F.R.I.B.A., AND E. L. BOWER, A.R.I.B.A., LIVERPOOL



Gerbeston Manor.
Somerset.

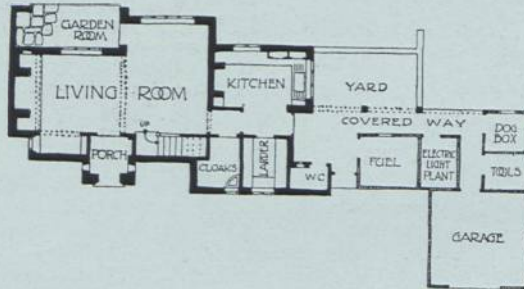


GERBESTON MANOR, SOMERSET—NEW COURTYARD. ARCHITECT, HUBERT LIDBETTER, A.R.I.B.A., AMBERLEY HOUSE, NORFOLK STREET, STRAND, LONDON. FROM A PEN SKETCH BY R. S. COCKRILL

EXTERIORS—BRITISH



"MANOR COTTAGE," HAWTON, NOTTINGHAMSHIRE. ARCHITECT, A. P. STARKEY, HARROW. (see page 48)



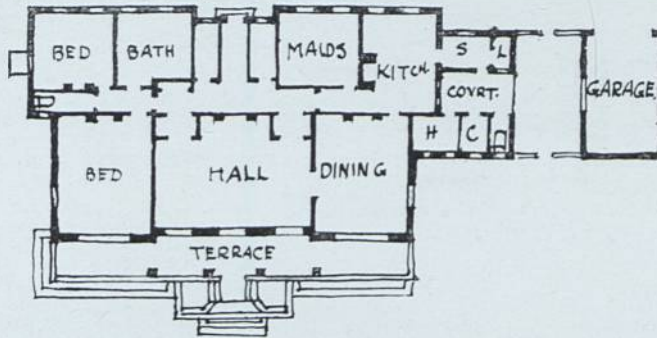
PLAN OF ABOVE



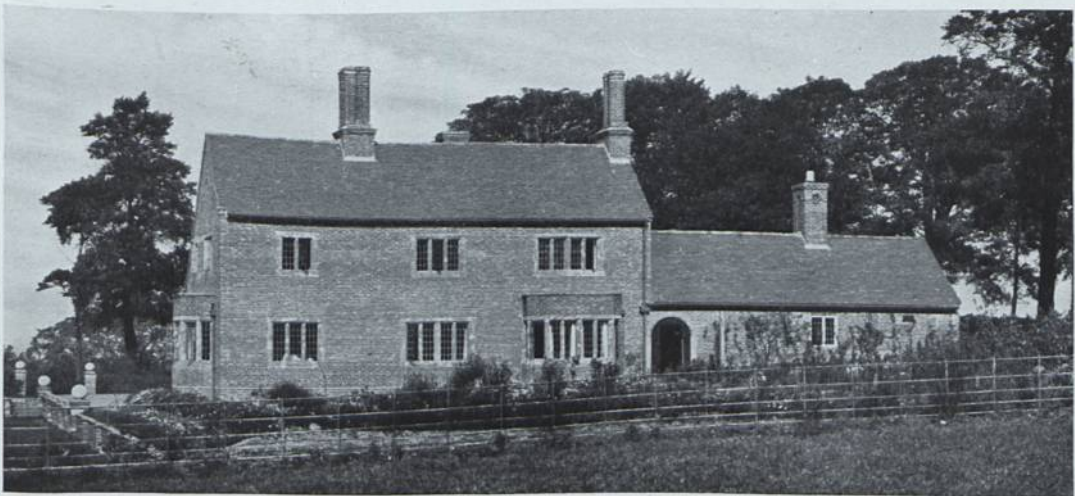
"THE GARTH," LINGFIELD—GARDEN FRONT. ARCHITECTS, EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, 18, QUEEN ANNE'S GATE, LONDON (see pages 45 and 186)



"CAMPFIELD," ABBOTS LEIGH, NEAR BRISTOL. ARCHITECT, C. F. W. DENING, F.R.I.B.A., R.W.A., BRISTOL

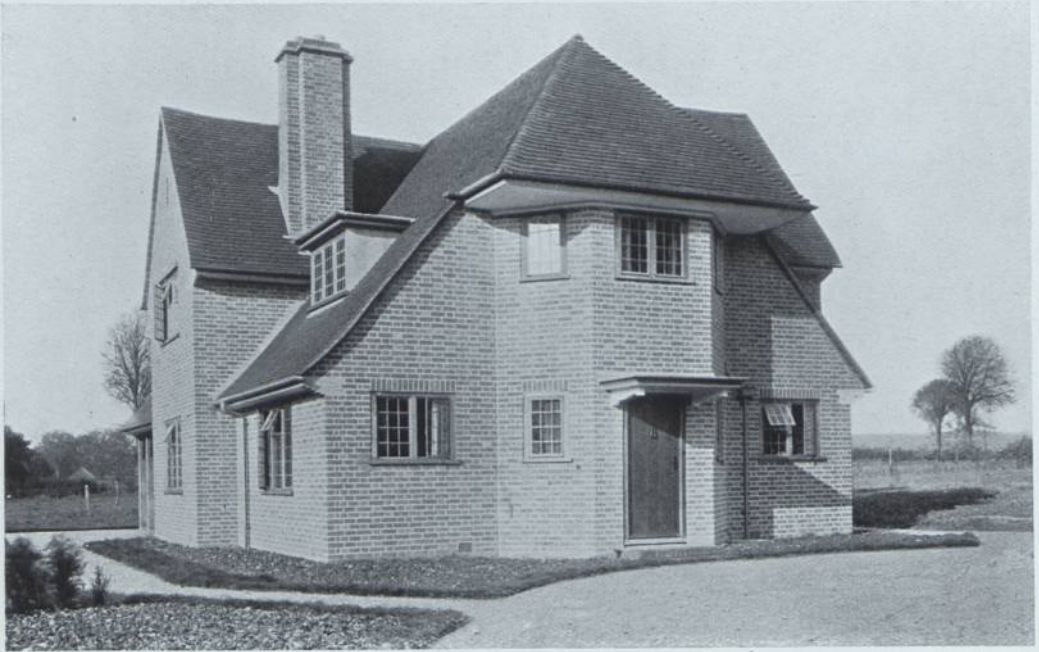


PLAN OF ABOVE



"WOODTHORPE," STOURBRIDGE—GARDEN ELEVATION. ARCHITECT, HOLLAND W. HOBBISS, A.R.I.B.A., BIRMINGHAM

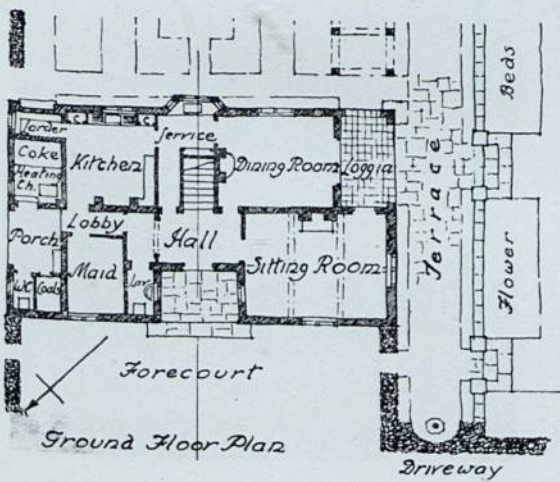
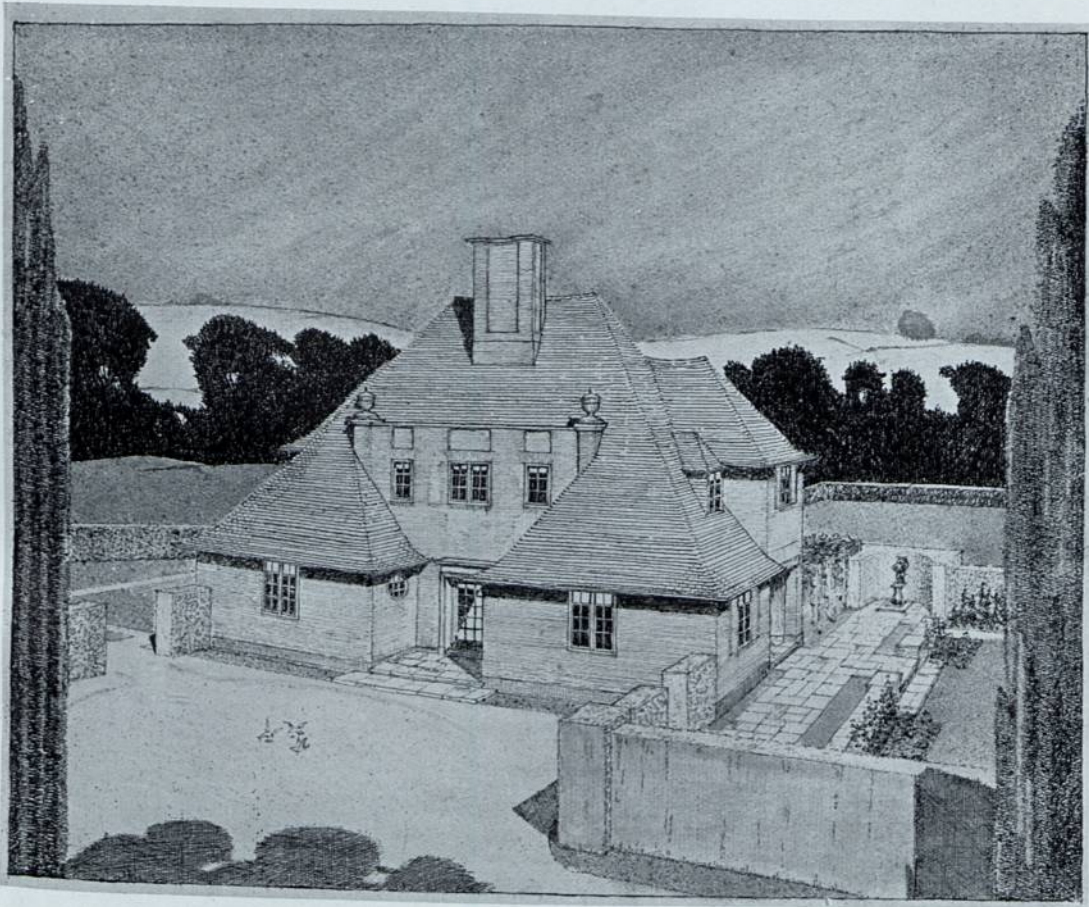
EXTERIORS—BRITISH



"HEATHFIELD," HENLEY-ON-THAMES. ARCHITECTS, C. B. WILLCOCKS, F.R.I.B.A., AND J. R. GREENAWAY, F.S.I., READING



"MONKS WAY," SOUTHCOTE LANE, READING. ARCHITECTS, C. B. WILLCOCKS, F.R.I.B.A., AND J. R. GREENAWAY, F.S.I., READING



HOUSE NEAR WATFORD,
HERTFORDSHIRE, ARCHITECT,
GEORGE A. ALLAN,
F.R.I.B.A., 1, STAPLE INN,
LONDON

EXTERIORS—BRITISH



"HILL CREST," WILLINGDON, SUSSEX—REAR ELEVATION. ARCHITECT, JOHN D. CLARKE, F.R.I.B.A., EASTBOURNE
(Materials: Walls brick, lower part dinged with lime, upper part rough plastered, the whole coloured warm cream; hand-made tiles on roof and hand-made bricks to chimney)



"THE BUNGALOW," CALDY, CHESHIRE—ENTRANCE FRONT. ARCHITECT, GILBERT FRASER, F.R.I.B.A., LIVERPOOL
(Materials: Smooth cement face work; Storton stone to front door; leaded glazing and red tiles)



"LORDSHIP'S CLOSE," STAPLEFORD, CAMBRIDGESHIRE—GARDEN ENTRANCE, AND "HOMEWAYS," WEYBRIDGE, SURREY—ENTRANCE FRONT. ARCHITECTS, W. J. KIEFFER AND H. S. FLEMING, A.R.I.B.A. 83, PALL MALL, LONDON



"KERRI," ARKLEY, BARNET. ARCHITECT, EVELYN SIMMONS, F.R.I.B.A., PALACE CHAMBERS, WESTMINSTER



"MALTHOUSE," SELSEY, CHICHESTER. ARCHITECT, TRENWITH WILLS, A.R.I.B.A., 11, TITCHFIELD TERRACE, REGENT'S PARK, LONDON

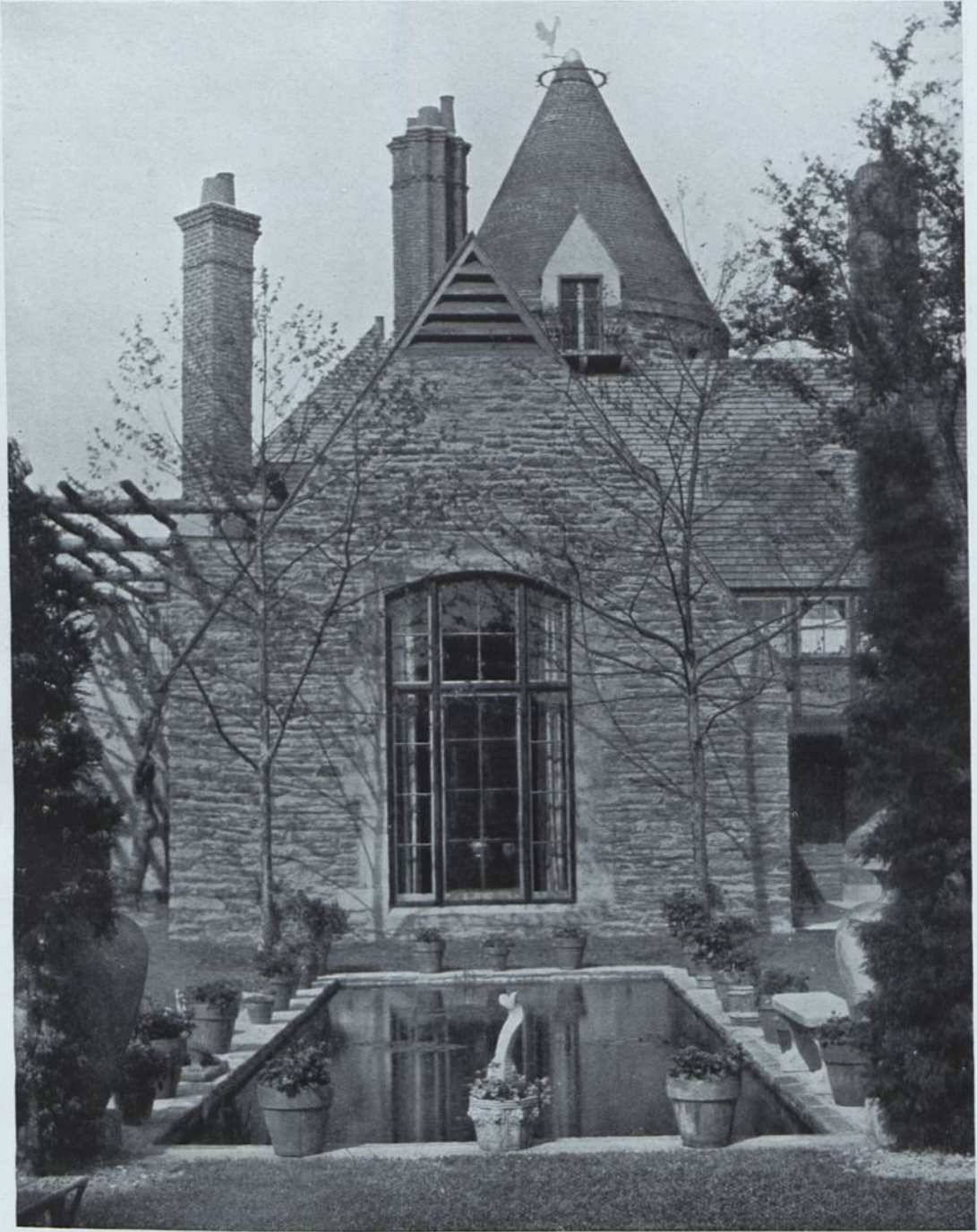
EXTERIORS—BRITISH



BUNGALOW AT BIRCHALL, LEEK. ARCHITECTS, R. T. LONGDEN, F.R.I.B.A., AND W. J. VENABLES, L.R.I.B.A., LEEK



HOUSE AT BIRCHALL, LEEK. ARCHITECTS, R. T. LONGDEN, F.R.I.B.A., AND W. J. VENABLES, L.R.I.B.A., LEEK



HOUSE AT LAVEROCK, PHILADELPHIA—THE
LIBRARY WINDOW. ARCHITECTS, MELLOR,
MEIGS AND HOWE, PHILADELPHIA, U.S.A.
(See pages 60, 61 and 203)

EXTERIORS—AMERICAN



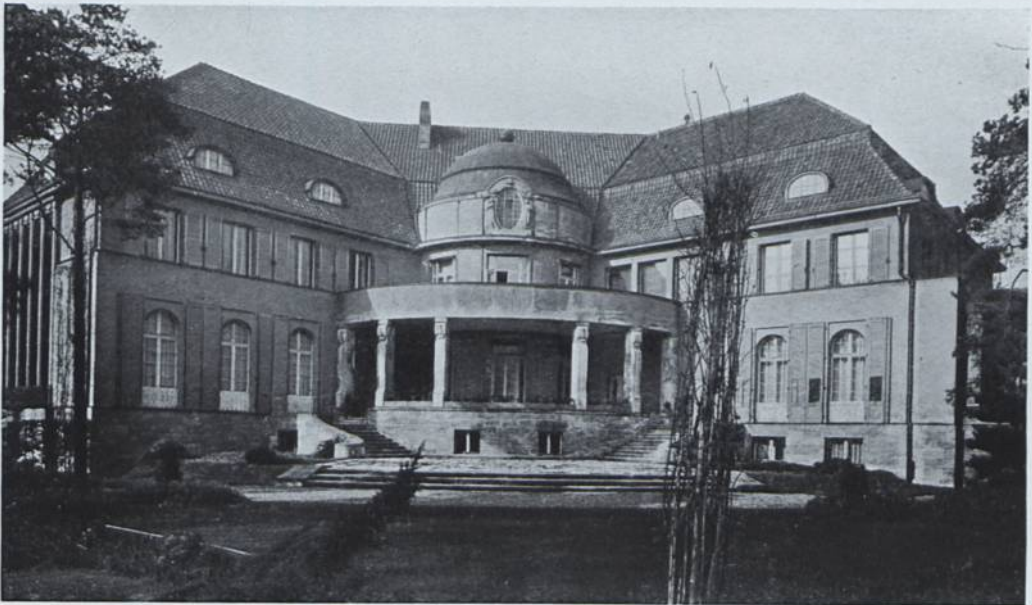
HOUSE AT ASHFIELD, MASSACHUSETTS. ARCHITECT, LOUIS S. WEEKS, U.S.A.
(Informal terrace with painted garden furniture)



SMALL HOUSE AT MONTECITO, CALIFORNIA. ARCHITECT, JAMES OSBORNE CRAIG, U.S.A.

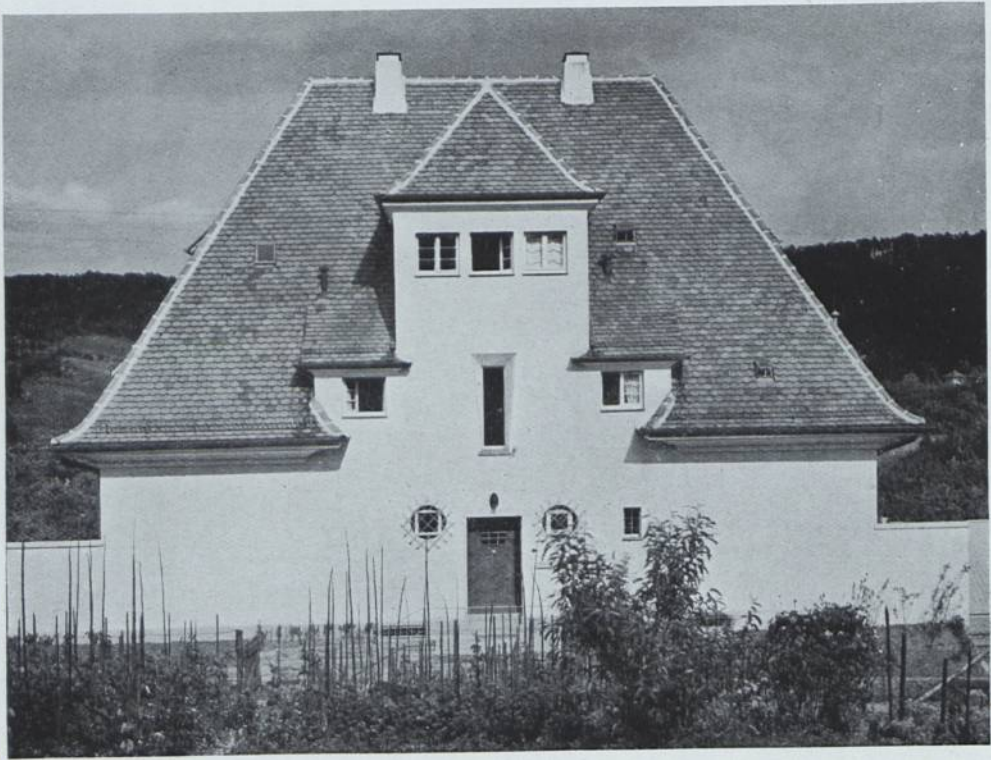


COUNTRY HOUSE IN LENEP—THE TERRACE. ARCHITECT, F. W. HOEFFKEN, LENEP, RHINELAND, GERMANY



HOUSE IN GRUNEWALD-BERLIN. ARCHITECT, OSKAR KAUFMANN, BERLIN, GERMANY

EXTERIORS—CONTINENTAL



HOUSE AT STUTTGART—NORTH FRONT ELEVATION, MAIN ENTRANCE AND TRADESMAN'S ENTRANCE. ARCHITECT, RUDOLF BEHR, STUTTGART, GERMANY



HOUSE AT STUTTGART—FRONT
ELEVATION, ARCHITECT, PRO-
FESSOR PAUL SCHMITTHENNER,
STUTTGART, GERMANY

EXTERIORS—CONTINENTAL



TIMBERED HOUSE AT DRESDEN. ARCHITECT, PROFESSOR ADALBERT NIEMEYER, MUNICH. ERECTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY. (See page 73)



HOUSE AT DRESDEN. ARCHITECT, PROFESSOR BRUNO PAUL, BERLIN. ERECTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY. (See pages 69 and 70)

EXTERIORS—CONTINENTAL



HOUSE AT WORPSWEDE, GERMANY—WEST SIDE.
RESIDENCE OF THE ARCHITECT, PROFESSOR
BERNHARD HOETGER



HOUSE AT STUTTGART, GERMANY—NORTH SIDE.
RESIDENCE OF THE ARCHITECT, PROFESSOR
PAUL SCHMITTHENNER



HOUSE AT KLAMPENBORG. RESIDENCE OF THE ARCHITECT, C. BRUMMER, COPENHAGEN, DENMARK

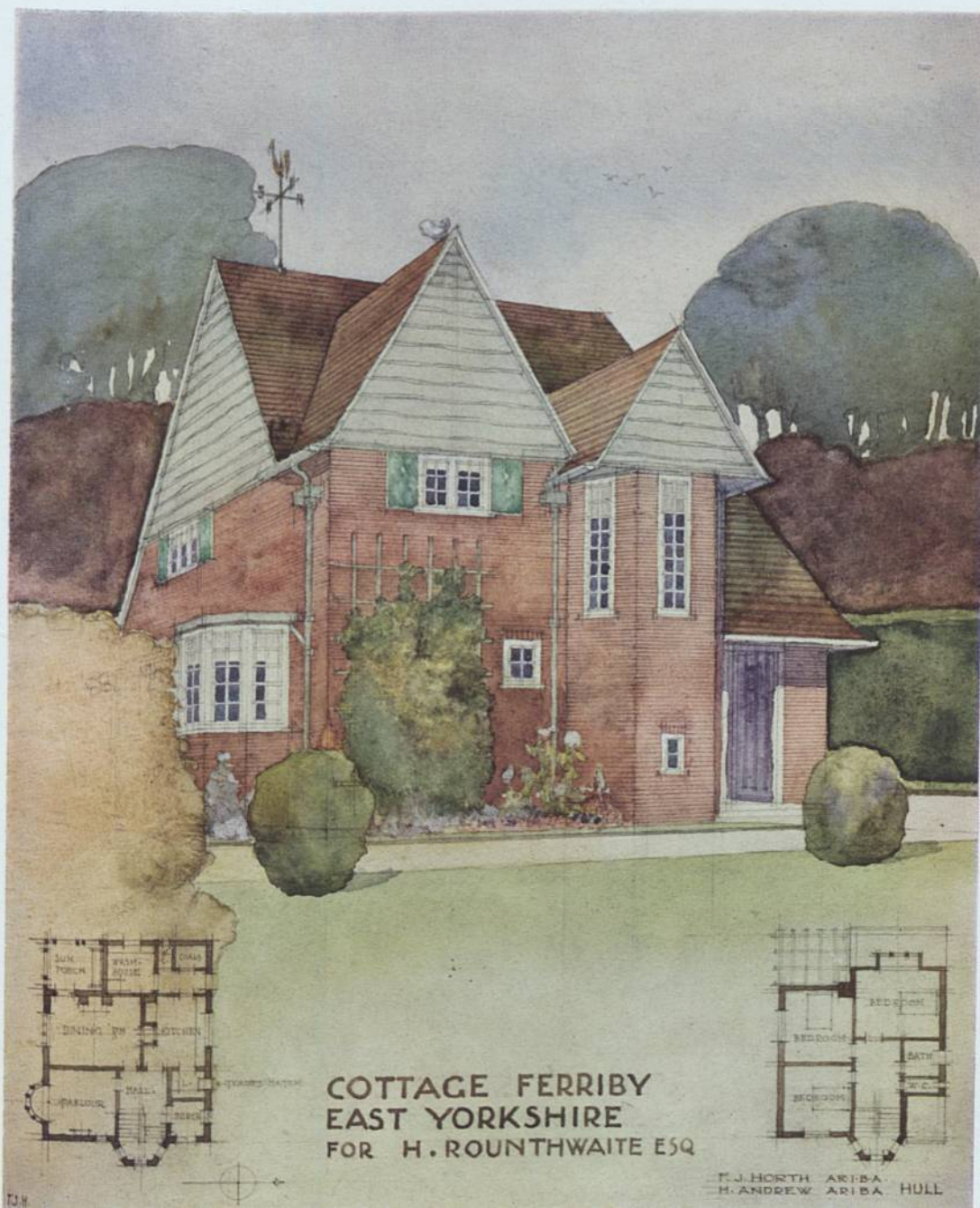
EXTERIORS—CONTINENTAL



COUNTRY HOUSE AT VEDBÆK, DENMARK—FRONT ELEVATION. ARCHITECT, C. BRUMMER, COPENHAGEN, DENMARK



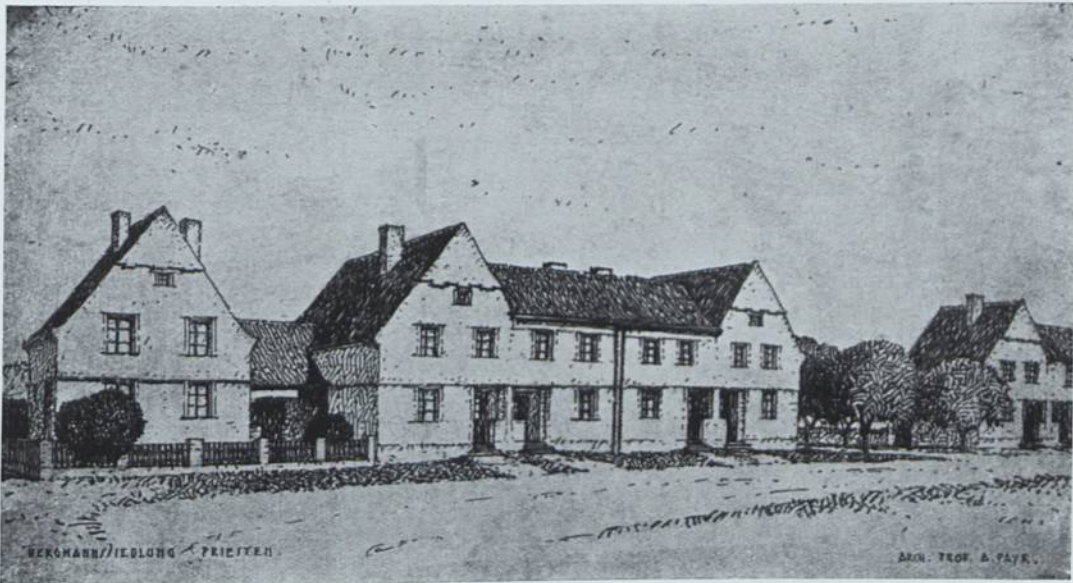
COUNTRY HOUSE AT VEDBÆK, DENMARK—REAR ELEVATION. ARCHITECT, C. BRUMMER, COPENHAGEN, DENMARK



"COTTAGE FERRIBY," EAST YORKSHIRE. ARCHITECTS, HORTH AND ANDREW, AA.R.I.B.A., HULL. FROM A WATER-COLOUR BY F. J. HORTH

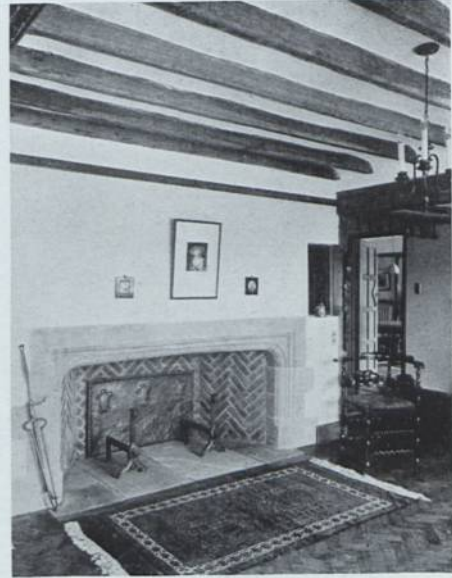


WORKMEN'S DWELLINGS AT PRIESTEN. ARCHITECT, PROFESSOR A. PAYR, PRAGUE, CZECHO-SLOVAKIA



WORKMEN'S DWELLINGS AT PRIESTEN. ARCHITECT, PROFESSOR A. PAYR, PRAGUE, CZECHO-SLOVAKIA

INTERIORS—BRITISH



"LONG BARN," BROADSTAIRS—ENTRANCE HALL AND LOUNGE FIREPLACE. ARCHITECT, EDGAR RANGER, 9, GRAY'S INN SQUARE, LONDON. (See page 43)



"WEST HILL COTTAGE," HESSLE, EAST YORKSHIRE—LOUNGE HALL SHOWING FIREPLACE. ARCHITECTS, HORTH AND ANDREW, A.A.R.I.B.A., HULL.



"LONG BARN," BROADSTAIRS — THE
LOUNGE. ARCHITECT, EDGAR RANGER,
9, GRAY'S INN SQUARE, LONDON.
(See page 42)

INTERIORS—BRITISH



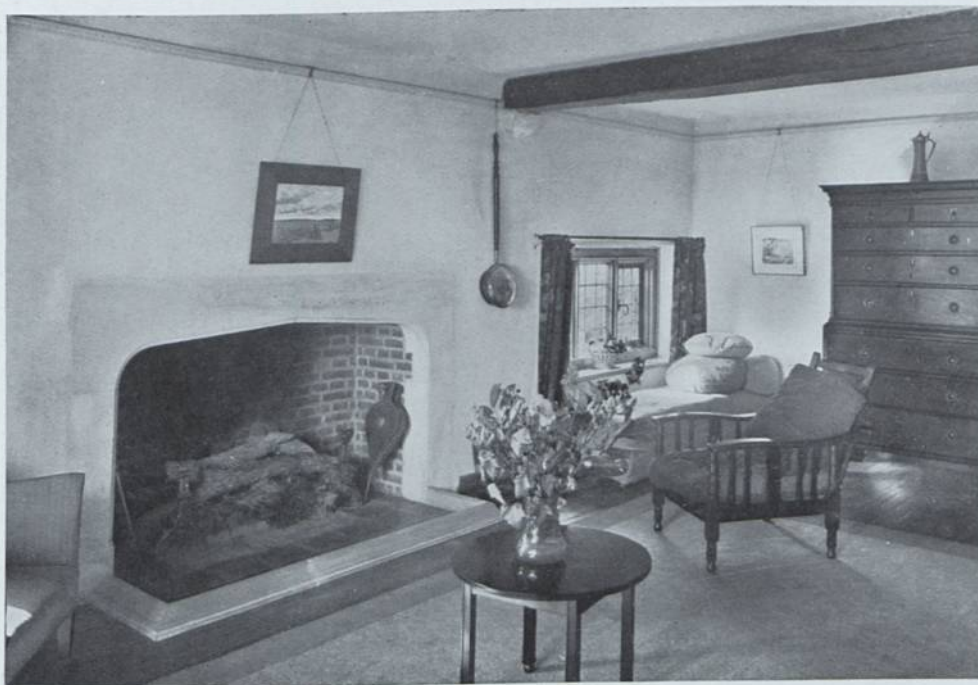
A COTTAGE IN THE CLOSE, HATFIELD, HERTFORDSHIRE—SITTING ROOM. ARCHITECTS, W. J. KIEFFER AND H. S. FLEMING, A.R.I.B.A., 83, PALL MALL, LONDON



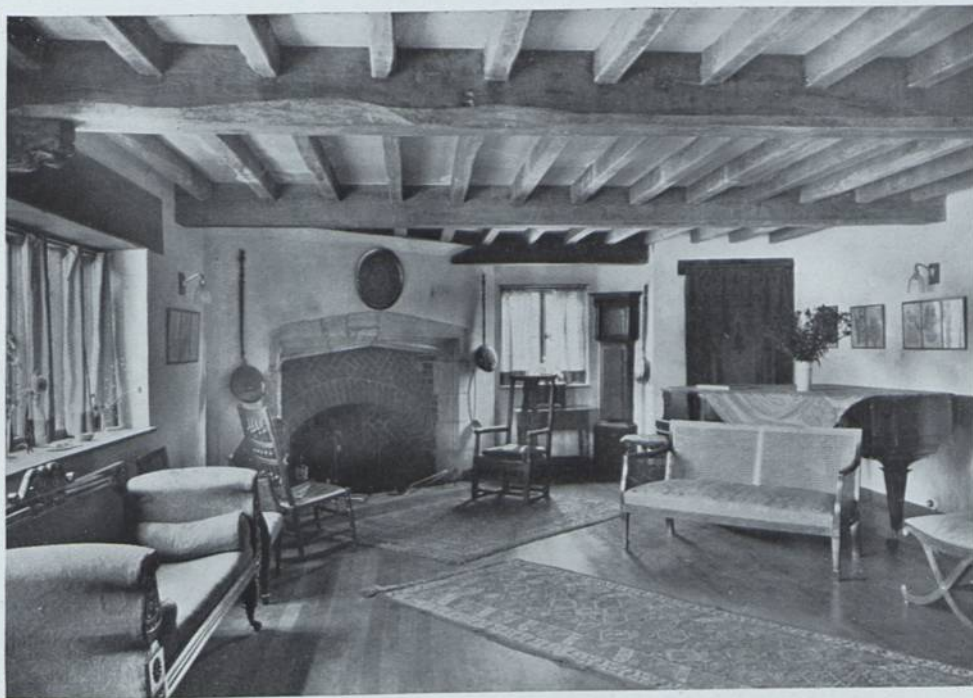
"CROFTS" ASHDOWN FOREST, SUSSEX—BEDROOM. ARCHITECT, JOHN D. CLARKE, F.R.I.B.A., EASTBOURNE. (See pages 19 and 45)



HOUSE AT WOODMANCOTE, SUSSEX—LIVING ROOM. ARCHITECT, JOHN D. CLARKE, F.R.I.B.A., EASTBOURNE



"CROFTS," ASHDOWN FOREST, SUSSEX—DRAWING ROOM. ARCHITECT, JOHN D. CLARKE, F.R.I.B.A., EASTBOURNE. (see pages 19 and 44)

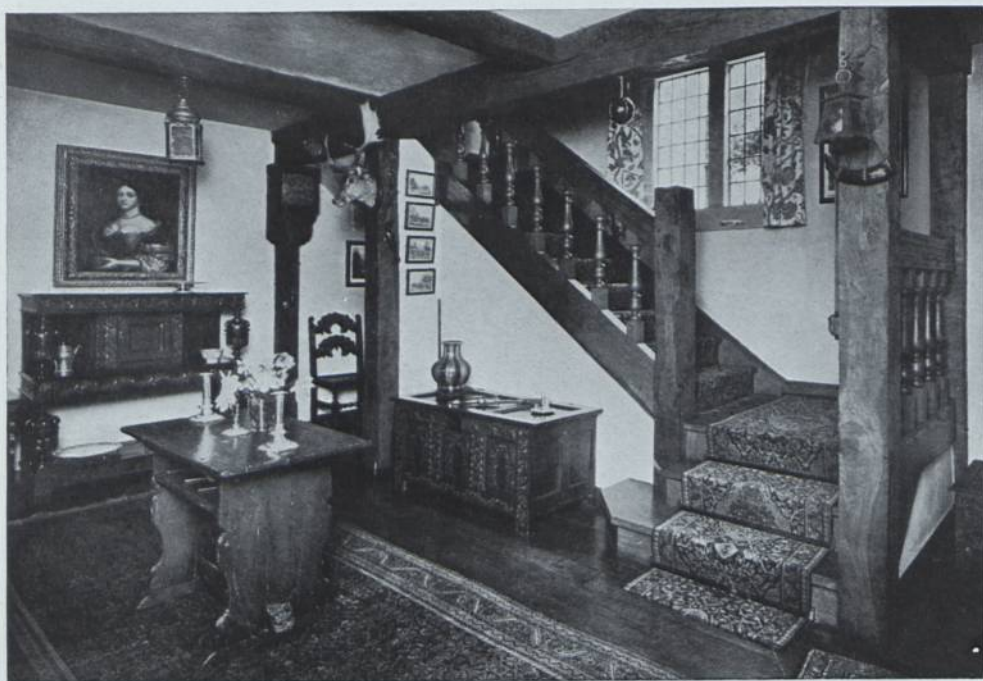


"THE GARTH," LINGFIELD—DRAWING ROOM. ARCHITECTS, EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, 18, QUEEN ANNE'S GATE, LONDON. (see pages 24 and 186)

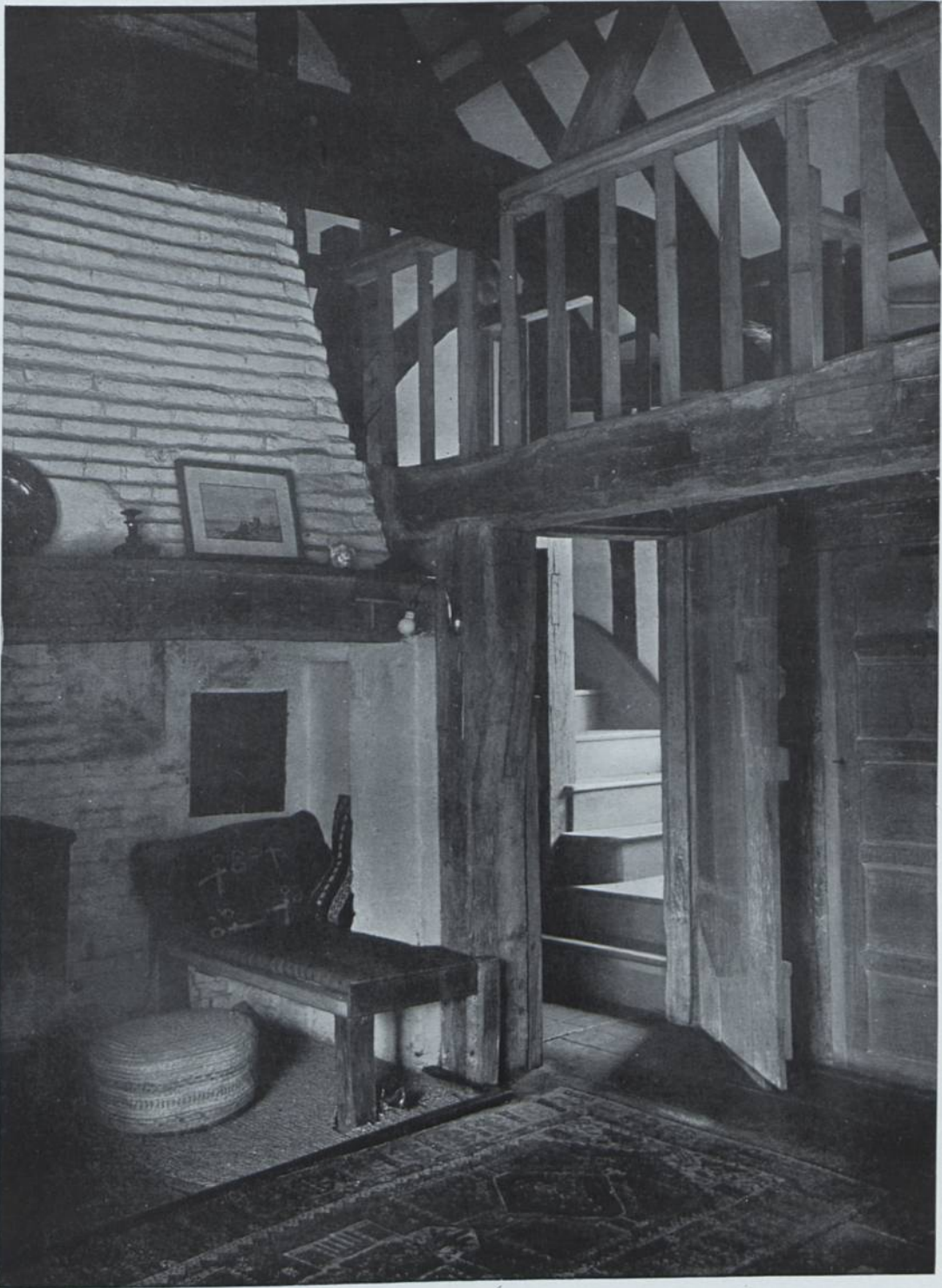
INTERIORS—BRITISH



"COOMBE COTTAGE," FOUR OAKS—LIVING ROOM. ARCHITECT, HOLLAND W. HOBBISS, A.R.I.B.A., BIRMINGHAM

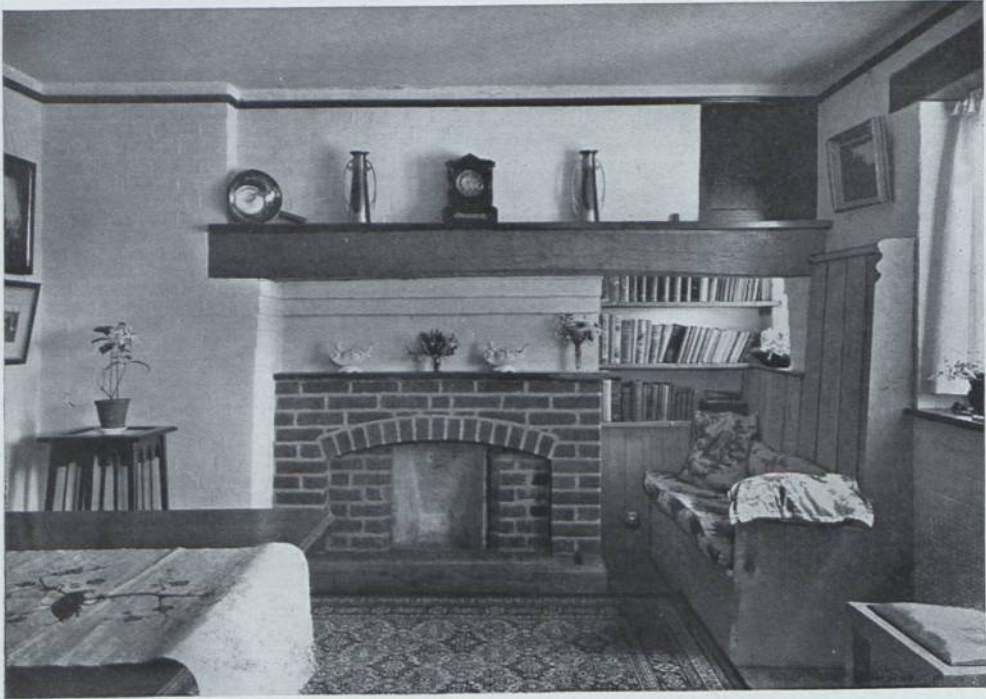


"MIREASH," MELLOR, NEAR BLACKBURN—THE HALL. ARCHITECT, WM. GREENWOOD, A.R.I.B.A., BLACKBURN



CANFIELD FARM, STEBBING, ESSEX—THE HALL. RESTORATION BY DOUGLAS ROWNTREE, A.R.I.B.A.,
11, HAMMERSMITH TERRACE, LONDON (See page 13)

INTERIORS—BRITISH



"ROSEMEAD," HARROW-ON-THE-HILL—DINING ROOM FIREPLACE. ARCHITECT, A. P. STARKEY, HARROW

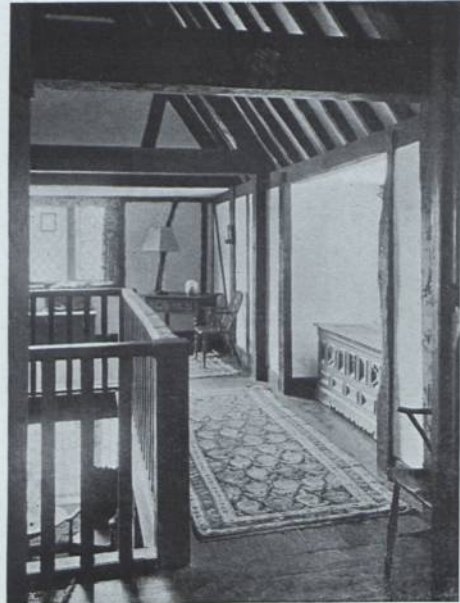


"MANOR COTTAGE," HAWTON, NOTTINGHAMSHIRE—LIVING ROOM. ARCHITECT, A. P. STARKEY, HARROW (see page 24)

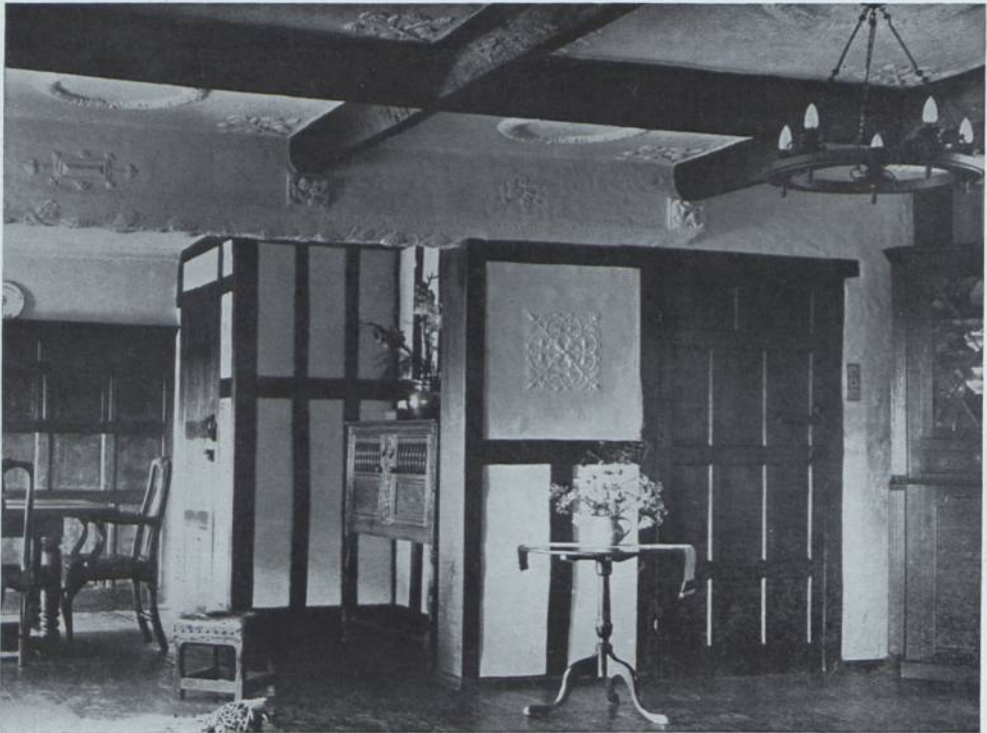


INTERIOR DESIGNED BY SHIRLEY B. WAINWRIGHT, FINCHLEY, LONDON. (Walls lined with three-ply faced with oak and fixed in situ with moulded strips forming panels; linoleum cut to design and applied direct to floorboards. Plaster work by A. T. Glover, London)

INTERIORS—BRITISH



"ANNINGSLEY PARK," OTTERSHAW—HALL AND GALLERY. ARCHITECT, GERALD WARREN, F.R.I.B.A.,
12, NORFOLK STREET, STRAND, LONDON. (See pages 14, 15 and 51)



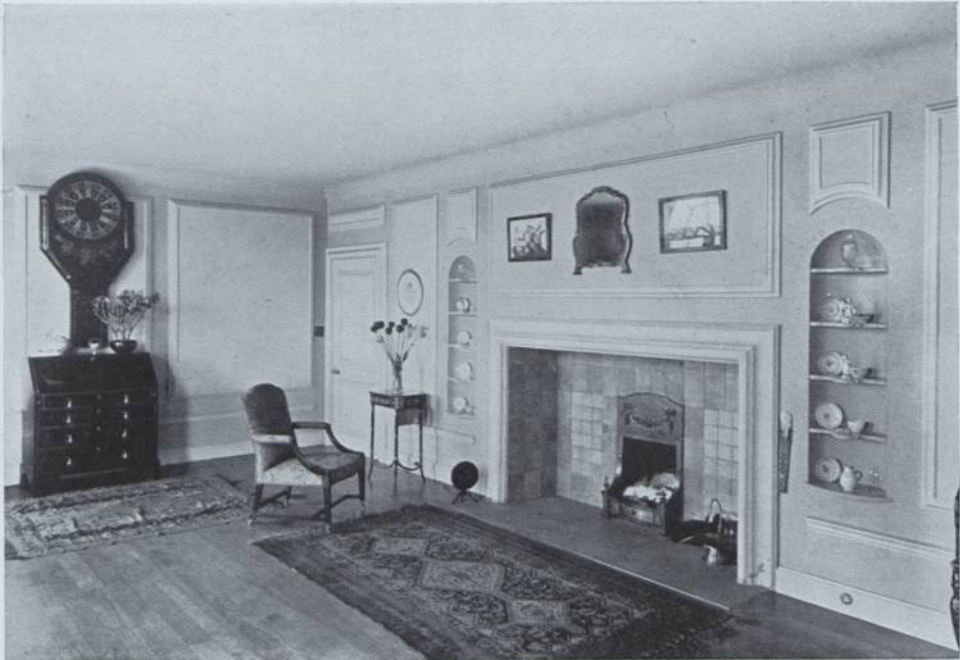
"BRADLEY LODGE," STRATFORD-ON-AVON. REPLANNED BY GUY PEMBERTON, A.R.I.B.A.,
BIRMINGHAM. INTERIOR BY F. E. OSBORNE, STRATFORD-ON-AVON
(Reconstructed from a sixteenth century house in the Black
Country, incorporating all the original timber and tiles)



"ANNINGSLEY PARK," OTTERSHAW—THE HALL.
ARCHITECT, GERALD WARREN, F.R.I.B.A., 12,
NORFOLK STREET, STRAND, LONDON.

(See pages 14, 15 and 50)

INTERIORS—BRITISH



"SANDHILL," ALDEBURGH, SUFFOLK — SITTING ROOM. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see page 10)



HOUSE AT CROYDE, NORTH DEVON—SITTING ROOM. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see page 9)



"CHURT GATE HOUSE," SURREY—PARLOUR FIREPLACE. RESIDENCE OF THE ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see pages 11 and 54)



HOUSE IN WARWICKSHIRE—DINING ROOM. ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON (see pages 10 and 54)

INTERIORS—BRITISH



HOUSE IN WARWICKSHIRE—DINING ROOM, AND LAPIS MOSAIC BATH. ARCHITECT, OLIVER HILL, 23, GOLDEN SQUARE, LONDON (see pages 10 and 53)



"CHURT GATE HOUSE," SURREY (RESIDENCE OF THE ARCHITECT)—A BEDROOM (see pages 11 & 53)

HOUSE IN WARWICKSHIRE—DINING ROOM FROM THE STUDY, (see pages 10 and 53)

ARCHITECT, OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON



HOUSE AT MUDEFORD GREEN, CHRISTCHURCH, HAMPSHIRE — LANDING ON FIRST FLOOR. ARCHITECTS, BAILLIE, SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON. (See page 18)

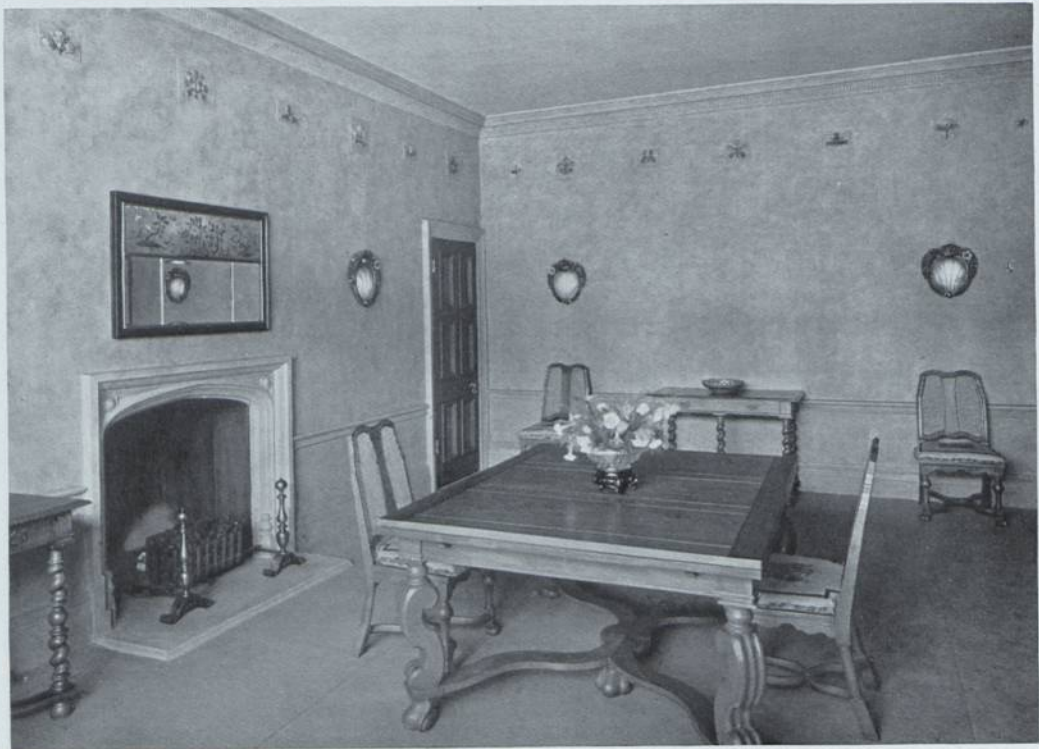
INTERIORS—BRITISH



HOUSE AT ELSWORTHY ROAD, ST. JOHN'S WOOD
—THE LIBRARY. INTERIOR BY ALBERT VAN
DER VELDE, 20, DENMAN STREET, LONDON.
(Colourings—maize and reseda)

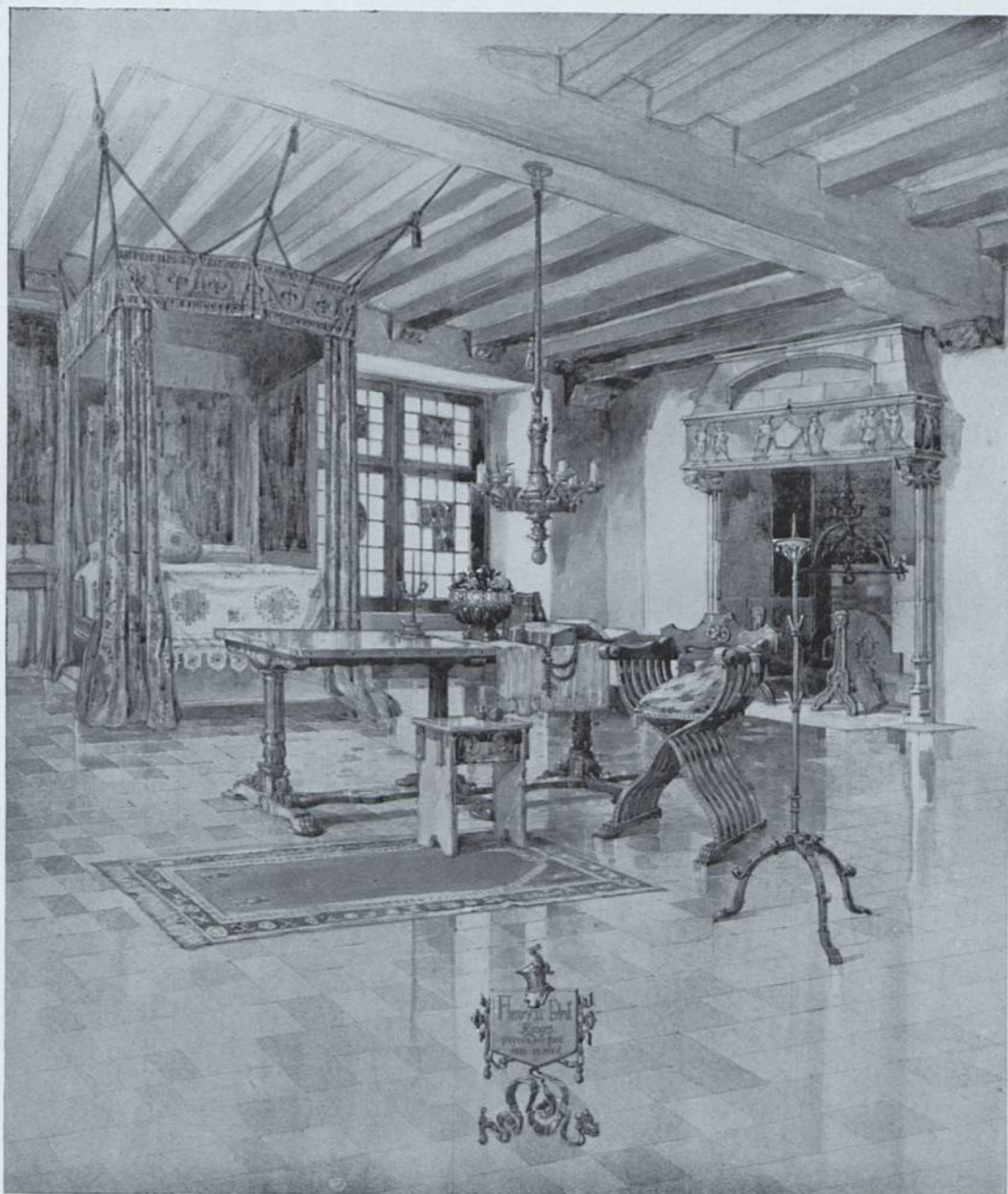


"HIGH BARNES," LEEK—SITTING ROOM. RESIDENCE
OF THE ARCHITECT, R. T. LONGDEN F.R.I.B.A.
(LONGDEN AND VENABLES, LEEK)



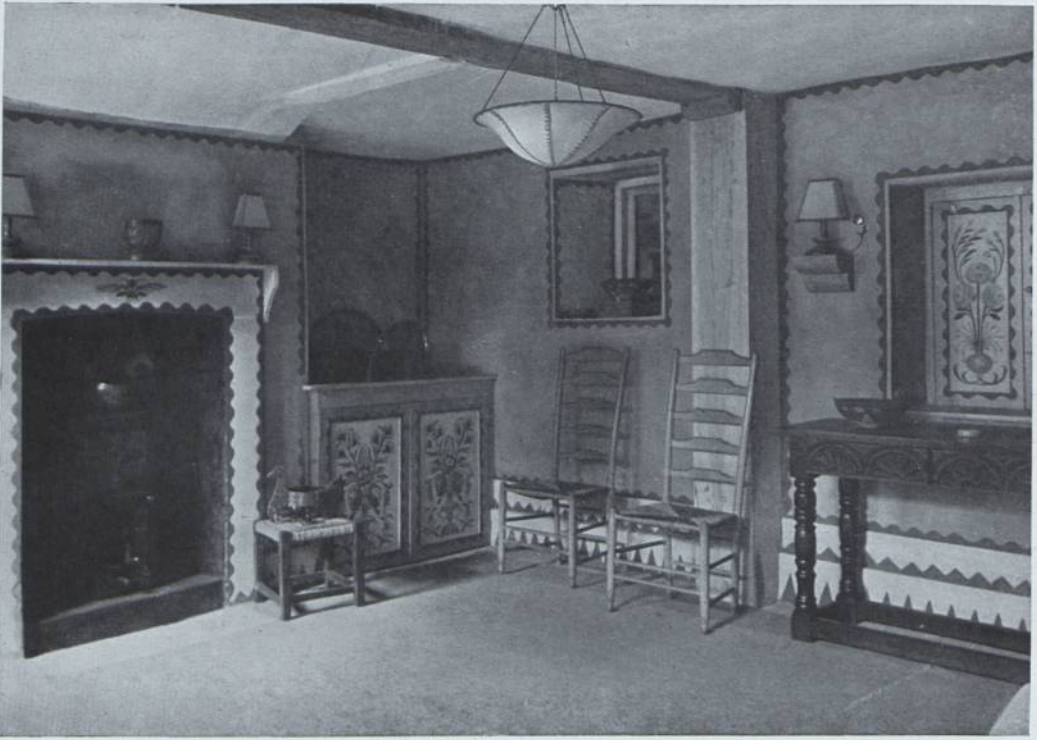
HOUSE AT ELSWORTHY ROAD, ST. JOHN'S WOOD—DINING ROOM. INTERIOR BY ALBERT VAN DER
VELDE, 20, DENMAN STREET, LONDON

(Furniture in elm bleached pale havane shade, woodwork hand painted and
waxed. Three-piece mirror in ebony frame with Charles II stumpwork panel)

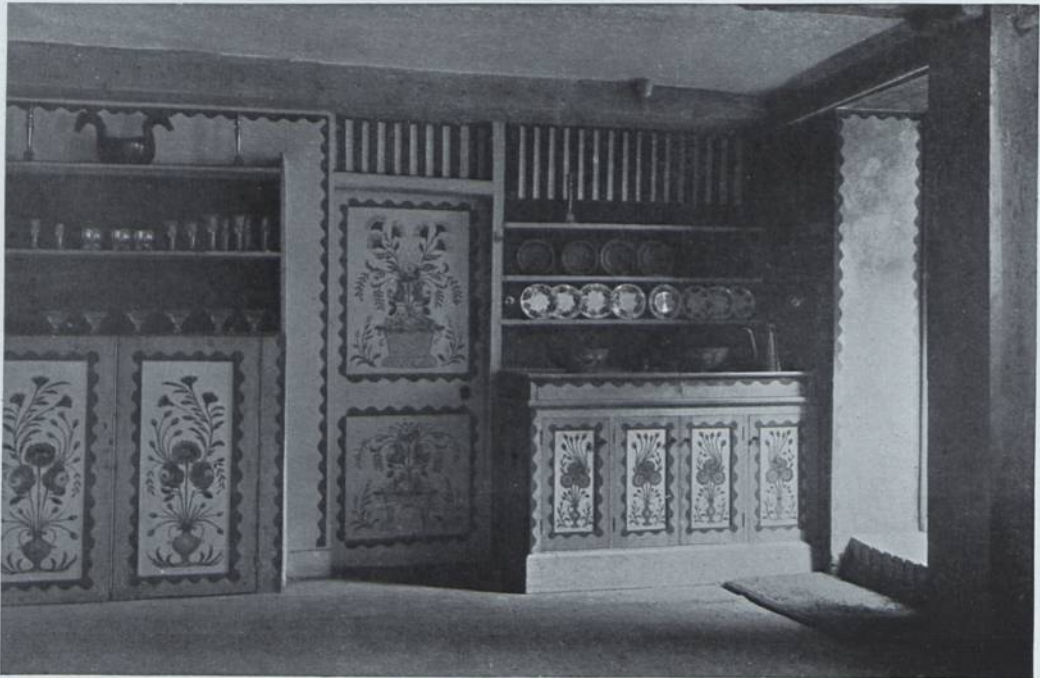


HENRY II BEDROOM, DESIGNED BY MURRAY ADAMS-ACTON, 15, GEORGE STREET, HANOVER SQUARE, LONDON. FROM A WATER-COLOUR BY THE DESIGNER

INTERIORS—CONTINENTAL



"MORTON HOUSE," CHISWICK MALL. DECORATION IN TEMPERA ON WOODEN PANELS AND FRESCO WALLS FOR A BASEMENT DINING ROOM BY VLADIMIR POLUNIN, 1, RIVERSIDE, CHISWICK MALL, LONDON



ANOTHER ASPECT OF ABOVE



POLISH INTERIOR—CORNER OF LIBRARY. FURNITURE DESIGNED BY ÉDOUARD TROJANOWSKI, WARSAW, EXECUTED BY B. DRAZKIEWICZ AND M. PIETNIK, WARSAW. "KILIM" CARPET DESIGNED BY J. CZAJKOWSKI. "BATIK" HANGINGS BY ATELIERS DE CRACOVIE, POLAND



"HOLLYCOPSE" GORING HEATH, OXFORDSHIRE—SITTING ROOM PAINTED IN TEMPERA ON CANVAS, TAPESTRY TREATMENT, BY VLADIMIR POLUNIN, 1, RIVERSIDE, CHISWICK MALL, LONDON

INTERIORS—AMERICAN



BLISS HOUSE, NEW YORK CITY. PINE PANELLING IN DRAWING ROOM. DECORATED BY SCHMITT BROTHERS, NEW YORK, U.S.A.
(This room extends full width of house on the garden side)



HOUSE AT LAVEROCK, PHILADELPHIA—LAMP IN STAIR TOWER AND BEDROOM FIREPLACE. ARCHITECTS, MELLOR, MEIGS AND HOWE, PHILADELPHIA, U.S.A. (see pages 31, 61 and 203)



HOUSE AT LAVEROCK, PHILADELPHIA—A
BEDROOM. ARCHITECTS, MELLOR, MEIGS
AND HOWE, PHILADELPHIA, U.S.A.

(See pages 31, 60 and 203)

INTERIORS—CONTINENTAL



HOUSE ON THE RIVIERA—HALL AND STAIRCASE. ARCHITECT MARCEL DALMAS, NICE, FRANCE



SIDEBOARD IN SATINWOOD BY LOUIS SOGNOT;
DECORATIVE PANEL BY OLESIEVICZ;



NURSERY FURNITURE BY GUILLEMARD; DECORATIVE PANEL BY M^{lle}. CLAIRE FARGUE;

PRODUCED BY THE ATELIER PRIMAVERA, PARIS



STUDY FURNITURE IN EBONY
MACASSAR AND IVORY. DESIGNED
AND EXECUTED BY JACQUES RUHL-
MANN, PARIS

INTERIORS—CONTINENTAL



OCCASIONAL CHAIRS. DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, AND EXECUTED BY H. BAHLSEN, BERLIN, GERMANY



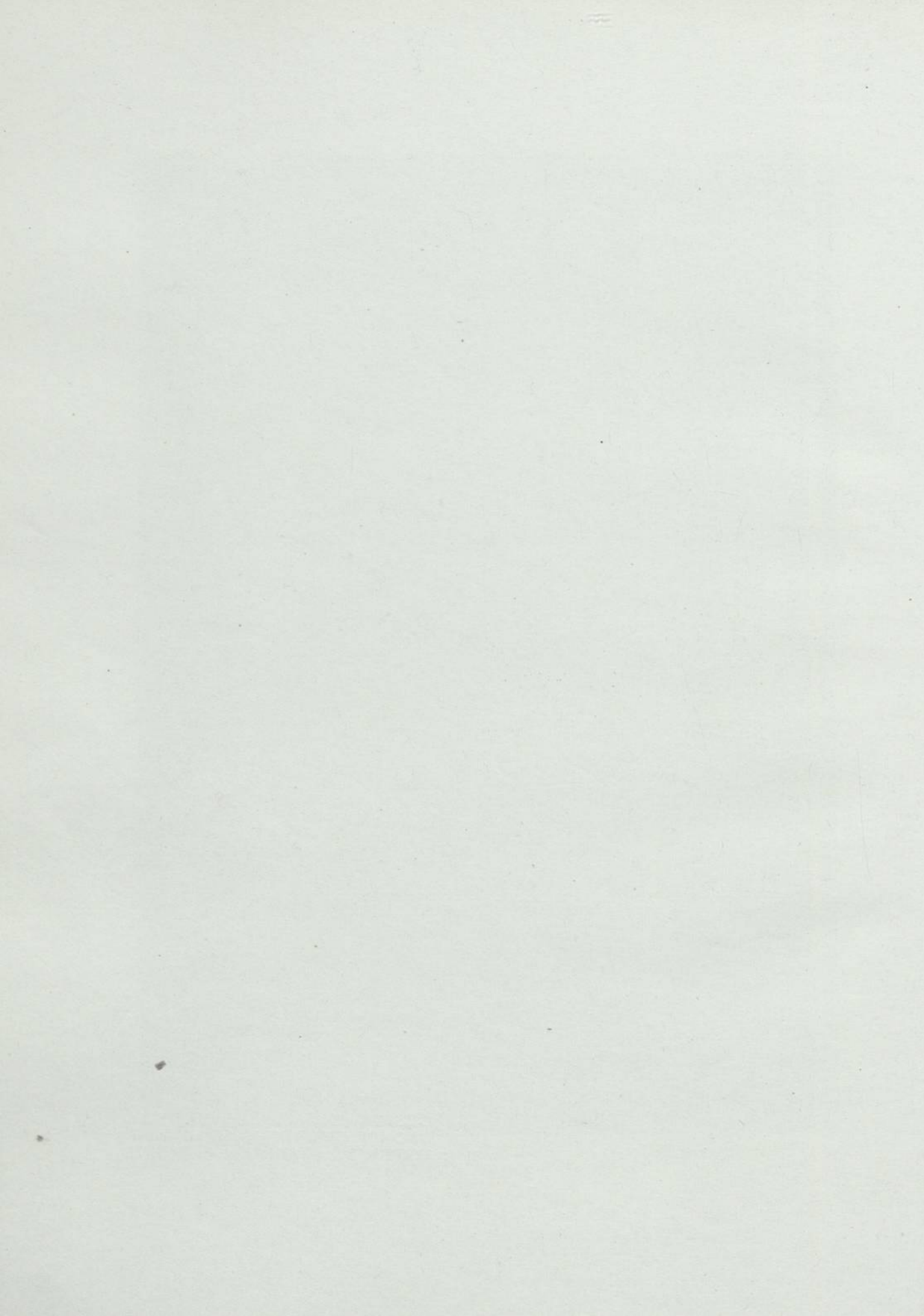
WALNUT CABINET AND RED JAPANESE LACQUERED CHAIR DESIGNED BY JULIUS BALLIN, ARCHITECT, ERFURT, AND EXECUTED BY THE LUDWIGSBURGER WERKSTÄTTEN. BATIK PANEL DESIGNED AND EXECUTED BY ERICA BALLIN-WOLTERICK



LIVING ROOM DESIGNED BY K. BERTSCH, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



DESIGN FOR A MUSIC ROOM BY
GEORGE SHERINGHAM, BESANT
COTTAGE, FROGNAL, LONDON





HOUSE AT DRESDEN. FURNITURE AND INTERIOR DESIGNED BY PROFESSOR HEINRICH TESSENOW, DRESDEN, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



HOUSE AT DRESDEN—BEDROOM. DESIGNED BY PROFESSOR HEINRICH TESSENOW, DRESDEN, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY

INTERIORS—CONTINENTAL



BEDROOM FURNITURE IN OLD ROSE JAPANESE LACQUER. DESIGNED BY JULIUS BALLIN ARCHITECT, ERFURT, AND EXECUTED BY THE LUDWIGSBURGER WERKSTÄTTEN, GERMANY

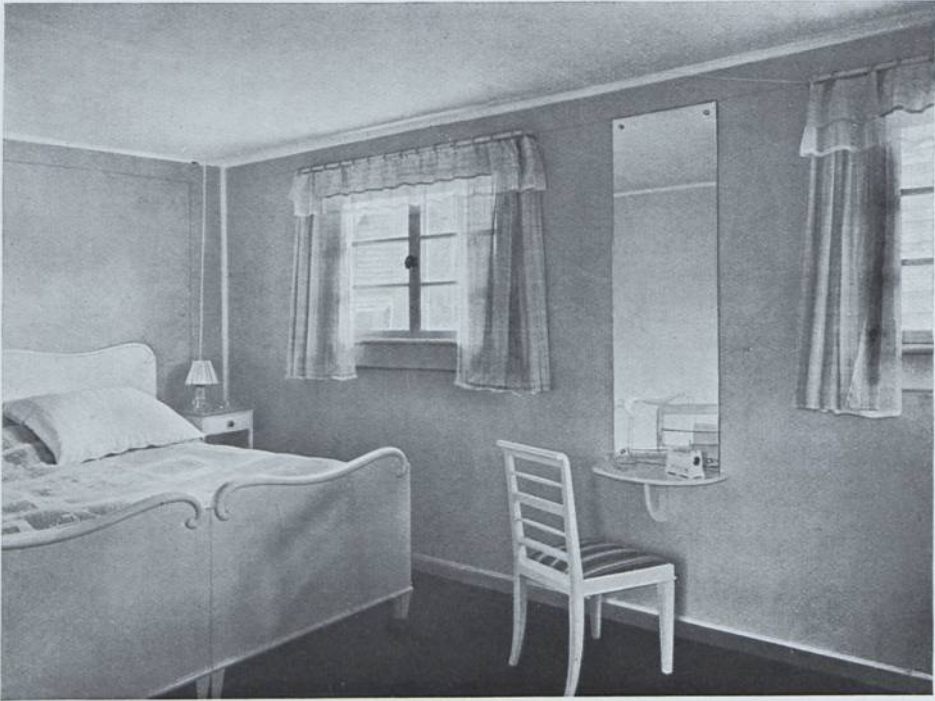


STUDY DESIGNED BY PROFESSOR E. FAHRENKAMP, ARCHITECT, DÜSSELDORF, GERMANY



HOUSE AT DRESDEN—THE STUDY.
DESIGNED BY PROFESSOR BRUNO
PAUL, ARCHITECT, BERLIN, AND
EXECUTED BY THE DEUTSCHE
WERKSTÄTTEN, A. G., MUNICH,
GERMANY. (See pages 36 and 70)

INTERIORS—CONTINENTAL



HOUSE AT DRESDEN—BEDROOM AND SIDEBOARD. DESIGNED BY PROFESSOR BRUNO PAUL, ARCHITECT, BERLIN, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY (see pages 36 and 69)

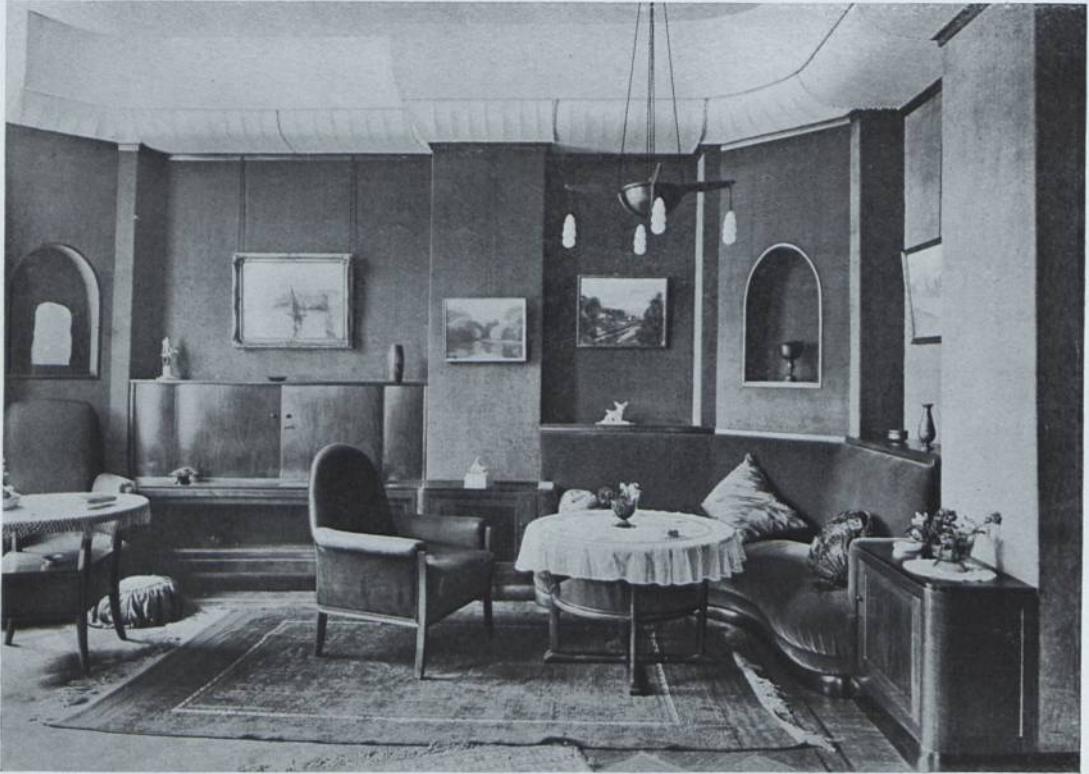


FIREPLACE AND ARMCHAIR
DESIGNED AND EXECUTED
BY "DOMINIQUE," PARIS

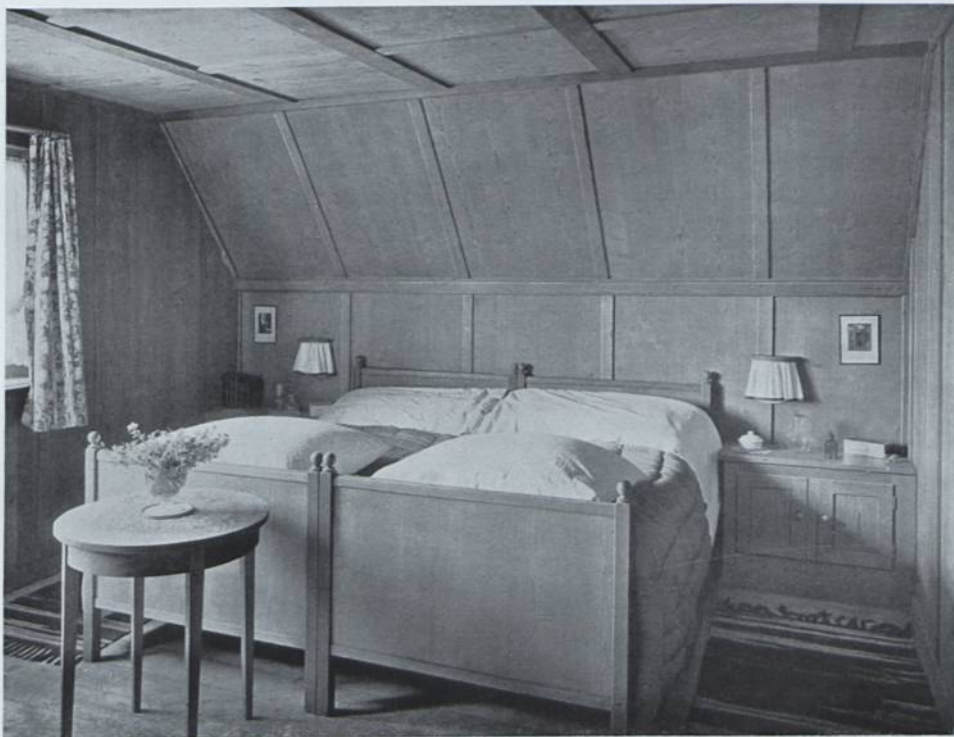
INTERIORS—CONTINENTAL



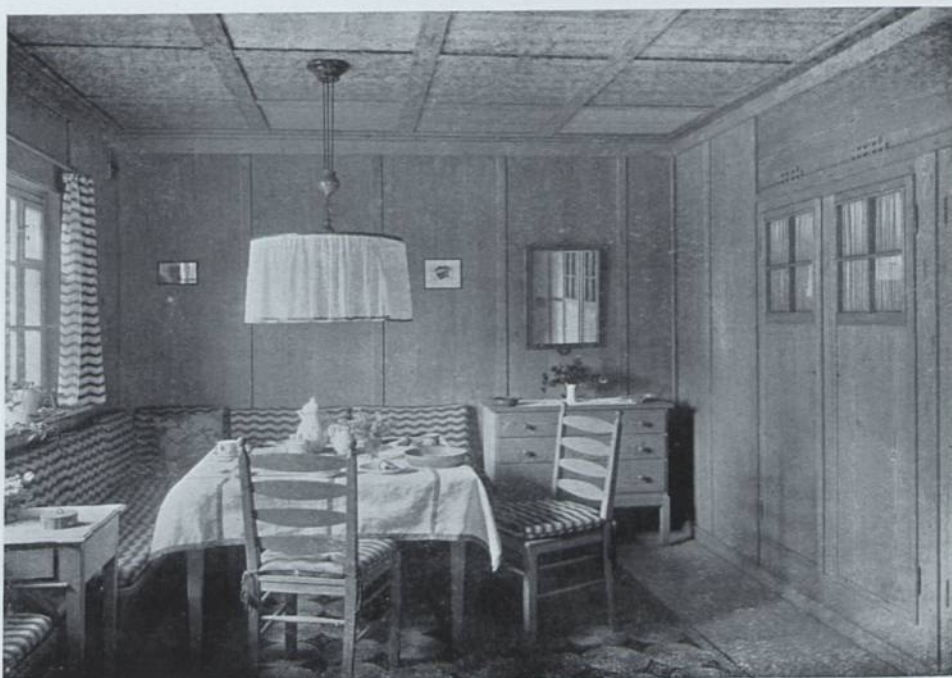
FIREPLACE IN HOUSE AT BEVERWIJK, AND INTERIOR OF COUNTRY HOUSE AT ZANDVOORT. ARCHITECT, A. J. KROPHOLLER, WASSENAAR, HOLLAND



SITTING ROOM. DESIGNED BY PAUL BROMBERG, AND EXECUTED BY H. PANDER AND SONS, THE HAGUE, HOLLAND

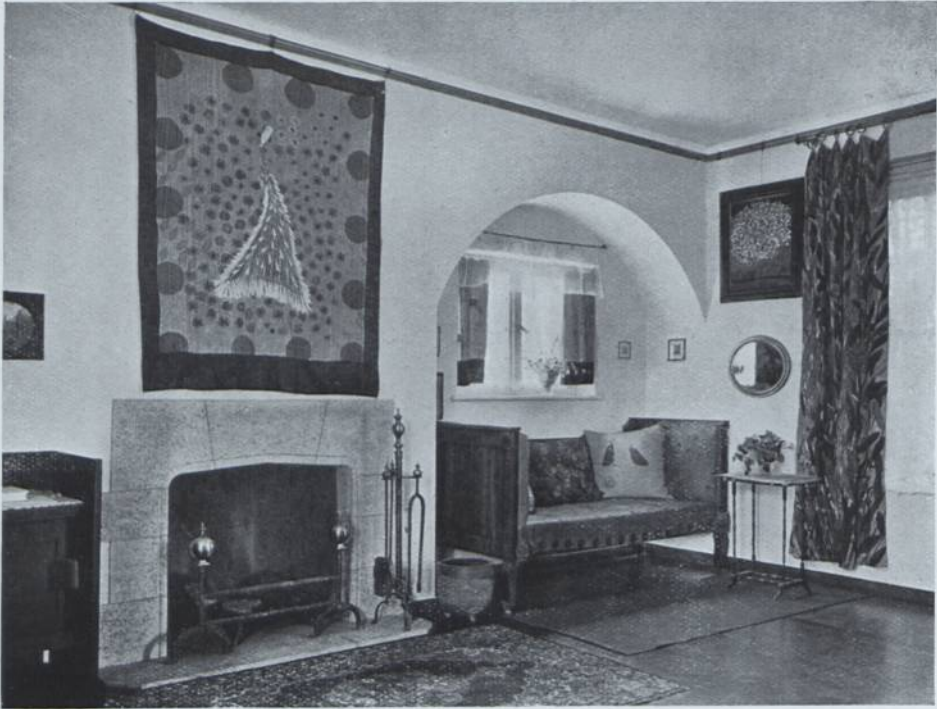


TIMBERED HOUSE AT DRESDEN—BEDROOM. DESIGNED BY PROFESSOR ADALBERT NIEMEYER, ARCHITECT, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH (see page 36)

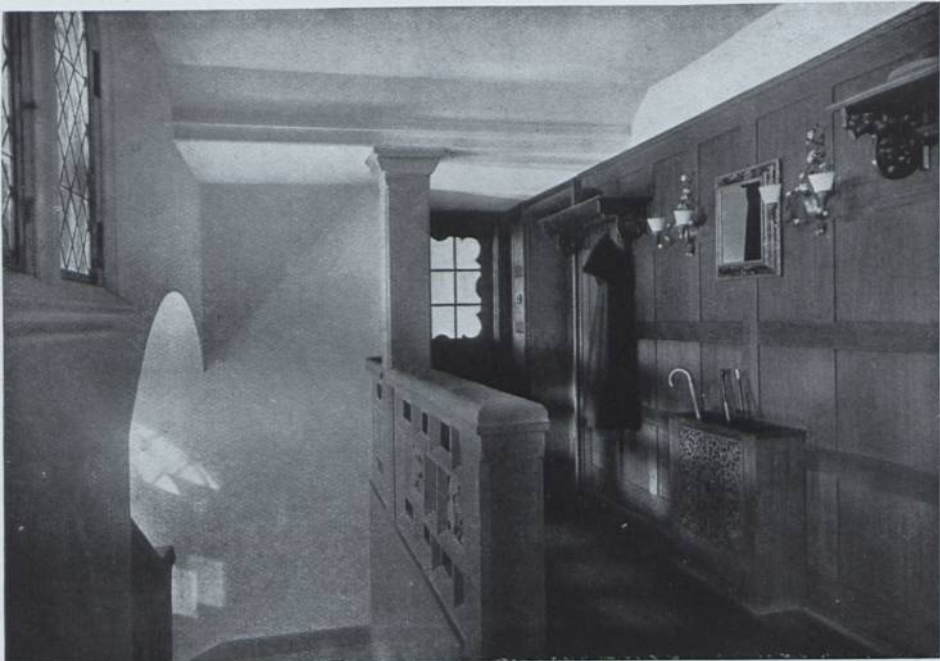


TIMBERED HOUSE AT DRESDEN—DINING ROOM. DESIGNED BY PROFESSOR ADALBERT NIEMEYER, ARCHITECT, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH (see page 36)

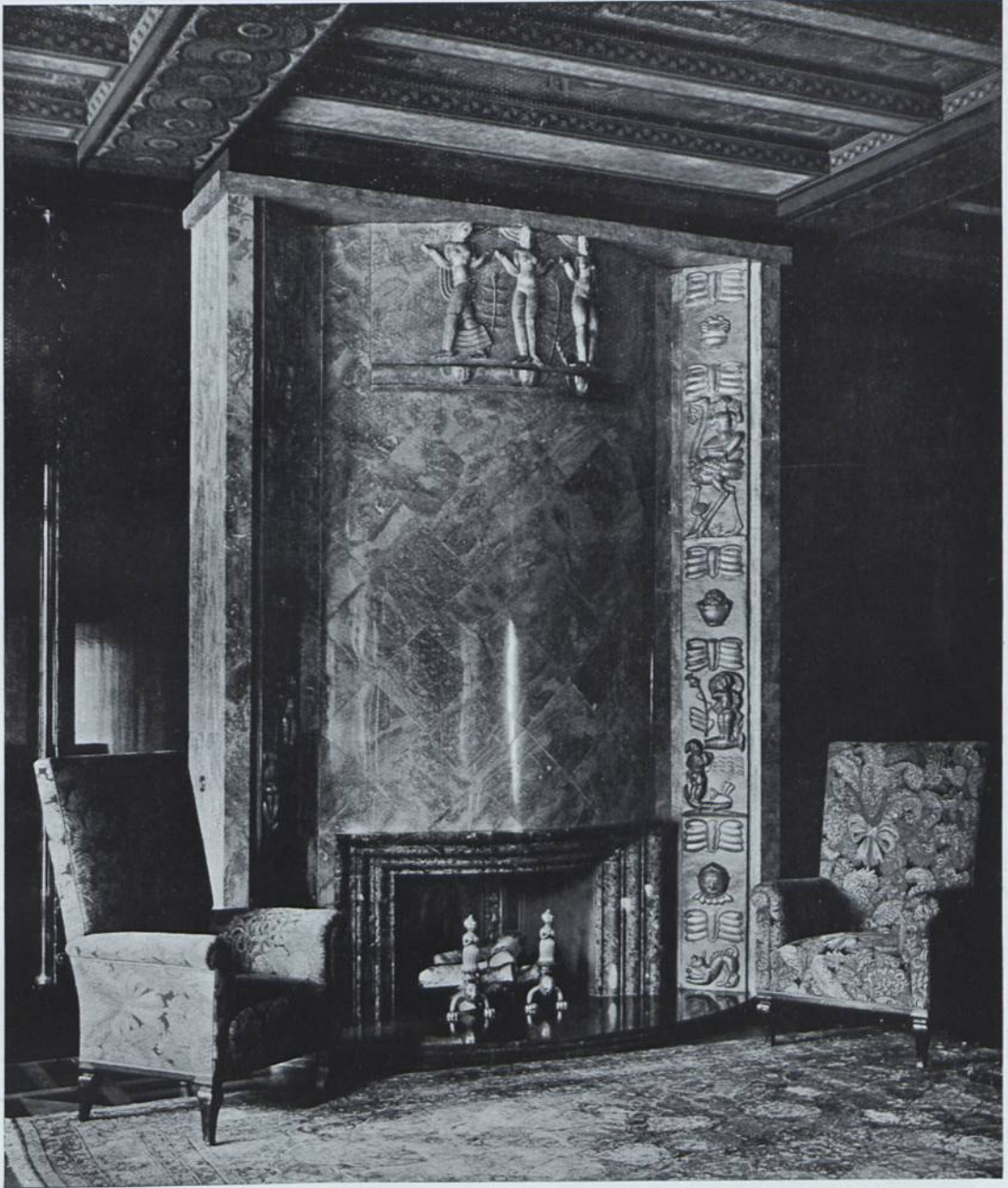
INTERIORS—CONTINENTAL



COUNTRY HOUSE AT DAHLEM— FIREPLACE AND ALCOVE. ARCHITECT, PROFESSOR HEINRICH STRAUMER, BERLIN



COUNTRY HOUSE AT MARSBERG, WESTPHALIA—VESTIBULE. ARCHITECT, PROFESSOR HEINRICH STRAUMER, BERLIN



HOUSE IN BERLIN—FIREPLACE
DESIGNED BY OSKAR KAUFMANN,
ARCHITECT, BERLIN.



INTERIOR DESIGNED BY PROFESSOR ERNST LICHTBLAU, AND EXECUTED IN THE LICHTBLAU WERKSTÄTTE, VIENNA, AUSTRIA
(Sofa in Cherrywood, upholstered in blue, yellow and red brocade; convertible into two armchairs and stool)



STOVE DESIGNED BY GEORGE KOLB, VIENNA, AND EXECUTED AT THE POWOLNY KUNSTGEWERBESCHULE, AUSTRIA
("The Four Elements" in bright colouring on white background)



STOVE DESIGNED BY MISS VALLY WIESELTHIER, VIENNA, AND EXECUTED BY THE HEINSTEINWERK, HEIDELBERG, GERMANY
(White faience painted)



STOVE DESIGNED BY KARL DIETRICH, KARLSRUHE, AND EXECUTED BY THE HEINSTEINWERK, HEIDELBERG, GERMANY
(Yellow glaze with coloured reliefs)



HOUSE IN NEW YORK—CEILING
OF MUSIC-ROOM DESIGNED BY
MRS. CLARA FARGO THOMAS,
NEW YORK, U.S.A.

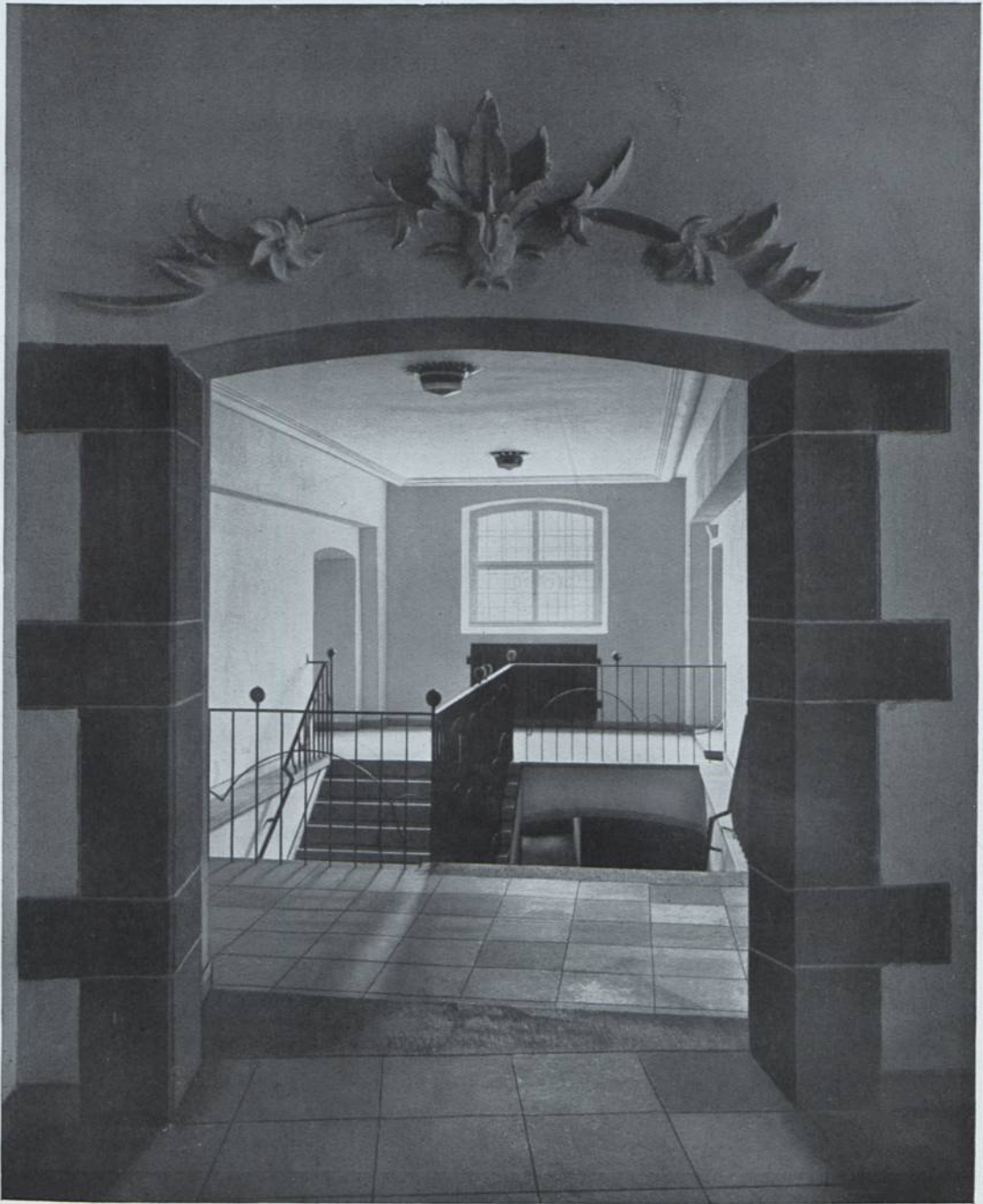
INTERIORS—CONTINENTAL



DANISH INTERIOR. ARCHITECT, KAJ GOTTLÖB. PLASTER WORK BY JOHANNES BJERG, STØEDSBORG; FURNITURE BY A. J. IVERSEN AND FRITZ HANSEN, COPENHAGEN, DENMARK



DANISH INTERIOR. ARCHITECT, AAGE RAFN. MURAL DECORATION IN BATIK BY EBBE AND MANA SADOLIN, COPENHAGEN; FURNITURE BY OTTO MEYER AND JACOB PETERSEN, COPENHAGEN



STAIRCASE DESIGNED BY PROFESSOR
PAUL SCHMITTHENNER, STUTTGART,
GERMANY

INTERIORS—CONTINENTAL



HOUSE IN SMIDSTRUPØRE, NEAR RUNGSTED—SITTING ROOM. DESIGNED BY HELWEG-MÖLLER, COPENHAGEN, DENMARK



HOUSE IN VIENNA—SITTING ROOM. DESIGNED BY KARL HOFMANN AND FELIX AUGENFELD, ARCHITECTS, VIENNA, AUSTRIA

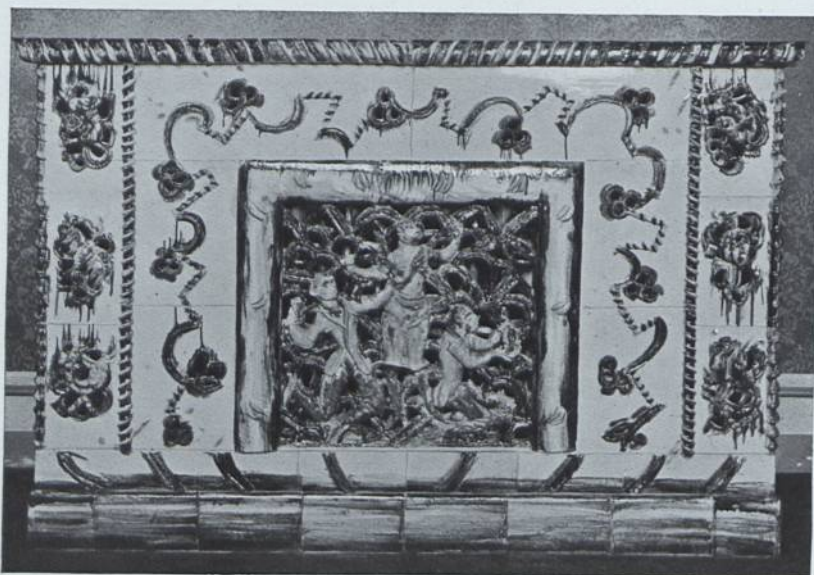


HOUSE IN MILAN—STUDIO FIRE-
PLACE. DESIGNED BY G. MUZIO,
ARCHITECT, BERGAMO, ITALY

INTERIORS—CONTINENTAL



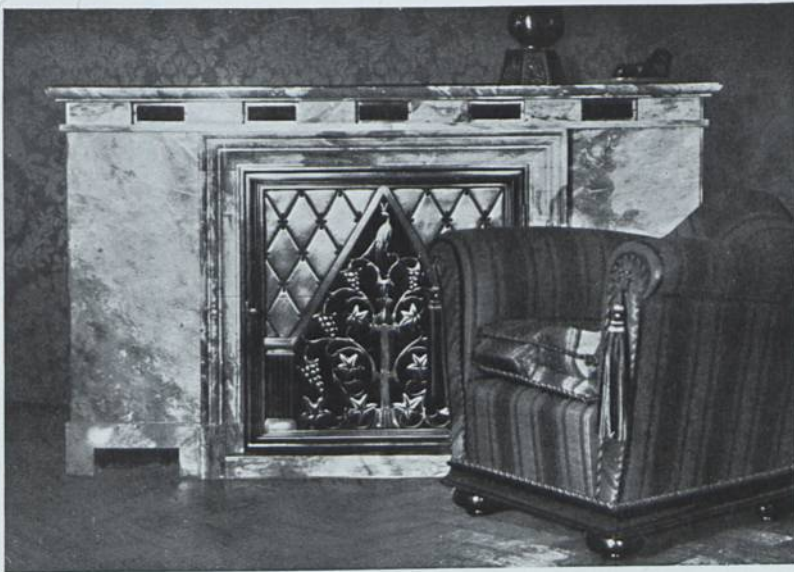
INTERIOR DESIGNED BY PROFESSOR OTTO PRUTSCHER, VIENNA. CERAMIC STOVE BY S. KELLNER; WALNUT FURNITURE BY KARL FRANZ; ELECTRIC LIGHT FITTINGS BY MELZER AND NEUHARDT, A.G., VIENNA, AUSTRIA



CASING FOR AN ELECTRIC RADIATOR IN BRIGHTLY GLAZED CERAMIC. DESIGNED AND EXECUTED BY MISS VALLY WIESELTHIER, VIENNA
(Glaze: Green, blue, and red ornamentation on a cream background)



DOCTOR'S HOUSE IN PRAGUE—THE HALL. DESIGNED BY
FRITZ LEHMANN, ARCHITECT, PRAGUE, CZECHO-SLOVAKIA



MARBLE FIREPLACE. DESIGNED BY FRITZ LEHMANN, ARCHITECT, PRAGUE,
CZECHO-SLOVAKIA

INTERIORS—CONTINENTAL



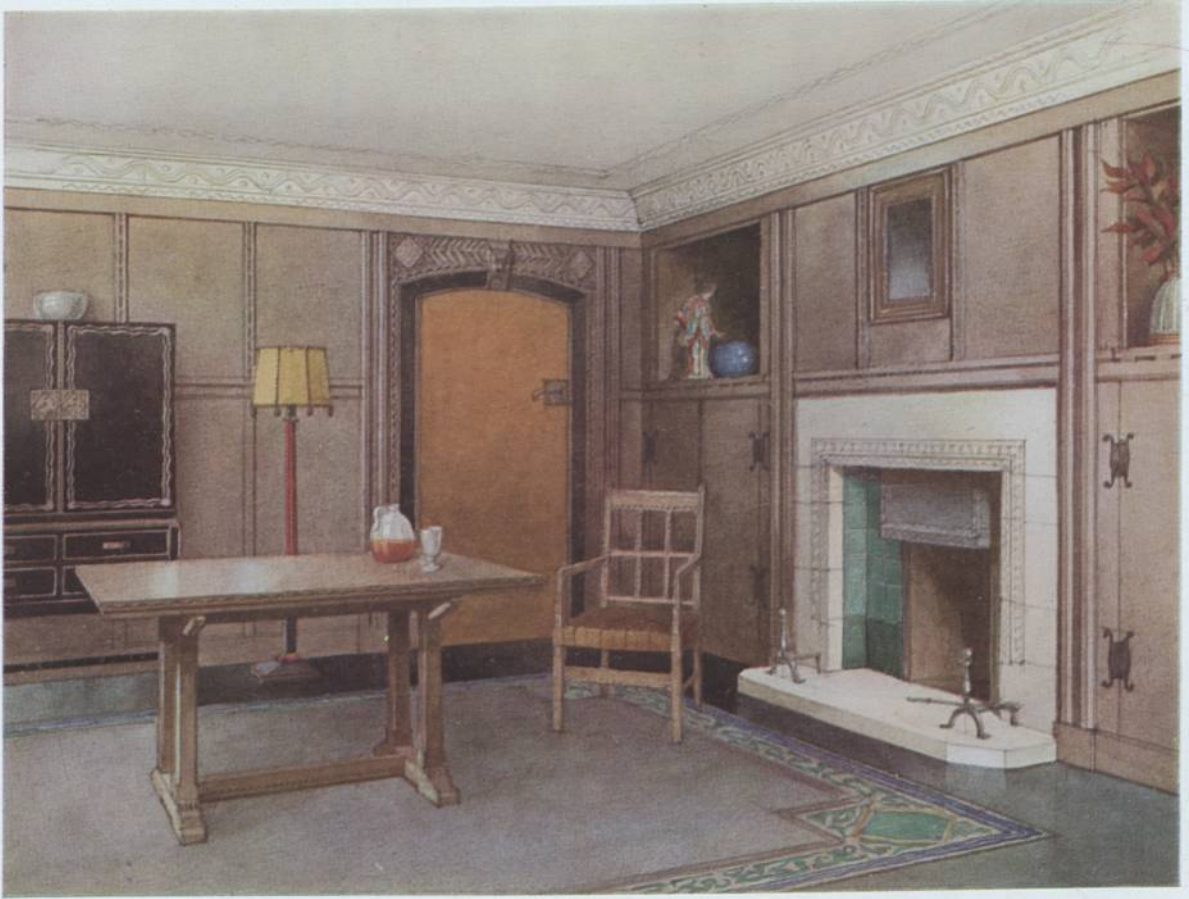
HALL FIREPLACE. DESIGNED BY PROFESSOR O. O. KURZ, ARCHITECT, MUNICH, GERMANY. FIGURE BY PROFESSOR ERWIN KURZ, SCULPTOR.



STUDIO IN MANNHEIM. TERRA-COTTA FIRE-PLACE IN RED ROOM. DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY



FIREPLACE IN STUDY. DESIGNED BY PROFESSOR E. FAHRENKAMP, ARCHITECT, DÜSSELDORF, GERMANY



DINING ROOM WITH PANELLING
OF PLYWOOD SHEETS FIXED
DIRECT TO WALLS WITH MOULDED
RAILS, ETC. DOOR MADE OF IBUS
BOARD, PAINTED

THE FURNITURE AND SILVER OF TO-DAY

BY THE RT. HON. SIR FREDERICK PONSONBY, G.C.V.O., G.C.B.



It is a melancholy but indisputable fact that, in certain branches of art, the last twenty-five years will not exist in the eyes of posterity, and the reason is not difficult to find. Devoid of any individuality, the present generation has succeeded in stifling any creative forces that may exist, and craves only for copies of the old. The people of to-day have acquired a superficial knowledge of old furniture and house decoration but are too ignorant to venture an opinion on any new design. They prefer to be guided by experts who have made a life study of these subjects, and the latter find it easier and safer to adopt designs that have been through the fire and received the approval of bygone days. The result is that, except for the efforts of a small but determined group of artist craftsmen, whose work receives scant recognition, this epoch is barren of originative elements.

* * *

A copy, however good, of an old piece of furniture has little intrinsic value since no one outside a lunatic asylum is likely to preserve with any care a copy made hundreds of years later, and so, with the corroding influence of time, the furniture of to-day will disappear and become firewood. The contents of Tutankhamen's tomb have revealed the deplorable fact that, while the human race has made progress in the way of drainage and mechanical transport, it has made little, if any, advance in furniture generally. This may appear to be a healthy sign to those who consider that appreciation of art spells decadence, instancing the decline of the Greeks and Romans, whose Empires commenced to crumple as soon as the people began to appreciate art. Love of sport, roast beef, plum pudding and beer may be the secret of British success, but these characteristics are barren soil as far as the artistic seed is concerned. There must be some "via media" between the two extremes and it should be possible to encourage true art without decadence.

* * *

Already there are signs of a change. The way in which the whole country has been flooded with faked furniture and mutilated copies of the old, is beginning to produce a certain nausea amongst intelligent people and it may not be long before a reaction sets in. It is to be hoped that if a change takes place, the new fashion will not take the form of faking Victorian furniture.

* * *

It may be argued that the few incursions into any new sphere of art have not been encouraging, and that those who have had the temerity to make

the venture have been so disappointed that they have quickly returned to copies of the old. This may be so, but in order to produce a good period of art it is essential to wade about in indifferent, not to say bad, art, encouraging individuality and attracting artists of all descriptions to compete. The important point is to create a demand for original work, hoping that a genius will be found to show the way. This does not necessarily mean completely new designs, as artists might be tempted to sacrifice everything for individuality—not a revolution, but accelerated evolution of preconceived ideas ; in any case something that is not a slavish copy of the old. A period of indifferent art is not an attractive outlook, but nature will not supply a genius unless there is a demand for one.

In all this there is no necessity to start any new movement : all that is required is to allow the designing of furniture to flow into its natural channels. The public should be made to realise that if they continue to demand faked copies of the old, they must kill all originality and artists must perish from inanition. If on the other hand they will encourage artists to produce new and original works of art, they will have the satisfaction of watching the growth of a distinctive period in furniture production, but whether it will be a good or bad period must necessarily be in the lap of the gods. Painters and sculptors are not doomed to reproduce copies of the old masters, nor are musicians debarred from writing new and original music. There is no reason why house decoration and furniture should not be treated in the same way. There is no dearth of artists to-day : in fact, it may be found that after this sterile period a large number of first-rate men will be forthcoming, only too anxious to put an end to this stagnation ; but of what use is a supply without a demand.

* * *

Silverwork is, if possible, in a worse state than furniture and, apart from the work of a few isolated craftsmen, nothing that is made to-day will live. The cups of the present day consist of a bowl of the Georgian period, with handles designed by the foreman of some silversmith and a lid that is generally quite out of proportion to the rest of the design. The stem may or may not be in proper proportion, but if the handles and lid are wrong the rest hardly matters. This bastard cup is therefore the accepted trophy of the present day and it is hardly to be wondered at if its inevitable destination is the pawnbroker. A man wins a race at some race meeting and is given a monstrous cup which eventually he sells, and this cup, after the inscription has been erased, becomes the prize for a Yacht Club, an Agricultural Show or an Athletic Club, returning periodically to the afore-said pawnbroker. Such is the inevitable fate of the cups presented to-day as trophies, and the reason is that the cup itself is not a thing of beauty and, apart from its association as a prize, is not an object of art that anyone cares to possess. It is, however, a fallacy to imagine that some artistic

trophy would be unacceptable to the public, generally speaking, for, in the rare instances where really beautiful trophies have been presented, they have been appreciated by the competitors. There is surely here an opportunity where a demand for original work could be created and artists could vie with each other in an attempt to produce a masterpiece. The committees of Race-courses, Regattas, Agricultural Shows and Athletic Meetings could so easily encourage new ideas, and, if they created a demand for artistic originality it is quite possible that a Benvenuto Cellini might spring up somewhere in this country. The beautiful old silver of former periods in history was designed and made by great artists, but to-day artists are allowed no hand either in the design or the manufacture of the cup, which is now made by machinery from a drawing supplied by a man who in all probability has not even the most rudimentary knowledge of metalwork.

* * *

One striking example of an effort that is being made to-day to bring the artist into his own is the work being done by Colonel Johnson, the Deputy-Master of the Mint. Impressed by the backwardness of this country in metallic art and conscious of the way in which other European countries have left us hopelessly behind in the designing of coins, medals and seals, he has set to work to rally round him artists capable of undertaking the difficult task of modelling beautiful designs. It was obvious to him that if difficult matters like a new coinage has to be undertaken at short notice it would be necessary not only to bring into being designers, engravers, etc., but also to give them an opportunity of trying their skill on what to most of them must hitherto have been a sealed work. He has succeeded in allowing art to flow in its natural channel.

* * *

One of the great disadvantages under which the art of to-day is suffering is the disappearance of the patron. In the middle ages rich patrons of art not only employed artists but even kept men of genius, relieving them of the necessity of earning their daily bread. The Church, for many centuries, was one of the principal patrons of art, and innumerable artists owed their success to ecclesiastical patronage. To artists with imagination religious pictures gave great scope, and the decoration of churches, in the middle ages, brought into being men of genius in all countries; but now the Church is too poor to employ anyone, and artists have to seek work elsewhere.

It is "pot boiling" that ruins artists of to-day as they cannot paint what they like but what will sell, and the landed classes are too poor to employ them. Ruskin insists that good art has only been produced by people who have done precisely the opposite of what we do; that is to say, they produced works of art to keep and not to sell. But the difficulty is, of course, how are artists to live?—and, if they cannot afford to keep what

they produce, there seems no alternative but to sell. What chance has art in this country if the predominant motive at the back of every artist's mind is necessarily money-making, with the British Public as arbiters.

* * *

The artists of the Middle Ages had no museums in which to study, no art schools to train them, no books of reference to help them. They had only their own genius to rely upon, but they knew that if they succeeded in producing a real work of art, they would at least find a patron. The artists of to-day have every advantage possible, save one, and that is, of course, the most essential of all—the patron. In the Millennium, when filthy lucre will play no part in a man's life, artists may be able to devote their energies to producing works of art without being haunted by the ever-present nightmare of having to keep the wolf from the door.

* * *

The majority of people in London, although entirely devoid of all artistic taste, or of the most rudimentary knowledge in painting or sculpture, never hesitate to express the most emphatic opinions on works of art, and people who would never dream of venturing an opinion on a new torpedo or aeroplane without having studied the subject, find no difficulty in airing their views on a difficult subject like Epstein's work. One great objection to the much discussed "Rima" is that it is sham archaic. Had it been dug up in Syria people would have raved about it as a work of rare beauty, but as an example of contemporary art it is meaningless. If an earthquake reduced London to ruins and if the "Rima" was buried and found 500 years hence, the experts would think it had come from the treasures in the British Museum and would never date it as belonging to the reign of George V. It is a fallacy to imagine that art is in any way antagonistic to the commercial spirit, which is the basis of English life. The merchant princes in Europe have been responsible for bringing into being some of the greatest works of art and the most beautiful cities have been built by commercial men. There is, therefore, no reason why commerce and art should not go hand in hand together as they did in the Middle Ages, and the sooner the public is made to understand that ugly things are no cheaper to produce than beautiful things, the better.

Happily there are indications of profound dissatisfaction in the minds of thoughtful people with the existing state of affairs, and one may hope that the artistic conscience of the nation will yet be aroused to an insistent demand for beauty in the things of everyday life.

INTRODUCTION TO APPLIED ART SECTION

BY LIEUT.-COL. E. F. STRANGE, C.B.E. (*late Keeper of Woodwork to the Victoria and Albert Museum*)



WITH the issue of the present volume, "THE STUDIO" YEAR-BOOK OF DECORATIVE ART attains its majority. To have secured a public for a work of this kind and to have maintained for so long, so high and yet so varied a standard is, in itself, no small achievement. Whatever pessimists may say about the present condition of the decorative arts, this fact alone implies progress. Fifty years ago, it would have been impossible; and the debt that we owe to the founder of the enterprise, the late Mr. Charles Holme, is one that I cannot refrain from acknowledging on this occasion.

Of course, for the beginnings of the modern movement in decoration, we must go further back—certainly to William Morris and the band of workers he gathered together, inspired and, perhaps, too strenuously dominated. The precept and practice of Morris put decoration in its rightful place as a branch of art that was worthy of the most serious consideration, one that claimed and deserved the finest craftsmanship, and, above all, one that was a potent factor in the search for health and happiness in the home. The actual line he followed in his own work is of small importance in comparison with the value of his untiring enunciation of this great principle; and on that sure foundation the designers of our day have built not without success.

* * *

When once it was recognised that design need not be a mere *réchauffé* of outworn trade patterns, there were found a few—greatly daring and in the face of heartbreaking discouragement—who ventured to use their imagination for this purpose. Some—perhaps many—of the experiments were failures. Others have achieved a modified success, so far as we can judge who are of this generation and therefore not too competent to give a verdict. On the Continent and in the United States the enterprise was greater than in this country and the results more hectic. We Britons have always been somewhat slow in the uptake in the matter of design; but our conservatism has, in the long run, done us little harm. The trouble is that the man with new ideas finds it hard to get a living while he is developing them. An audience has to be found and educated; and the needful publicity was, not so long ago, hard to secure, especially in the face of the curious contempt of the ruling associations of artists for anything that could not be definitely classed as a Fine Art. Official patronage was exerted only—as official patronage always will be—within narrow and conventional limits—the old, safe, things that were "good for the student."

It has been the mission of the YEAR-BOOK OF DECORATIVE ART for one and twenty years to provide a remedy for this state of things. For it gives to architects, decorators, designers and craftsmen an easy and effective means of bringing their work before the public. It not only recognises, but seeks for originality, provided that practical value and suitable employment of material are evident. It knows no limits of nationality; and veritably constitutes for the designer an International Exchange of Decorative Art.

The two leading characteristics of the modern movement are, perhaps, a tendency towards the use of brilliant colour, and the increased attention given to the decorative value of material, properly employed. The pale and delicate tints of twenty years ago are no longer in favour; and the change to more daring and more striking colour schemes is all to the good. We have so little sunshine in these islands that we can well afford to indulge in bright hues—which, after all, carry themselves as well in a strong as in a weak light. As to material, it really does seem at last, as if beautiful fabrics, wood, metal, brick and stone were beginning to be appreciated for their own sakes, and not merely to be used as vehicles for pattern. The many modern interiors illustrated in the YEAR-BOOKS support this view. The pattern of good brickwork, of nicely chosen wood, the colour and quality of copper, iron, brass and silver can supply a decorative scheme far more effective, more practical, and more restful than any conglomeration of elaborate ornament. Artful simplicity is easily overdone—and one may express a hope that we have lived through that phase of self-conscious discomfort. Pattern is admirable in its proper place—a place where it neither gets in the way nor causes unnecessary work. Some good furniture, for instance, is being made in this country which is well-proportioned, simple, unpretentious and inexpensive, above all, comfortable—and is not reproductive of the designs of Chippendale or anyone else. But it has not yet obtained the measure of public appreciation which it deserves. A few silversmiths still do worthy and original work which does not disgrace the beautiful material they use. These arts are not flourishing. But we have no cause to be ashamed of our domestic architecture and architectural decoration.

* * *

From the point of view of sheer utility, a factor which in itself is a leading and essential step towards good design, the planning and ornamentation of the modern house of moderate proportions shows a more decided and significant advance than any of the kindred arts. Here again, material, nicely chosen and displayed, comes to its own; and we have passed well beyond the stage of mere imitation of black-and-white timbering or Queen Anne red brick. The many housing schemes should have afforded magnificent opportunity for the development of style, especially where

local cottage architecture had a character of its own. In some cases—which prove that in most others something better could have been done—these new erections are more than creditable. But in most one can only note with sorrow the defilement of the country-side. The lesson that simple beauty is a good business proposition has still to be learned by most local authorities, who have yet to be taught that art is far more than a luxury for the rich, but a power working for the comfort and well-being of all classes of society. A noteworthy feature of modern domestic architecture is the advance in the planning of gardens and the development of garden ornament. The formal garden, on French or Dutch lines of the seventeenth century, is an old and valued friend; but, again, it may be claimed that we are going beyond that pleasant phase. The variety and interest that may be got out of even a very small plot of ground, when treated with taste and imagination, will be something of a revelation to those who have not explored its possibilities. In this respect, the Japanese are the masters of the world; but, without slavishly attempting to follow the intricacies of their fascinating method, we, with our own flowers and plants, stones and trees, may well look forward to the achievement of results at least respectable. Some few artists are giving attention to the production of garden ornaments, in lead, pottery, stone and other material. This movement deserves every encouragement. It is one of those which should afford opportunity to the young artist whose aspirations are not limited to an occasional appearance, on stereotyped lines, in the stock exhibitions. While on this subject, one may perhaps be allowed to devote a word to the most sadly neglected of all the minor branches of sculpture—memorials of the dead. I do not refer to the more imposing schemes which attract the attention of the great men of the day—nor to the war memorials, good, bad and mostly indifferent, which are now to be seen all over the country—but to the simple gravestones of our churchyards and cemeteries. Once these were made by fine craftsmen, who knew what was good ornament and had never known bad lettering. Now it is almost impossible to find a stone which shows evidence of the least taste or skill in either branch of art.

* * *

It is our habit to hang works of art, or what purport so to be, on our walls; and perhaps it may be fitting here to remark that, after all, the presumed reason for the existence of pictures and prints is for this decorative purpose and not for the competitive gallery or the secrecy of the collector's portfolio. Recent tendencies have been on sound lines in this respect, and the unostentatiously framed etching or woodcut has, when well placed, high value as decoration. To those who appreciate colour, the remarkable development of the colour-print, more or less on Japanese lines, must make a strong appeal. This method of decorating a room flourishes at the expense of wall-papers; and, while one cannot but recog-

nise the good design generally prevalent in the latter industry, some severe limitation of its uses has to be acknowledged.

There seems, just now, to be a sort of wave of pessimism in certain quarters, as to the relation between industry and the applied arts. Frankly, I cannot share in this. The standard of things shown in exhibitions is certainly not what it was twenty-five years ago. But who can compare the shop windows of to-day with those of that period, and justly say there has been no advance? The handicraftsman, indeed, has a hard and heroic struggle for existence. We could ardently wish it to be otherwise. He is up against all the conditions and habits of modern life. He does not get the support of those who alone could afford to give it—who maintain racehorses, for instance, in preference to silversmiths or cabinet-makers. Yet he has served and is serving us nobly, for he is our leader in modern design. And the trades, who know him not, yet follow in his footsteps with their alien but essential methods of mass production. In pottery and glass, in textiles, in domestic metal-work, our shops show that the pioneers of the handicraft renaissance have not lived in vain. Progress may be slow; but, after these score of years, it is already plainly evident. A word must be said about the improvement, again evident in commercial products, in lettering and the art of the poster. Thanks mainly to the lead of the Underground, our hoardings, amid much that is banal and commonplace, now display a larger proportion of good, artistic designs than ever before. There is hope for the future.

* * *

Not the least of the services to the Decorative Arts, rendered by the YEAR-BOOKS, is the record they provide of this progress—the encouragement they give to designers young and old, and their educative value for the public. It is on the latter that we must concentrate. Good workmanship pays, good design means convenience for use, good material stands for economy; and the object that combines these qualities can hardly fail to be beautiful. When once the public have learned this lesson, there will be no doubt as to the future of the Decorative Arts.



CORNER CUPBOARD IN ENGLISH OAK, INLAID WITH YEW AND EBONY, AND OAK DINING TABLE WITH TRESTLE FRAME. DESIGNED BY S. GORDON RUSSELL, AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE

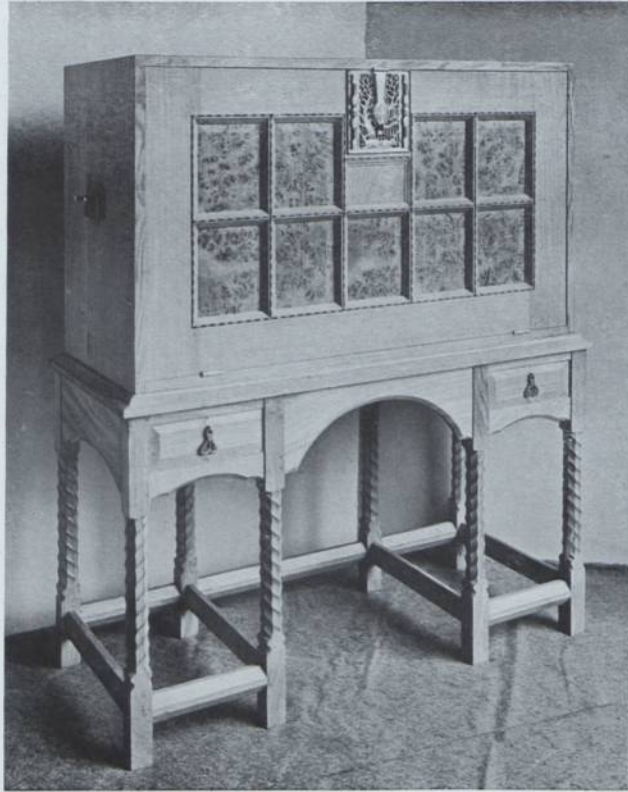
FURNITURE—BRITISH



DRESSING TABLE AND MIRROR, CHEST OF DRAWERS, AND BEDSIDE TABLE IN CHERRYWOOD, INLAID WITH WALNUT AND BOXWOOD. DESIGNED BY S. GORDON RUSSELL, AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE



WRITING CABINET IN CHERRYWOOD,
WITH HANDLES OF EBONY AND LABURNUM.
DESIGNED BY S. GORDON RUSSELL,
AND EXECUTED BY RUSSELL AND SONS,
BROADWAY, WORCESTERSHIRE. (*Lowest
drawer extended with front let down forms desk*)



OAK FALL FRONT WRITING CABINET. DESIGNED BY S. GORDON RUSSELL, AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE
(Inlaid ebony and yew, with veneered interior and brass fittings)



OAK TABLE. DESIGNED BY SHIRLEY B. WAINWRIGHT, FINCHLEY, LONDON



CHEST IN ENGLISH WALNUT AND EBONY, WITH HANDLES OF BRASS AND PEWTER. DESIGNED BY C. A. RICHTER, AND EXECUTED BY THE BATH CABINET MAKERS' CO., LTD., BATH
(Base and receding top cross-banded, and continuous figured veneer laid across drawer fronts and rails)



SIDEBOARD IN MAHOGANY. DESIGNED BY C. A. RICHTER, AND EXECUTED BY THE BATH CABINET MAKERS' COMPANY, LTD., BATH
(Finished natural colour, and wax polished; portions ebonized)



CHEST OF DRAWERS IN FIGURED WALNUT, KING GEORGE V. STYLE, AND DINING TABLE IN OAK. DESIGNED BY MAURICE ADAMS, AND EXECUTED BY MAURICE ADAMS, LTD., 6, GRANVILLE PLACE, PORTMAN SQUARE, LONDON

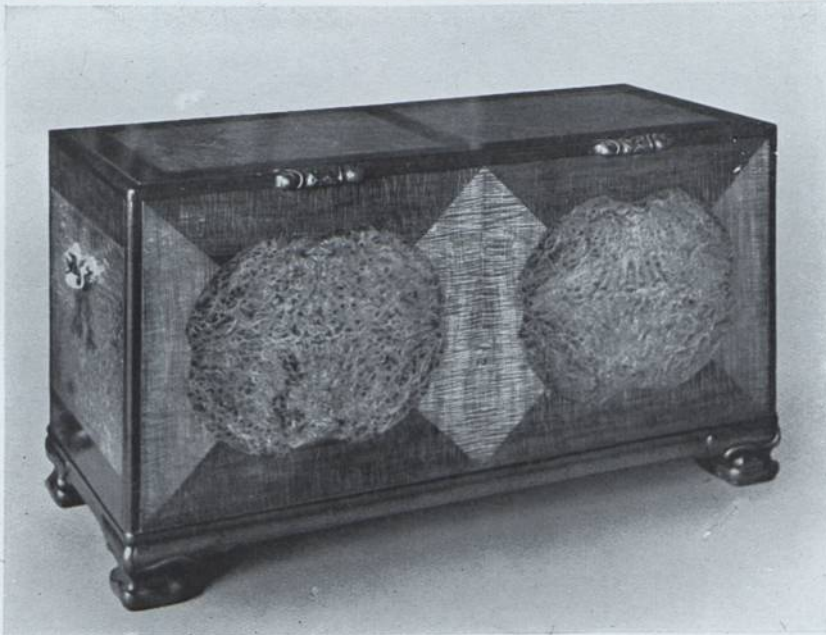
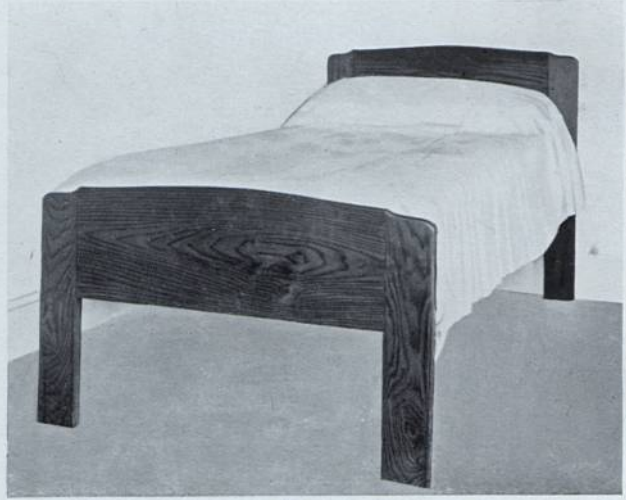


TABLE AND CHEST IN EAST INDIAN WOODS—FRAMEWORK OF PADOUK. DESIGNED AND EXECUTED BY WHYTOCK AND REID, EDINBURGH

FURNITURE—BRITISH



CHESS TABLE IN ENGLISH OAK, INLAID
WITH BOX.



BEDSTEAD IN SISSOO.

DESIGNED AND EXECUTED BY DOUGLAS CROSSLEY, OF CROSSLEY AND BROWN,
1035, FINCHLEY ROAD, GOLDERS GREEN, LONDON

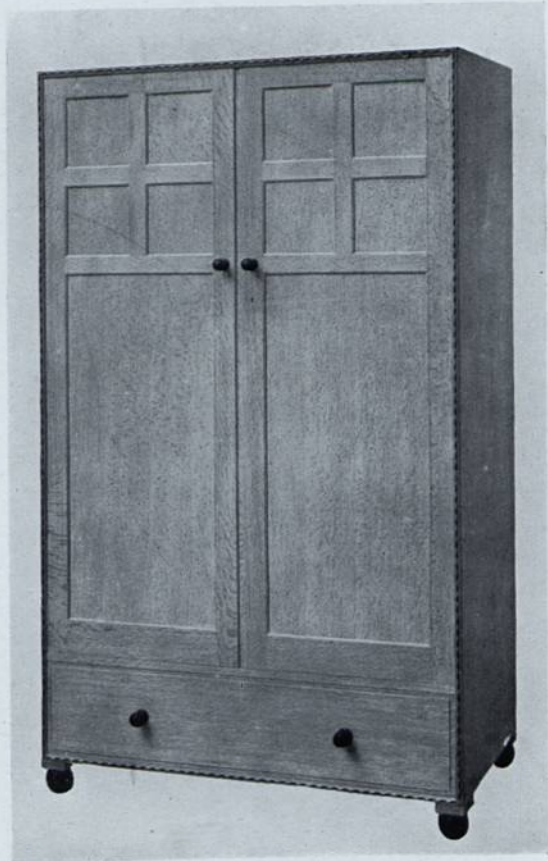


SIDEBOARD IN OAK

DESIGNED BY J. D. W. STARK, AND EXECUTED BY STARK BROS., LTD.,
1, CHURCH STREET, KENSINGTON, LONDON



GLASS-FRONTED BOOKCASE IN MAHOGANY.



BEDROOM FURNITURE IN WEATHERED OAK WITH LIGHTLY CARVED EBONISED MOULDING. DESIGNED AND EXECUTED BY HEAL AND SON, LTD., 195 TO 198, TOTTENHAM COURT ROAD, LONDON

FURNITURE—BRITISH



CARD TABLE TOP IN PETIT POINT EMBROIDERY. DESIGNED BY V. ROCKINGHAM, AND EXECUTED BY THE BATH CABINET MAKERS' COMPANY, LTD., BATH

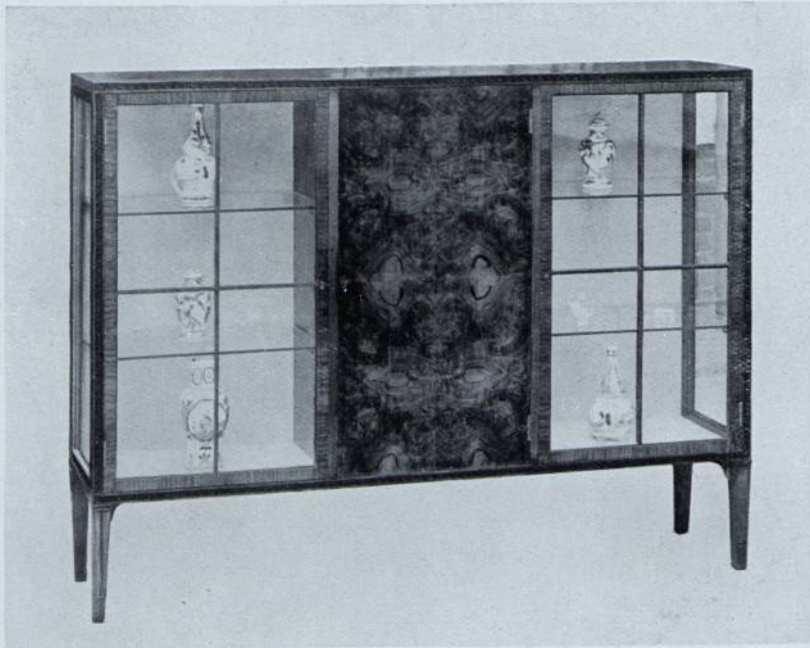


DINING TABLE AND CHAIR IN VIRGINIA SPRUCE (SHOWING NORTH EUROPEAN PEASANT INFLUENCE). DESIGNED AND EXECUTED BY LIBERTY AND COMPANY, LIMITED, REGENT STREET, LONDON

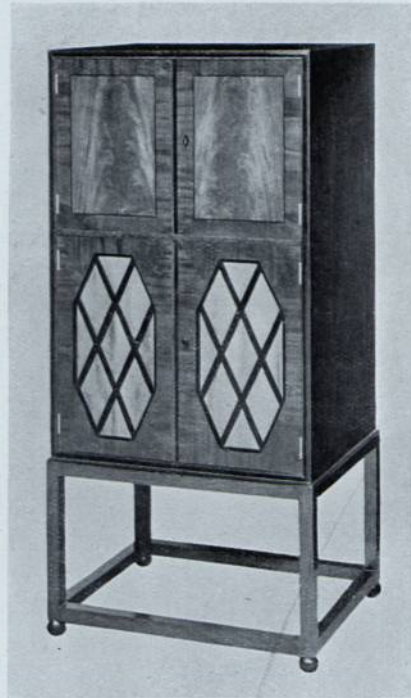
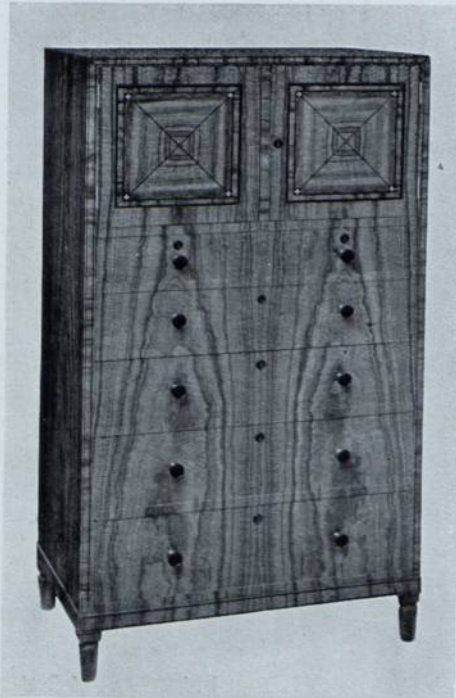


WARDROBE IN MAHOGANY,
VENEERED WITH FIGURED WALNUT.
DESIGNED BY COURTENAY REY-
NOLDS, GLOUCESTER, AND EXECUTED
BY W. T. NICHOLLS, LTD., GLOUCESTER

FURNITURE—BRITISH



CABINET IN WALNUT. DESIGNED AND EXECUTED BY D. BIANCO AND SONS,
CHENIES STREET, TOTTENHAM COURT ROAD, LONDON



CUPBOARD CHEST IN LAUREL WOOD INLAID WITH EBONY AND BOX WOOD LINES, AND
WIRELESS CABINET IN FIGURED MAHOGANY INLAID WITH EBONY, LOWER DOORS LINED
WITH SILK. DESIGNED AND EXECUTED BY HEAL AND SON, LTD., 195 TO 198,
TOTTENHAM COURT ROAD, LONDON



SIDEBOARD. DESIGNED BY COURTENAY REYNOLDS, GLOUCESTER, AND EXECUTED BY W. T. NICHOLLS, LTD., GLOUCESTER
(Mahogany interior, walnut legs and mouldings, and burr panels)



CABINET IN WALNUT. DESIGNED AND EXECUTED BY D. BIANCO AND SONS, CHENIES STREET, TOTTENHAM COURT ROAD, LONDON



WARDROBE IN FIGURED WALNUT. DESIGNED BY MAURICE ADAMS, AND EXECUTED BY MAURICE ADAMS, LTD., 6, GRANVILLE PLACE, PORTMAN SQUARE, LONDON

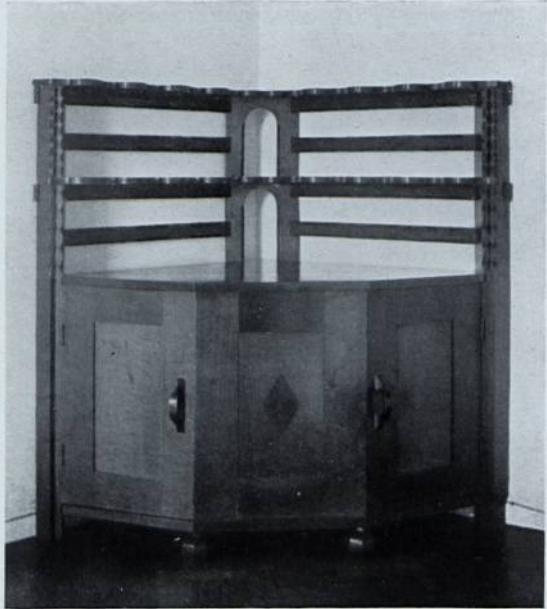
FURNITURE—BRITISH



TABLE AND BOOK STAND IN OAK. DESIGNED AND EXECUTED BY A. ROMNEY GREEN, CHRISTCHURCH, HAMPSHIRE



WRITING CABINET IN CHESTNUT. DESIGNED AND EXECUTED BY ERIC SHARPE, CHRISTCHURCH, HAMPSHIRE



CORNER DRESSER IN OAK. DESIGNED AND EXECUTED BY A. ROMNEY GREEN, CHRISTCHURCH, HAMPSHIRE



DESIGN FOR A LIVING ROOM BY
GEORGE SHERINGHAM, BESANT
COTTAGE, FROGNAL, LONDON



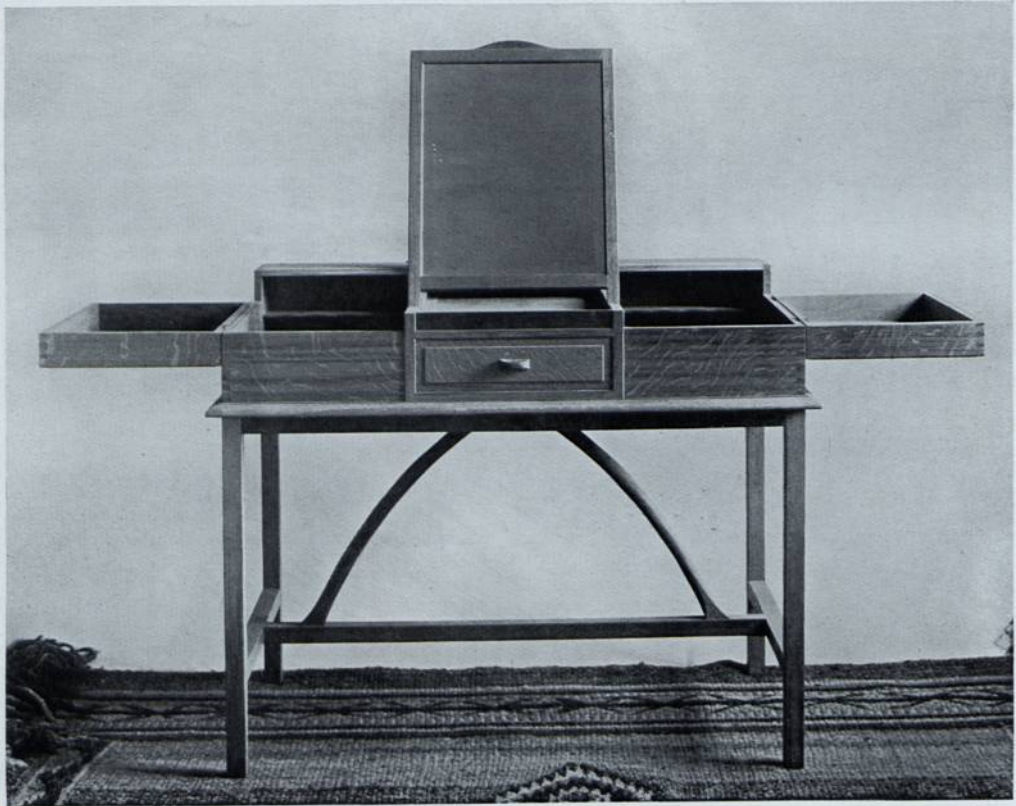
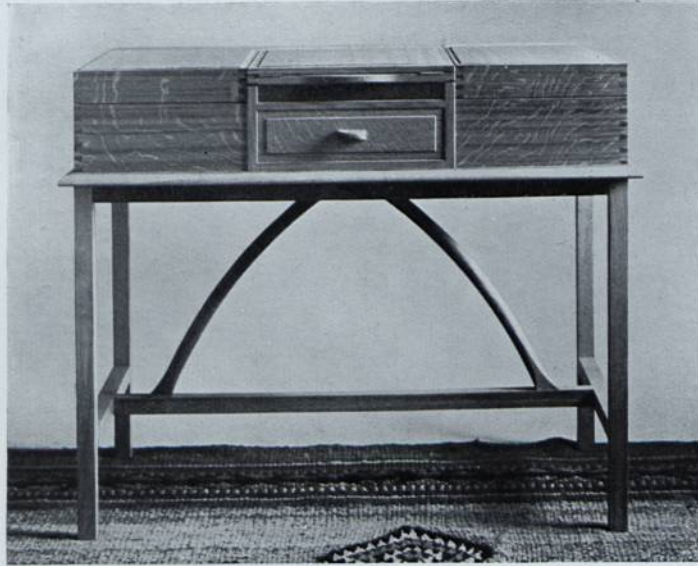
SMALL DRAW TABLE IN CHESTNUT. DESIGNED AND EXECUTED BY A. ROMNEY GREEN, CHRISTCHURCH, HAMPSHIRE



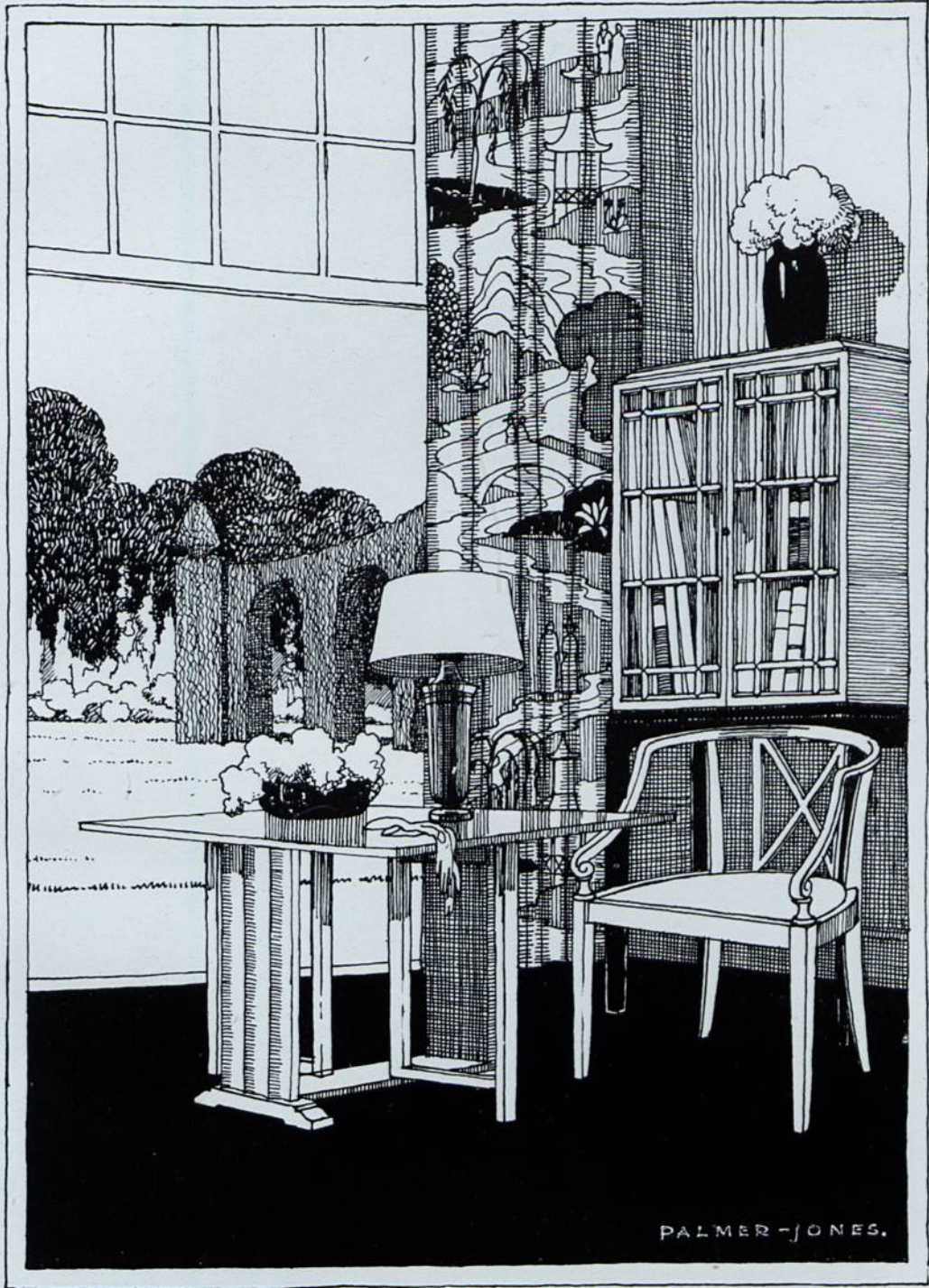
BEDSTEAD AND WRITING CABINET IN OAK. DESIGNED AND EXECUTED BY PETER WAALS, CHALFORD, GLOUCESTERSHIRE



FURNITURE—BRITISH

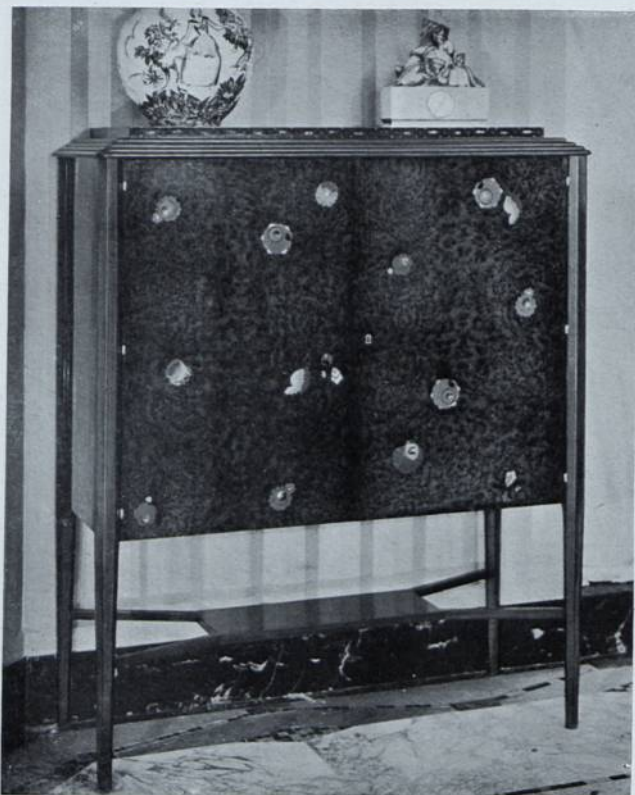


FOLDING DRESSING TABLE, CLOSED AND OPEN. DESIGNED AND EXECUTED BY PETER WAALS,
CHALFORD, GLOUCESTERSHIRE

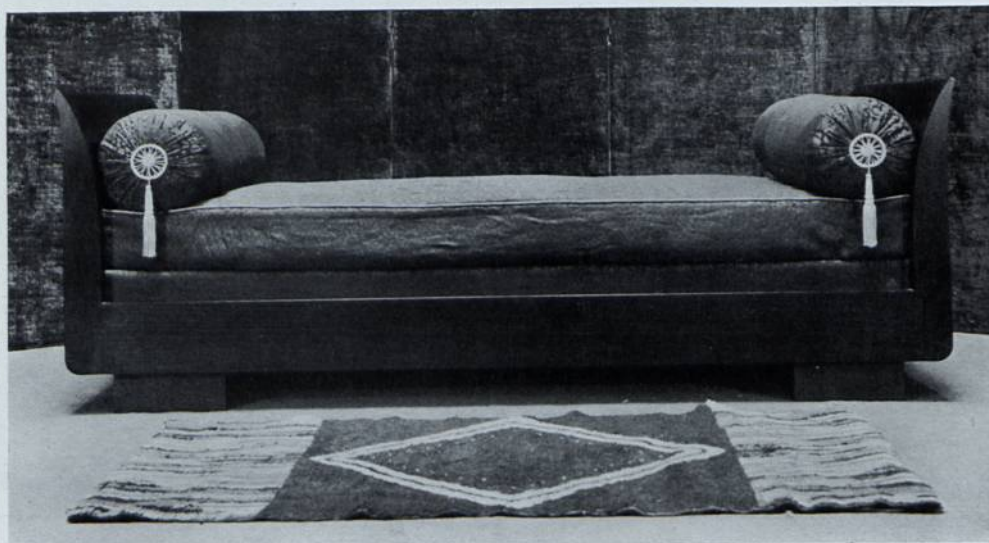


GROUP OF FURNITURE IN "DRY-TONED," BRITISH COLUMBIA HEMLOCK AND SEQUOIA. FROM A PEN DRAWING BY W. J. PALMER JONES, 11, BUCKINGHAM STREET, LONDON

FURNITURE—CONTINENTAL



CABINET IN THUJA WOOD WITH MARQUETRY DECORATION. DESIGNED BY MAURICE DUFRÈNE, AND EXECUTED BY THE ATELIER DE LA MAÎTRISE, PARIS



COUCH IN ROSEWOOD, UPHOLSTERED IN DAMASK. DESIGNED AND EXECUTED BY JACQUES RUHLMANN, PARIS

FURNITURE—CONTINENTAL



WARDROBE IN ROSEWOOD, INLAID IVORY. DESIGNED BY RENÉ JOUBERT AND PHILIPPE PETIT, AND EXECUTED BY "DIM," PARIS

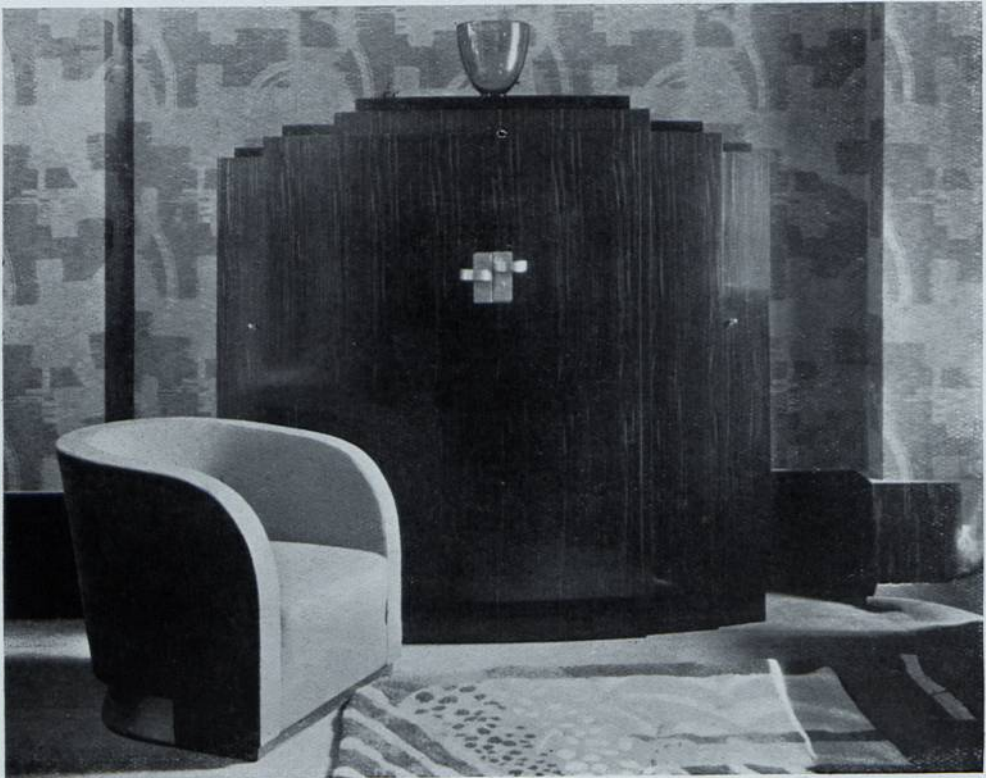


OCCASIONAL CHAIR AND TABLE IN ROSEWOOD. DESIGNED AND EXECUTED BY FERNAND NATHAN, PARIS

FURNITURE—CONTINENTAL.



PIANOFORTE BY GABRIEL GAVEAU. EXECUTED BY "DOMINIQUE," PARIS



WARDROBE IN MACASSAR EBONY AND ARMCHAIR UPHOLSTERED IN LEATHER. DESIGNED BY LOUIS SOGNOT AND EXECUTED BY THE ATELIER PRIMAVERA, PARIS

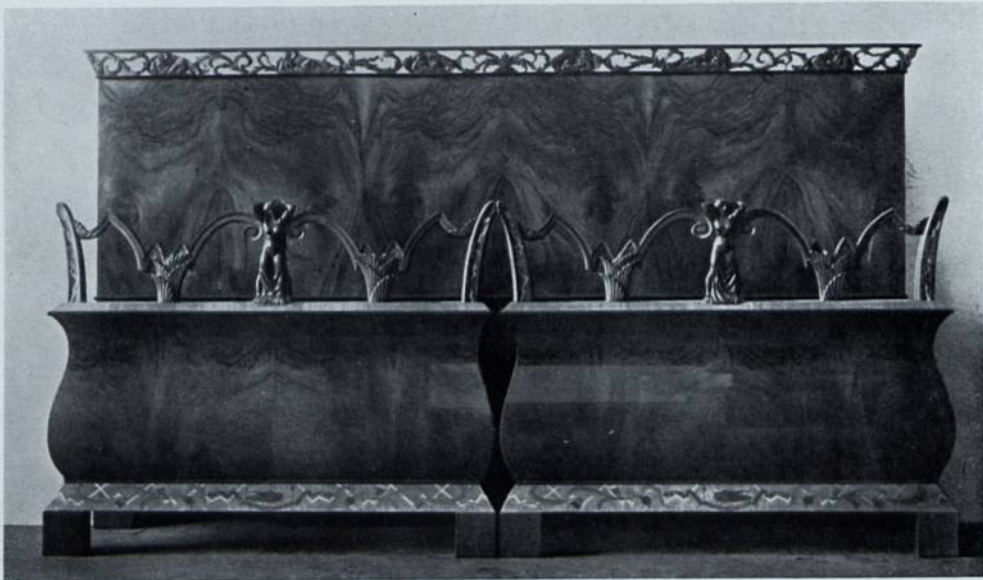


SMOKER'S CABINET IN STAINED OAK. DESIGNED BY HANS HLOUCAL, ARCHITECT. FIGURE IN CARVED JUNIPER BY PROFESSOR FRANZ BARWIG, VIENNA, AUSTRIA. (Cabinet inlaid in various coloured woods on ivory)

FURNITURE—CONTINENTAL



WARDROBE IN GERMAN WALNUT DESIGNED AND EXECUTED BY HANS HLOUCAL, VIENNA, AUSTRIA



BEDSTEAD IN GERMAN WALNUT DESIGNED AND EXECUTED BY HANS HLOUCAL, VIENNA, AUSTRIA



WARDROBE. DESIGNED BY PROFESSOR OTTO PRUTSCHER, ARCHITECT, EXECUTED BY FRANA AND COMPANY, AND DECORATED BY LEOPOLD HERRLOSH, VIENNA, AUSTRIA

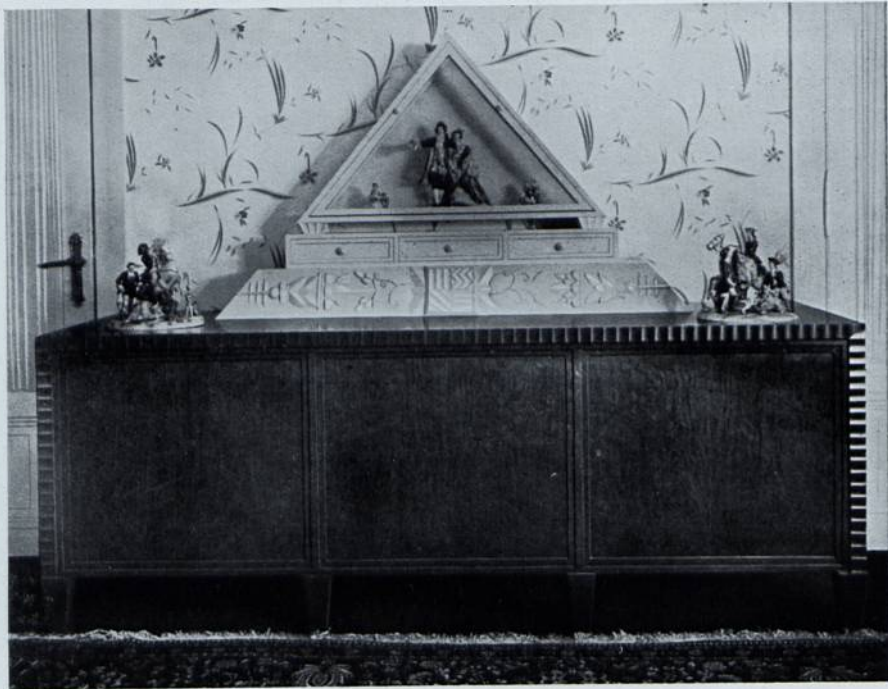


EXTENDING SOFA IN NATURAL MAHOGANY DESIGNED AND EXECUTED BY "HAUS UND GARTEN," VIENNA. PRINTED LINEN BY HEAL AND SON, LIMITED, LONDON

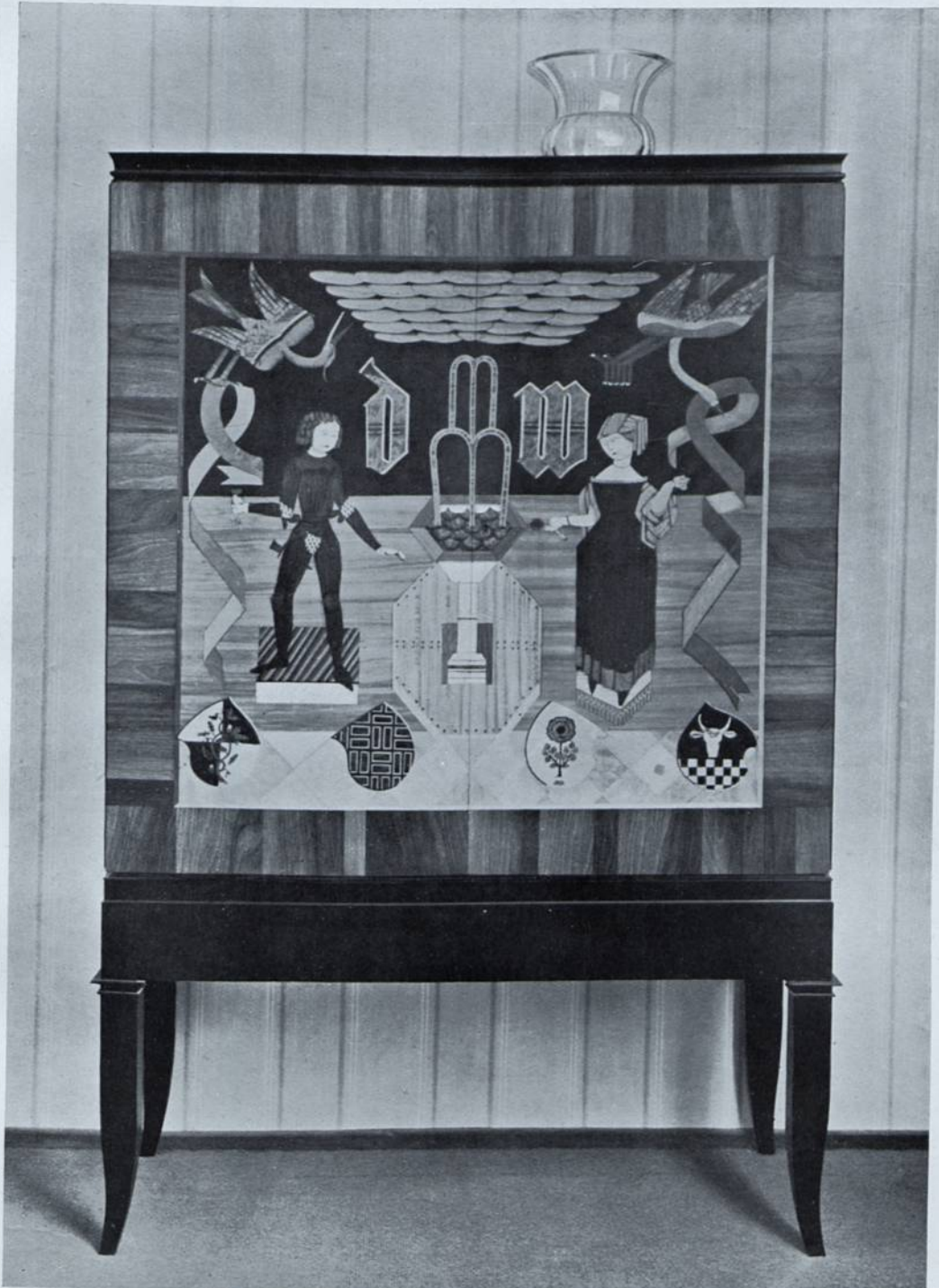
FURNITURE—CONTINENTAL



LINEN CUPBOARD. DESIGNED BY K. BERTSCH, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



SIDEBOARD. DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, AND EXECUTED BY THE JOSEF TRIER WERKSTÄTTE, DARMSTADT, GERMANY



CABINET WITH MARQUETRY PANELS.
DESIGNED BY V. SURJÉ, AND EXECUTED
BY THE DEUTSCHE WERKSTÄTTEN, A.G.,
MUNICH, GERMANY

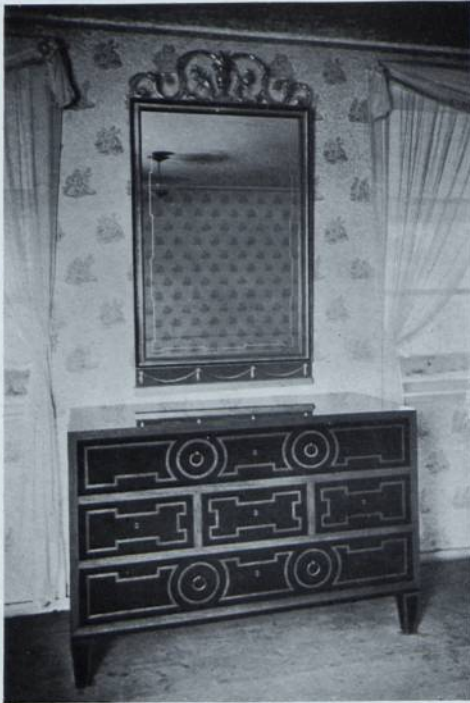
FURNITURE—CONTINENTAL



BUREAU IN NATURAL UNPOLISHED MAHOGANY, DESIGNED AND EXECUTED BY "HAUS UND GARTEN," VIENNA, AUSTRIA. (*Interior of ebony, brass fittings*)



ARMCHAIR DESIGNED BY J. CZAJKOWSKI, WARSAW, AND EXECUTED BY J. SROCYNSKI, POSEN, POLAND



MIRROR AND BUREAU DESIGNED BY TURE RYBERG, ARCHITECT, AND EXECUTED BY J. E. BLOMQUIST, UPSALA, SWEDEN



CABINET WITH MARQUETRY PANELS, SURMOUNTED WITH BRASS CANDELABRA. DESIGNED AND EXECUTED BY HUGO GEORGE, ARCHITECT, VIENNA, AUSTRIA



CHINA CABINET IN PEARWOOD DESIGNED BY PROFESSOR ADOLF G. SCHNECK, AND EXECUTED BY SCHILDKNECHT ET CIE, STUTTGART, GERMANY



CABINET IN FIGURED BIRCH DESIGNED BY E. WENZ, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



CABINET DESIGNED BY PROFESSOR BRUNO PAUL, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY

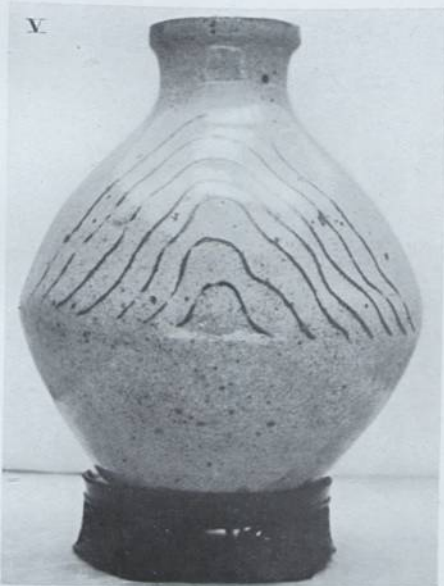


CHEST OF DRAWERS DESIGNED BY PROFESSOR F. HILLERBRAND AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN A.G., MUNICH

FURNITURE—CONTINENTAL



[SIMPLE FURNITURE IN OAK, STAINED] BROWN AND BLACK. DESIGNED BY WILLEM PENAAAT, AMSTERDAM, AND EXECUTED BY METZ AND COMPANY, AMSTERDAM, HOLLAND
(top of chest—lower plate—in rosewood)



- I. AND II. BOWLS PRODUCED BY PILKINGTON'S TILE AND POTTERY CO., LTD., CLIFTON JUNCTION, MANCHESTER—I. DECORATED IN UNDER-GLAZE COLOURS AND LUSTRE SLIP, DESIGNED BY W. S. MYCOCK, AND II, IN SILVER AND RUBY LUSTRE, DESIGNED AND EXECUTED BY GWLADYS M. RODGERS
- III. LARGE SLIPWARE TILE—RED AND BROWN SLIP ON CREAM BODY, AND IV. ENGLISH TYPE OF SLIPWARE DISH—RED AND BROWN SLIP ON CREAM BODY. DESIGNED AND EXECUTED BY BERNARD LEACH, THE LEACH POTTERY, ST. IVES, CORNWALL
- V. STONWARE POT IN CELADON GLAZE WITH INLAY DECORATION OF LUSTROUS RED AND BLACK, AND VI. STONWARE POT—GREY AND BLACK GLAZE ON WHITE BODY, TESSELLATED MARKINGS IN WHITE, INCISED DECORATION. DESIGNED AND EXECUTED BY W. STAITE MURRAY, 13, WICKHAM ROAD, BROCKLEY, LONDON (vi. *Reproduced by courtesy of Mrs. Christoffel van Rijswijk*)

POTTERY—BRITISH



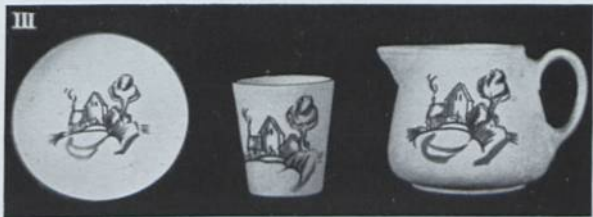
ELEPHANT GROUP IN MODELLED GLAZED POTTERY.
DESIGNED AND EXECUTED BY STELLA R. CROFTS,
ILFORD



"HOLYROOD" LEADLESS ART POTTERY. DESIGNED AND MADE BY HENRY T. WYSE,
EDINBURGH

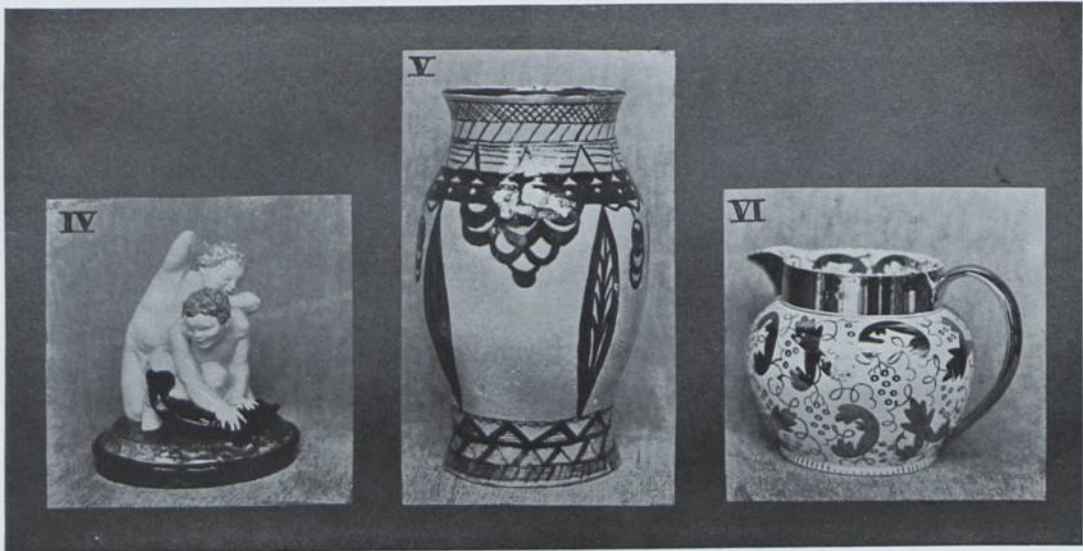
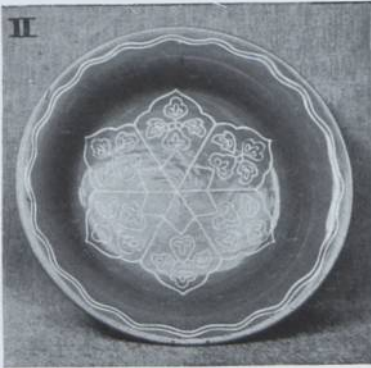


EQUESTRIAN STATUETTE—POTTERY, DESIGNED AND EXECUTED BY STANLEY THOROGOOD, PRINCIPAL, SCHOOL OF ARTS AND CRAFTS, CAMBERWELL, LONDON

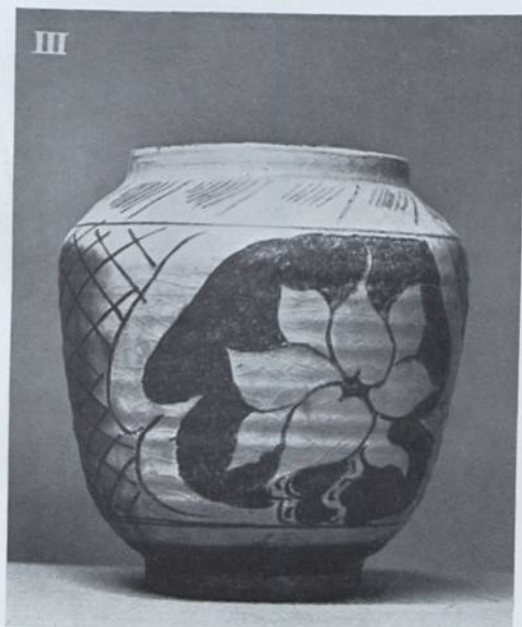
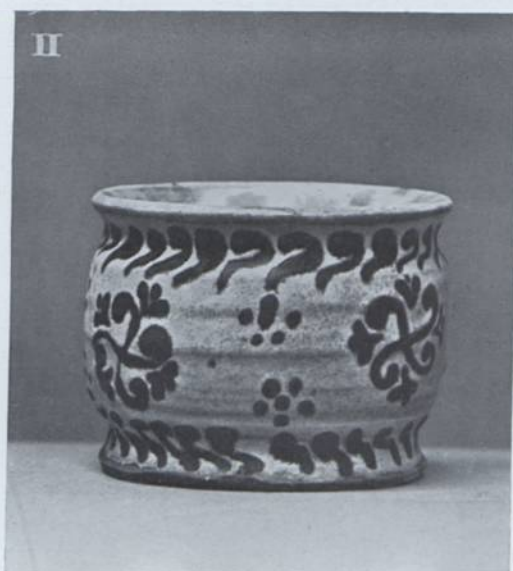
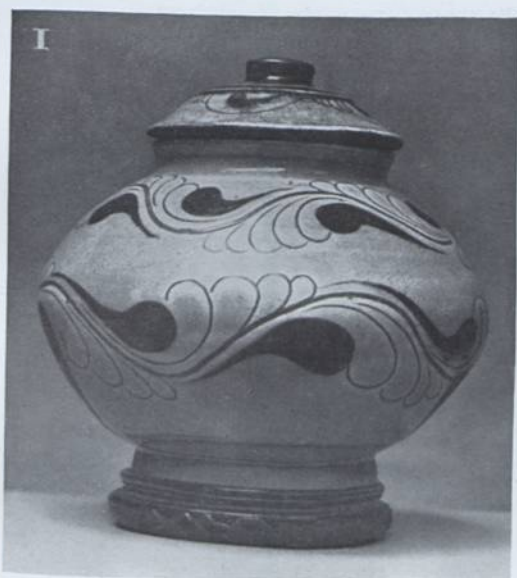


I. AND II. RAVENSCOURT POTTERY—TURQUOISE BOWL ON STAND, AND WHITE IVORY DULL GLAZE JARS. DESIGNED AND EXECUTED BY DORA E. HEDGES, 250, KING STREET, RAVENSCOURT PARK, LONDON
III. POTTERY DESIGNED AND EXECUTED BY THE ASHTEAD POTTERS, LIMITED, ASHTEAD SURREY

POTTERY—BRITISH



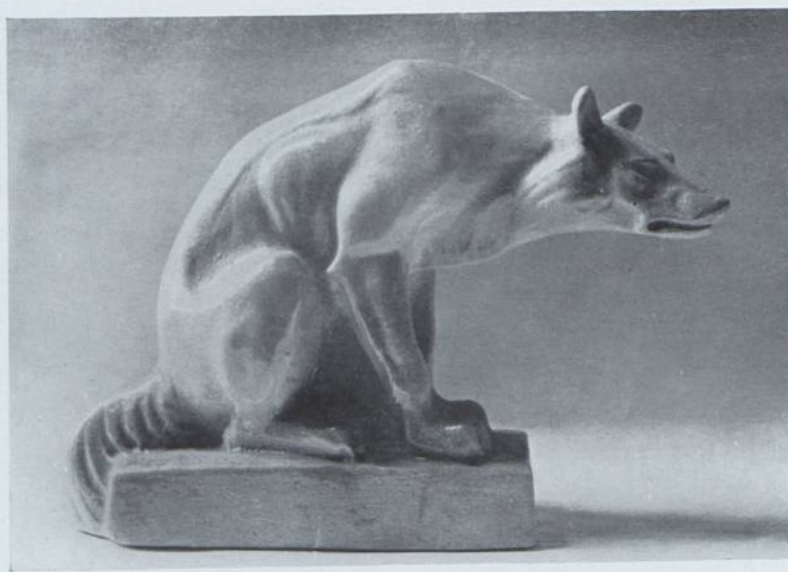
- I. TILES SUITABLE FOR FLOORS OR FIREPLACES, DESIGNED BY REGINALD TILL, AND EXECUTED BY CARTER AND COMPANY, LTD., POOLE, DORSET
 - II. INCISED HONEY BUFF BOWL BY JOSIAH WEDGWOOD AND SON, ETRURIA, STAFFORDSHIRE
 - III. HARPY EAGLE BY HAROLD STABLER, 34, UPPER MALL, HAMMERSMITH, LONDON
 - IV. POTTERY GROUP BY MRS. J. LAWSON PEACEY, A.R.B.S., 4, PEMBROKE STUDIOS, LONDON
 - V. HAND DECORATED POT BY MRS. TOM SCOTT
 - VI. SILVER LUSTRE JUG BY JOSIAH WEDGWOOD AND SON, ETRURIA, STAFFORDSHIRE
- (By courtesy of Messrs. Heal & Son, Ltd.)



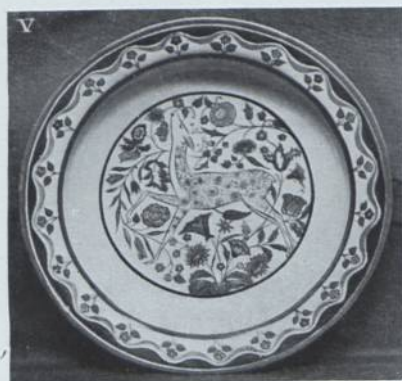
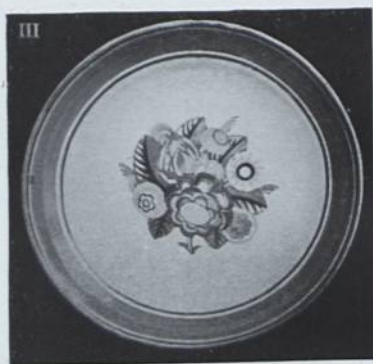
- I. STONEWARE COVERED POT, SGRAFFITO AND IRON PIGMENT
II. STONEWARE VASE WITH CHÜN GLAZE OVER BROWN SLIP PATTERN
III. SGRAFFITO SLIPWARE JAR, RED BODY, CREAM SLIP
IV. SGRAFFITO STONEWARE BOTTLE, BROWN ON GREY

POTTERY DESIGNED AND EXECUTED BY BERNARD LEACH, THE LEACH POTTERY, ST. IVES, CORNWALL

POTTERY—BRITISH

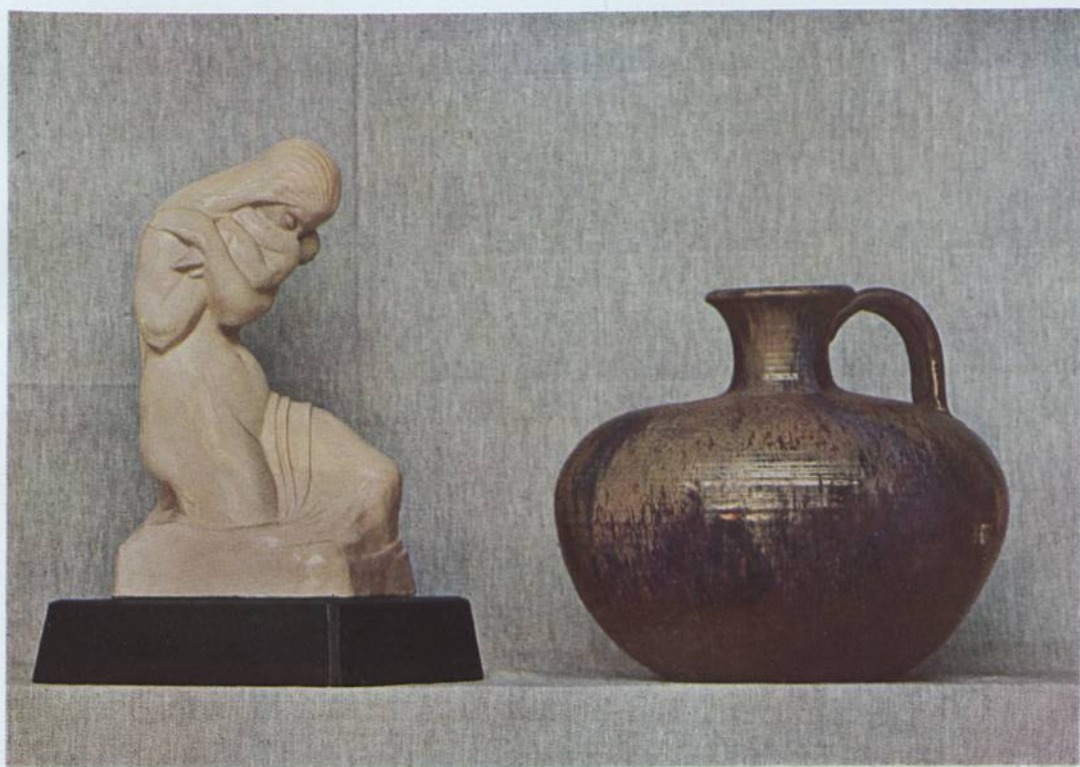


"NIGHT WATCH," WOLF IN MODELLED GLAZED POTTERY. DESIGNED AND EXECUTED BY STELLA R. CROFTS, ILFORD



I. AND V. PAINTED DISHES DESIGNED BY TRUDA ADAMS
 II. POT GLAZED IN EGYPTIAN BLUE BY JOHN ADAMS
 III. PAINTED PLATE DESIGNED BY TRUDA ADAMS
 IV. AND VI. PAINTED POTS DESIGNED BY TRUDA ADAMS

POTTERY EXECUTED BY CARTER, STABLER AND ADAMS, LTD., POOLE, DORSET

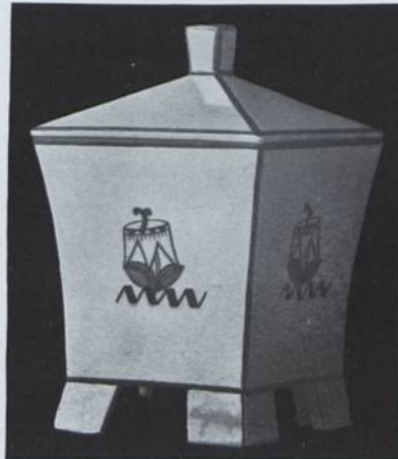


HAND-DECORATED POT BY MISS D. BILLINGTON
POTTERY FROG BY L. J. PETERS
UPCHURCH BOWL IN WHITE POTTERY BY MRS. SEYMOUR WAKELY
"MOTHER AND CHILD," SCULPTURED POTTERY BY W. NORTON
SALTGLAZE JAR BY DOULTON AND COMPANY, LTD., LAMBETH, LONDON
(By courtesy of Messrs. Heal & Son, Ltd.)

POTTERY—CONTINENTAL



CUP IN FAÏENCE WITH OPEN WORK FLOWER PATTERN. DESIGNED BY ANTONIE MUTTER, AND EXECUTED BY STEINGUTFABRIKEN VELTEN-VORDAMM, GERMANY.



BISCUIT BOXES DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY

POTTERY—CONTINENTAL



I. AND II. PORCELAIN DESIGNED BY JEAN GAUGUIN, AND EXECUTED BY BING AND GRØNDAHL, COPENHAGEN, DENMARK
III. PORCELAIN DESIGNED BY WILHELM KÄGE, AND EXECUTED BY GUSTAVSBERGS PORSLINSFABRIK, GUSTAVSBERG, SWEDEN



"RELIEF" SERVICE. DESIGNED BY WILHELM KÄGE, AND EXECUTED BY GUSTAVSBERGS PORSLINSFABRIK, GUSTAVSBERG, SWEDEN



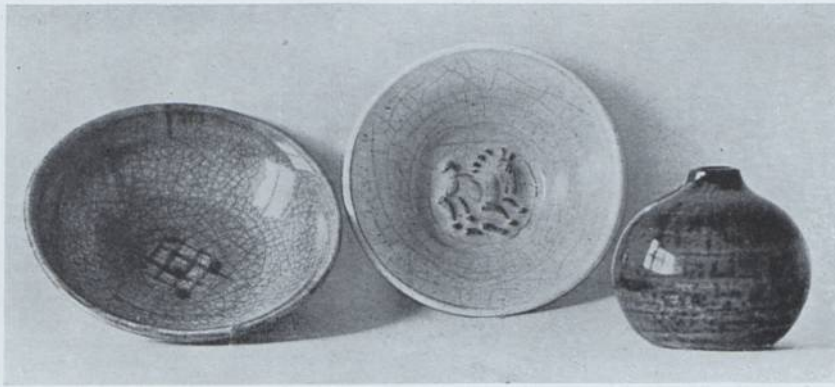
I TO IV. CERAMICS FROM THE OESTERREICHISCHER WERKBUND, VIENNA:—
 I. AND III. DESIGNED BY ELLA PICHOWSKA-WITTMANN, VIENNA
 II. AND IV. WELSER CERAMICS, WELS

V. AND VI. CERAMICS FROM AUGARTEN PORZELLANFABRIK, VIENNA:—
 V. DESIGNED BY F. ZULOW, VIENNA
 VI. " " " " HERTA BUCHER, VIENNA



VII. AND VIII. CERAMICS FROM THE WIENER WERKSTÄTTE, VIENNA:—
 VII. DESIGNED BY HILDE JESSER, VIENNA
 VIII. TOBACCO JAR DESIGNED BY PROFESSOR JOSEF HOFFMANN, VIENNA

POTTERY—CONTINENTAL



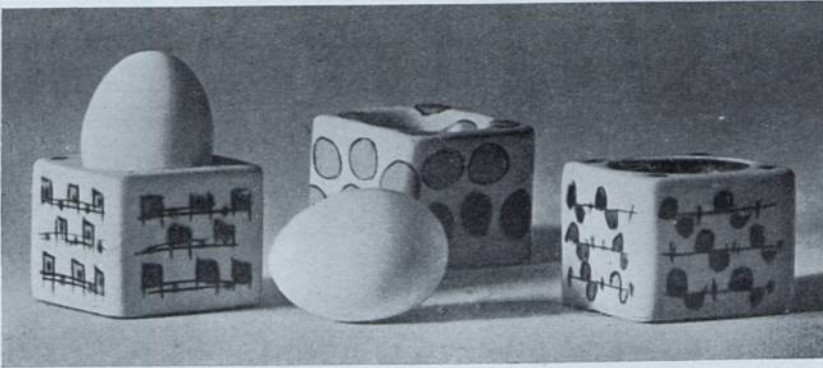
DISHES AND BRIGHTLY COLOURED VASE DESIGNED BY KÖNIG



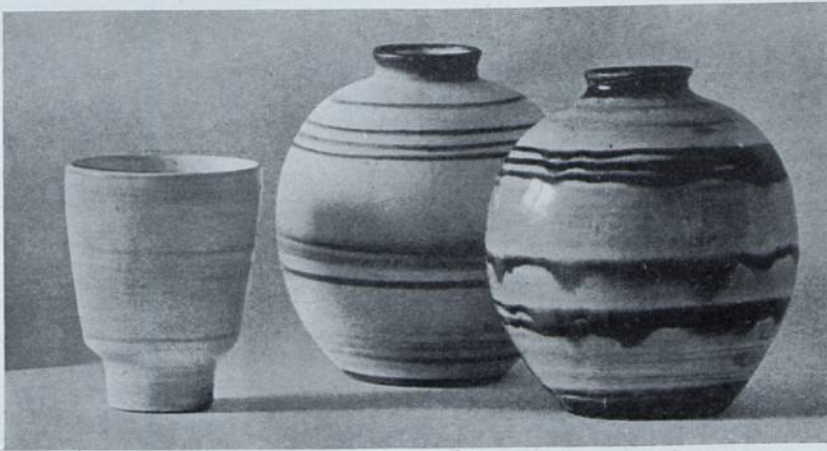
ASHTRAYS IN TRANSPARENT GREEN WITH WHITE INTERIORS, DESIGNED BY KÖNIG



HAND-PAINTED BISCUIT JARS AND MARMALADE DISH DESIGNED BY KÖNIG.
POTTERY FROM THE GROSSHERZOGICHE MAJOLIKA MANUFAKTUR, A.G., KARLSRUHE, GERMANY



EGG CUPS DESIGNED BY SPECK
(Hand-painted in turquoise, cobalt and manganese on white glaze)



POTS IN VARIOUS COLOURINGS DESIGNED BY KÖNIG



TEA CADDY WITH AIR-TIGHT LID. DESIGNED BY SPECK
(Hand-painted in turquoise, cobalt and manganese on white glaze)

POTTERY FROM THE GROSSHERZOGICHE MAJOLIKA MANUFAKTUR, A.G., KARLSRUHE, GERMANY

POTTERY—CONTINENTAL



TEA SERVICE DESIGNED BY PROFESSOR OTTO PRUTSCHER, AND EXECUTED BY THE AUGARTEN PORZELLANFABRIK, VIENNA, AUSTRIA



DINNER SERVICE IN GREY FAÏENCE, DESIGNED AND EXECUTED BY JEAN LUCE, PARIS



VASE AND BOTTLES IN FAÏENCE, DESIGNED BY MARTIN HAHN, AND EXECUTED BY STEINGUTFABRIKEN VELTEN-VORDAMM, GERMANY

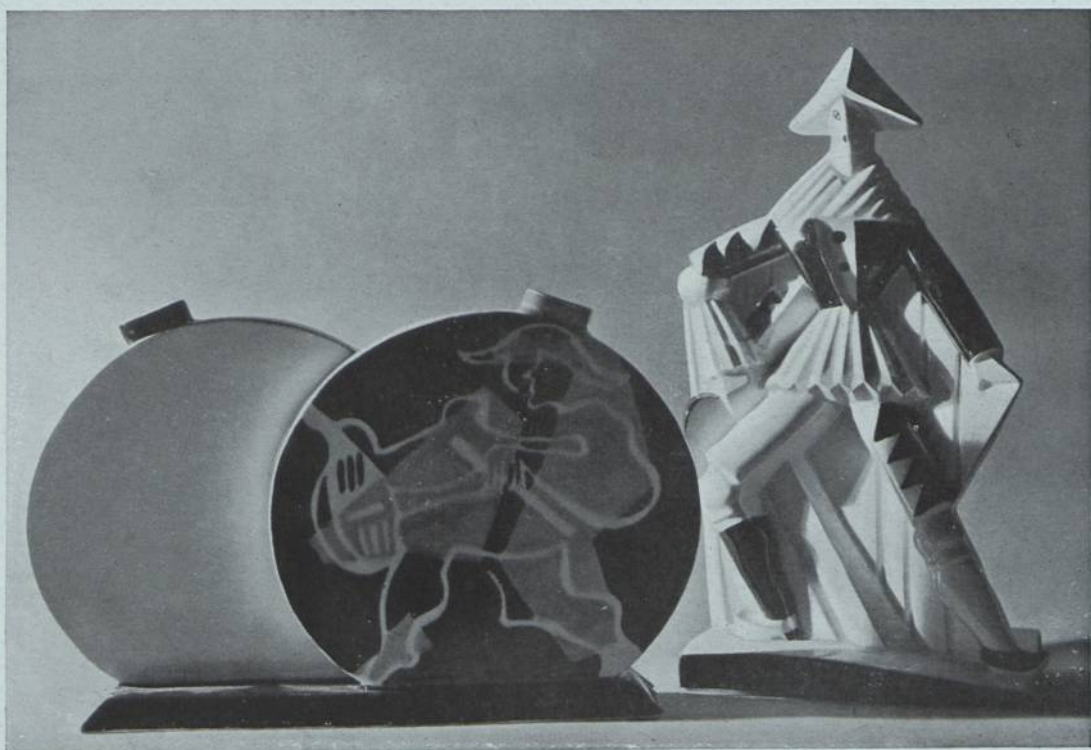


VASES IN FAÏENCE DESIGNED BY CHARLOTTE HARTMANN, AND EXECUTED BY STEINGUTFABRIKEN VELTEN-VORDAMM, GERMANY.

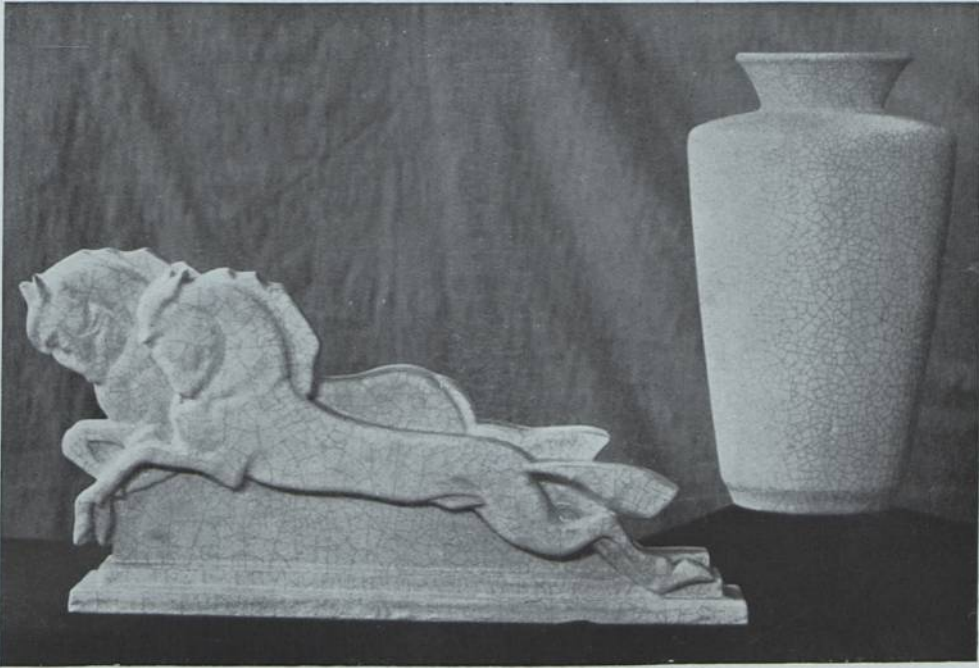
POTTERY—CONTINENTAL



VASES IN LONGWY FAÏENCE, WITH RAISED ENAMEL DECORATION BY CLAUDE LÉVY. FROM THE ATELIER PRIMAVERA, PARIS



BLACK AND WHITE FAÏENCE; DISCS DESIGNED BY MME. SOUGEZ; STATUETTE DESIGNED BY CLAUDE LÉVY, AND MODELLED BY CHASSAING. FROM THE ATELIER PRIMAVERA, PARIS



GROUP, "LES COURSIERS," AND VASE IN WHITE CRACKLED SANDSTONE. DESIGNED BY CLAUDE LÉVY, AND MODELLED BY CHASSAING. FROM THE ATELIER PRIMAVERA, PARIS



TOBACCO JAR AND VASE IN WHITE FAÏENCE, DESIGNED BY MME. SOUGEZ, AND MODELLED BY CHASSAING. FROM THE ATELIER PRIMAVERA, PARIS

POTTERY—CONTINENTAL



" LA PAVANE " DESIGNED BY LEYRITZ, AND EXECUTED BY ATELIER DE LA MAÎTRISE, PARIS



BERGAMASQUE DESIGNED BY LEYRITZ
(By courtesy of Messrs. Heal & Son, Ltd.)



SHEPHERD DESIGNED BY PROFESSOR SCHEURICH, AND EXECUTED BY STAATLICHE PORZELLANMANUFACTUR, MEISSEN, GERMANY



AUSTRIAN FIGURE IN POTTERY
(By courtesy of Messrs. Heal & Son, Ltd.)



BISCUIT PORCELAIN DESIGNED BY A. MALINOWSKY, AND EXECUTED BY DEN KONGELIGE PORCELAINSFABRIK, COPENHAGEN



STONEWARE DESIGNED BY JAIS NIELSEN, AND EXECUTED BY DEN KONGELIGE PORCELAINSFABRIK, COPENHAGEN



STONEWARE DESIGNED BY JAIS NIELSEN, AND EXECUTED BY DEN KONGELIGE PORCELAINSFABRIK, COPENHAGEN



CELADON PORCELAIN DESIGNED BY JAIS NIELSEN, AND EXECUTED BY DEN KONGELIGE PORCELAINSFABRIK, COPENHAGEN

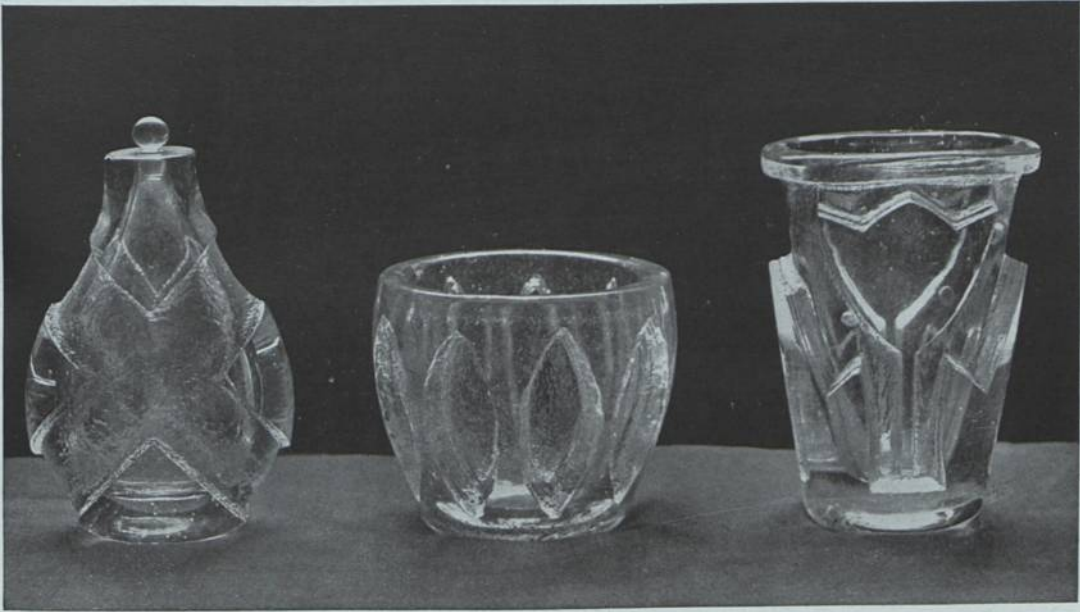
GLASSWARE—CONTINENTAL



GLASS EXECUTED BY MARINOT AND PRODUCED BY A. A. HÉBRARD ET CIE, PARIS



GLASS EXECUTED BY MARINOT AND PRODUCED BY A. A. HÉBRARD ET CIE, PARIS

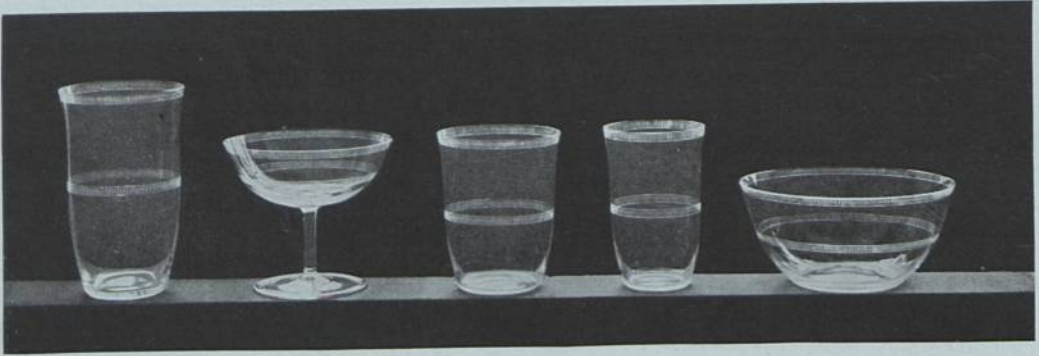


CUT GLASS EXECUTED BY MARINOT, AND PRODUCED BY A. A. HÉBRARD ET CIE, PARIS

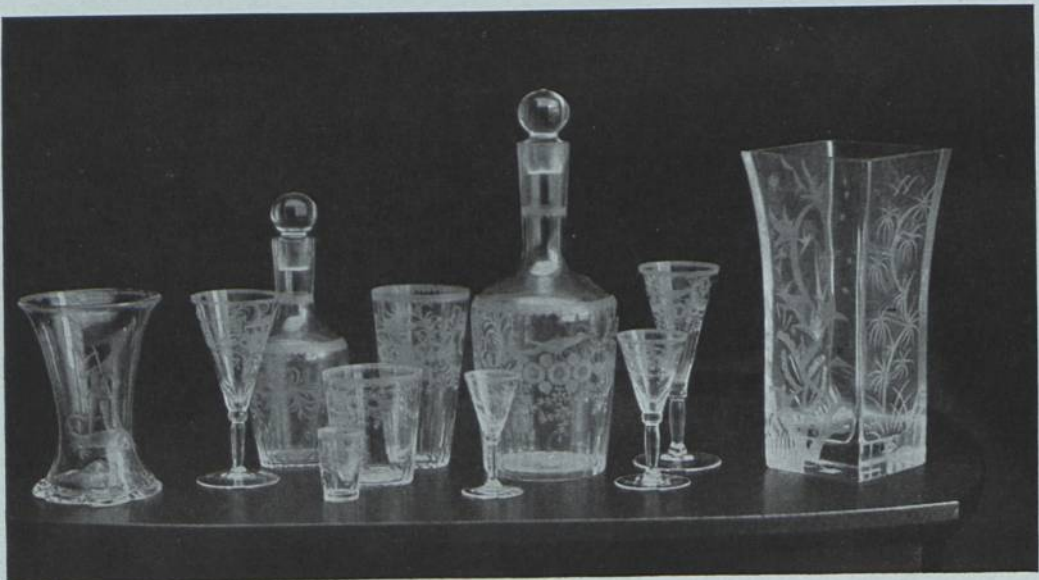


CUT-GLASS VASES AND BOTTLE EXECUTED BY MARINOT, AND PRODUCED BY A. A. HÉBRARD ET CIE, PARIS

GLASSWARE—CONTINENTAL



(Above) ENGRAVED GLASSES, AND (below) GLASSWARE, DESIGNED BY PROFESSOR JOSEF HOFFMANN, AND EXECUTED BY THE WIENER WERKSTÄTTE, G.M.B.H., VIENNA



DECORATED GLASS BY KARL PFERSCHY, EXECUTED IN THE TIROLER GLASHÜTTE, KRAMSACH, NORTH TYROL, AUSTRIA

(Modern decoration on old models)

GLASSWARE—CONTINENTAL



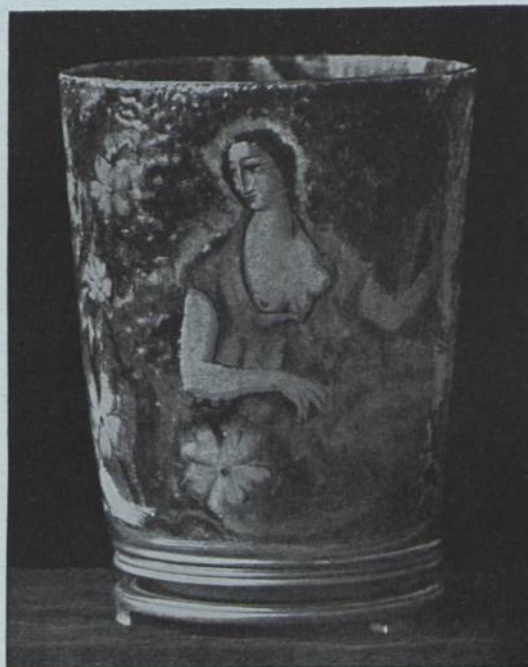
ENGRAVED GLASS VASE "THE DANCE." DESIGNED BY JAROSLAV HOREJC, AND EXECUTED BY J. AND L. LOBMEYR'S NEFFE, STEFAN RATH, CARLSBAD, BOHEMIA



LARGE VASE "THE QUEEN OF SHEBA." DESIGNED BY MISS VALLY WIESELTHIER, AND PRODUCED BY J. AND L. LOBMEYR, VIENNA, AUSTRIA

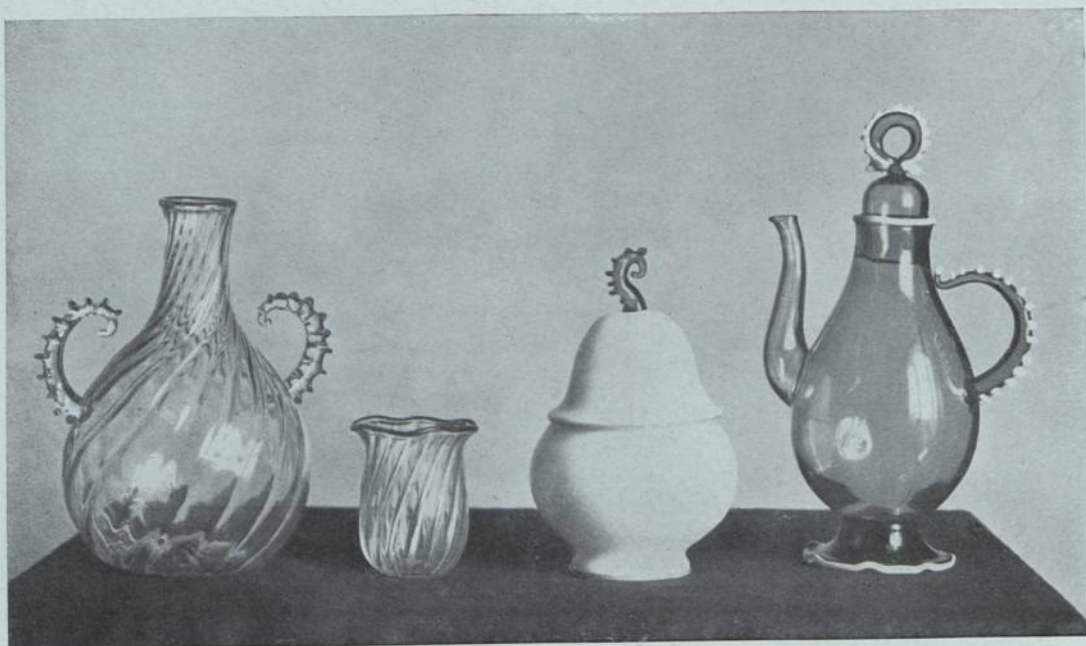


TOPAZ CRYSTAL VASE CUT IN CAMEO. DESIGNED BY MICHEL POWOLNY AND PRODUCED BY J. AND L. LOBMEYR, VIENNA

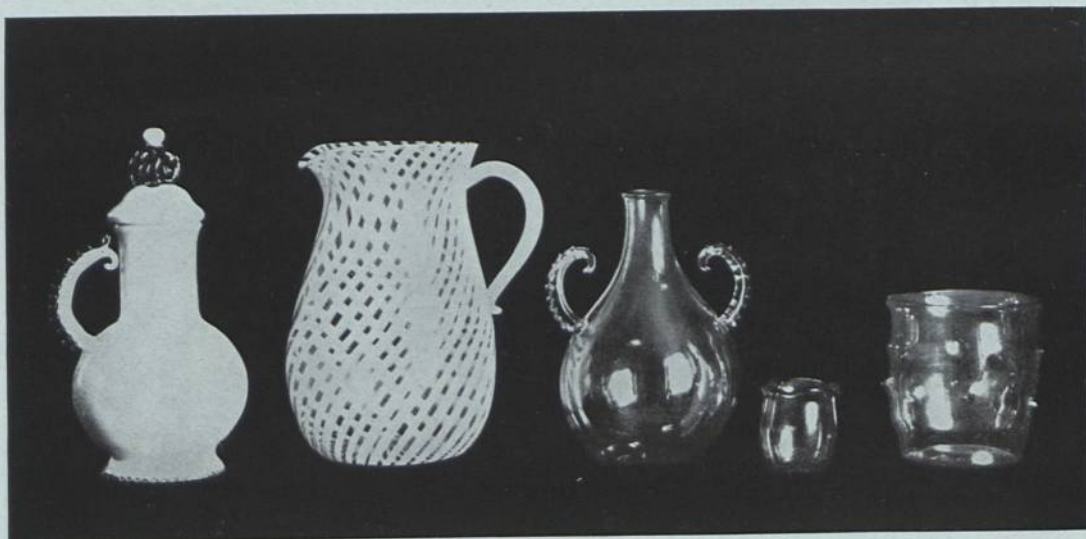


CUT-GLASS VASE EXECUTED BY MISS L. FINK, AND PRODUCED BY J. AND L. LOBMEYR, VIENNA

GLASSWARE—CONTINENTAL



HAND-BLOWN GLASS DESIGNED BY VICTOR WENZ AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



HAND-BLOWN GLASS DESIGNED BY E. WENZ, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY

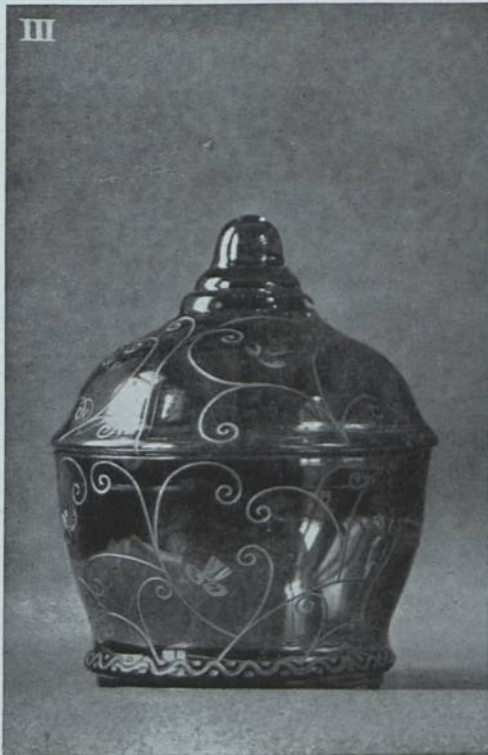
GLASSWARE—CONTINENTAL



FLASHED GLASS DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY



WHITE AND RED FLASHED GLASS DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY



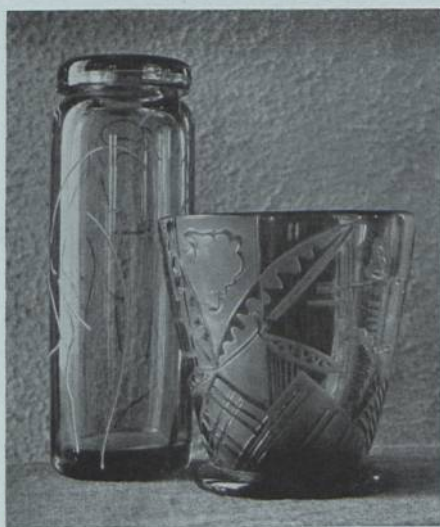
CRYSTAL BOXES DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY



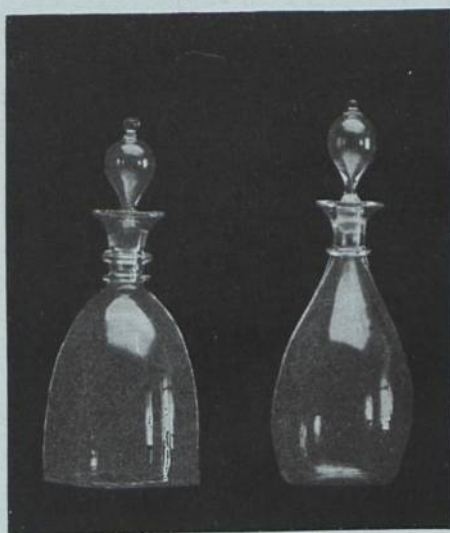
GLASSWARE—CONTINENTAL



GLASS MADE BY RENÉ LALIQUE, PARIS



GLASSWARE DESIGNED BY MME. SOUGEZ,
OF THE ATELIER PRIMAVERA, PARIS



GLASSWARE DESIGNED BY ORLA TUNL
NIELSEN, AND EXECUTED BY DEN
KONGELIGE PORCELAINSFABRIK AND
HOLMEGAARDS GLASSWORKS, COPENHAGEN

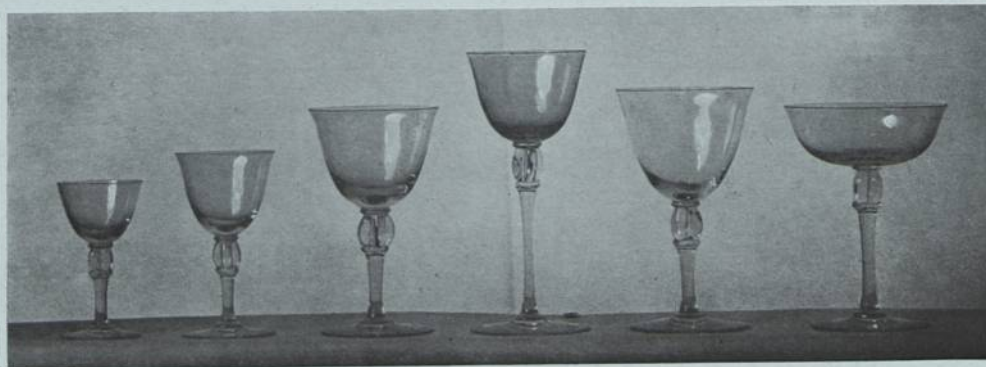
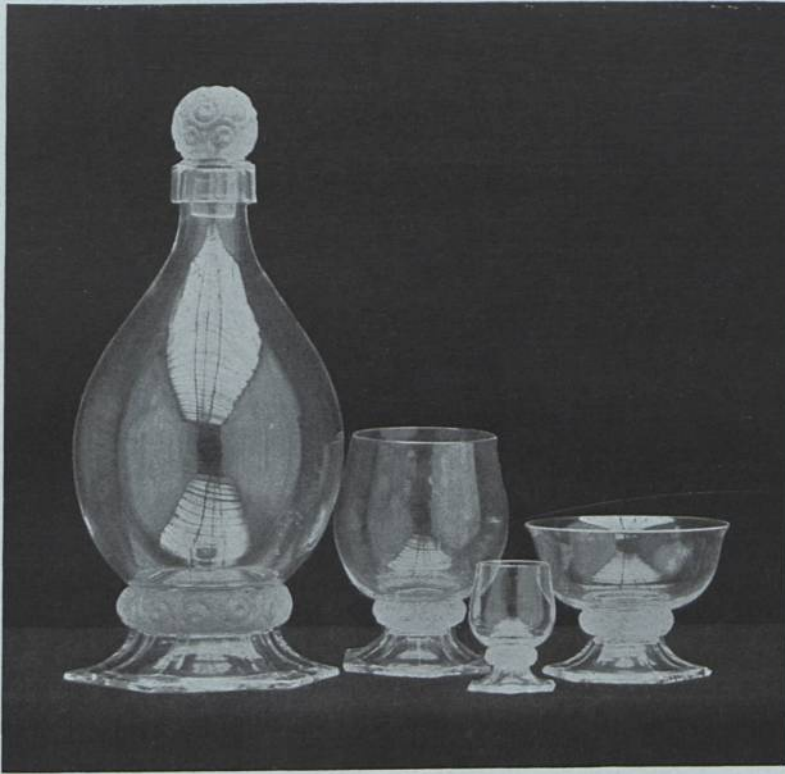


TABLE GLASS DESIGNED BY ORLA TUNL
NIELSEN, AND EXECUTED BY DEN
KONGELIGE PORCELAINSFABRIK AND
HOLMEGAARDS GLASSWORKS, COPENHAGEN

GLASSWARE—CONTINENTAL



GLASSWARE DESIGNED AND EXECUTED BY THE COMPAGNIE CRISTALLERIES DE BACCARAT,
PARIS

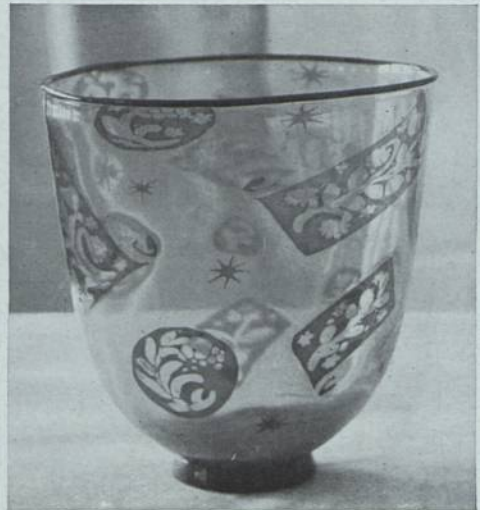
GLASSWARE—CONTINENTAL



CRYSTAL PLATE DESIGNED BY SIMON GATE



CRYSTAL GLASS DESIGNED BY EDWARD HALD



"GRAIL GLASS" IN GREYISH GREEN AND BROWN DESIGNED BY EDWARD HALD



CRYSTAL BOWLS DESIGNED BY SIMON GATE

GLASSWARE FROM THE ORREFORS BRUKS, A.B. ORREFORS, SWEDEN

GLASSWARE—CONTINENTAL



VASES, BOTTLE AND SET OF GLASSES IN MURANO GLASS. MADE BY VENINI AND COMPANY, VENICE, ITALY

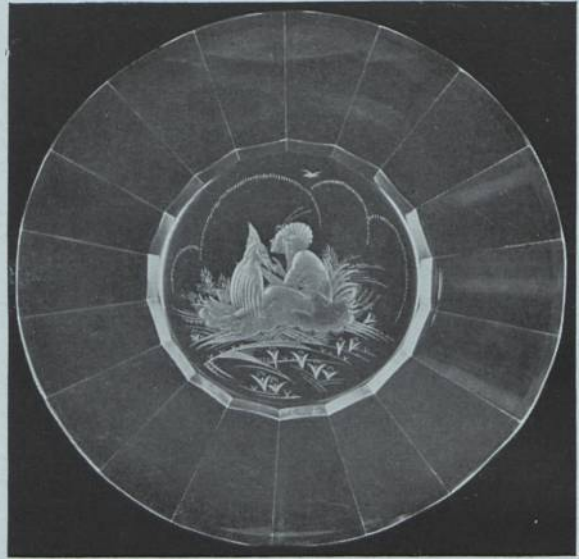


VASES IN MURANO GLASS MADE BY VENINI AND COMPANY, VENICE, ITALY

GLASSWARE—CONTINENTAL



CUT-GLASS BOTTLE DESIGNED BY PROFESSOR A. DORN'S STUDENTS AND EXECUTED BY PROFESSOR B. KROMER'S STUDENTS



CUT-GLASS PLATE DESIGNED BY PROFESSOR G. BECKERT



CUT-GLASS DESIGNED AND EXECUTED BY STUDENTS



CUT-GLASS BOWLS DESIGNED BY PROFESSOR B. KROMER'S STUDENTS AND EXECUTED BY PROFESSOR A. KRAUSE'S STUDENTS

GLASSWARE FROM THE DEUTSCHE FACHSCHULE FÜR GLASINDUSTRIE, STEINSCHÖNAU, CZECHO-SLOVAKIA



BOWL OF CRYSTAL GLASS DESIGNED BY PROFESSOR G. BECKERT'S STUDENTS, ENGRAVED AND PAINTED BY PROFESSOR M. EISELT'S STUDENTS



VASE DECORATED IN COLOURED ENAMEL DESIGNED BY PROFESSOR A. DORN'S STUDENTS, AND EXECUTED BY PROFESSOR M. EISELT'S STUDENTS

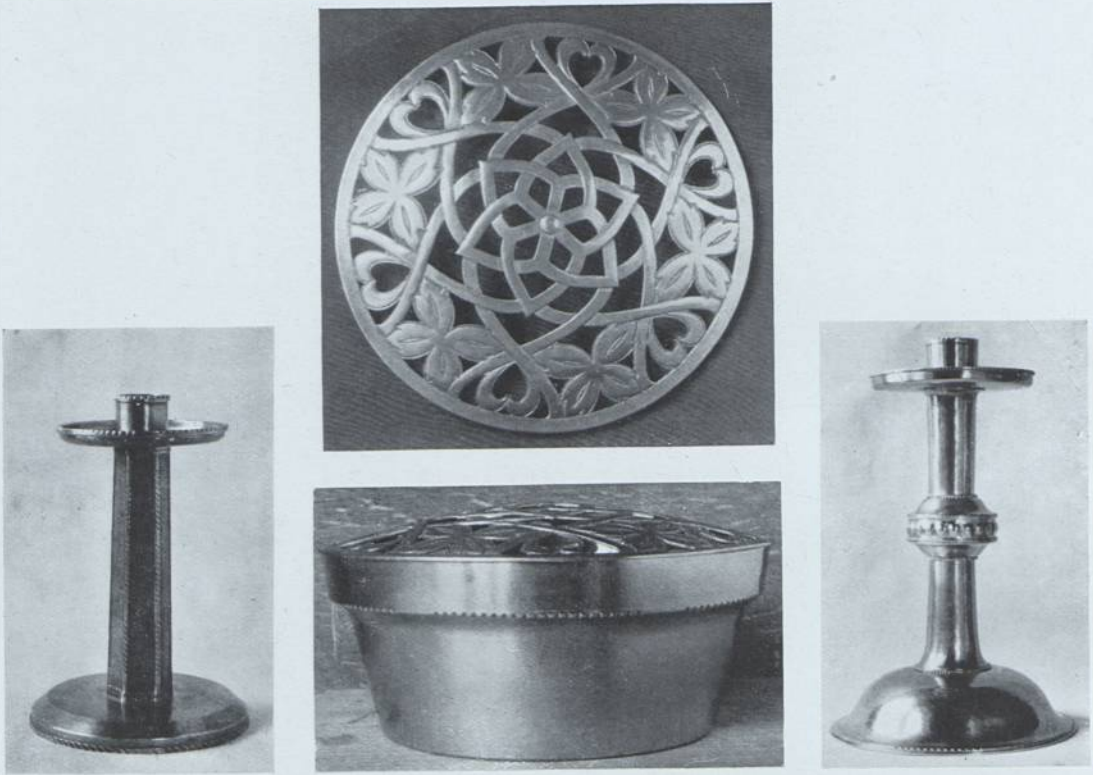


ENAMELLED VASE IN RUBY GLASS DESIGNED BY PROFESSOR G. BECKERT'S STUDENTS AND EXECUTED BY PROFESSOR M. EISELT'S STUDENTS



CUT GLASS DESIGNED BY STUDENTS UNDER THE DIRECTORSHIP OF PROFESSOR G. BECKERT
GLASS FROM THE DEUTSCHE FACHSCHULE FÜR GLASINDUSTRIE STEINSCHÖNAU, CZECHO-SLOVAKIA

METALWORK—BRITISH



BRASS CANDLESTICKS, BOWL, AND DETAIL OF BOWL LID (ABOVE), THE LATTER DESIGNED BY STANLEY PARKER. EXECUTED BY J. P. STEELE, WELWYN GARDEN CITY, HERTFORDSHIRE



HOT WATER JUG, MILK JUG AND COFFEE POT IN PEWTER, WITH STAG-HORN HANDLES DESIGNED AND EXECUTED BY JOHN H. GREEN, DEBDEN, NEAR SAFFRON WALDEN



CANDESCENCE IN POLISHED WROUGHT IRON WITH PIERCED PLATE OF GILDING METAL. DESIGNED BY S. GORDON RUSSELL, AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE



BOWL IN OXYDISED COPPER WITH PEWTER APPLIQUÉ DECORATION. DESIGNED AND EXECUTED BY HUGH WALLIS, ALTRINCHAM



WROUGHT COPPER READING LAMP WITH SHADE OF OYSTERSHELL. DESIGNED BY S. GORDON RUSSELL, AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE

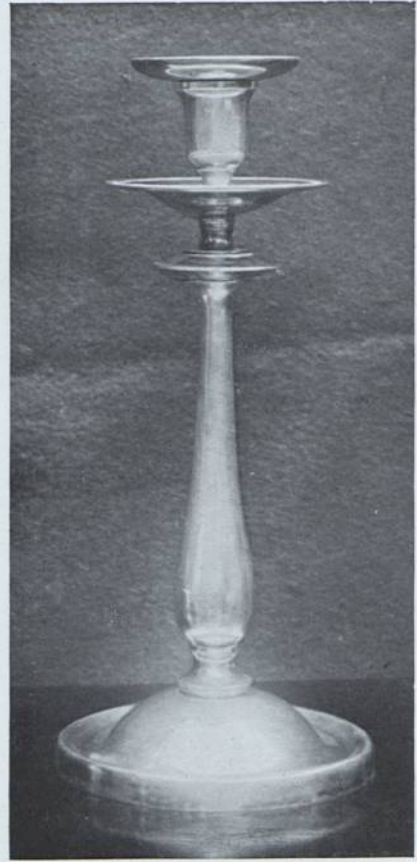
METALWORK—BRITISH



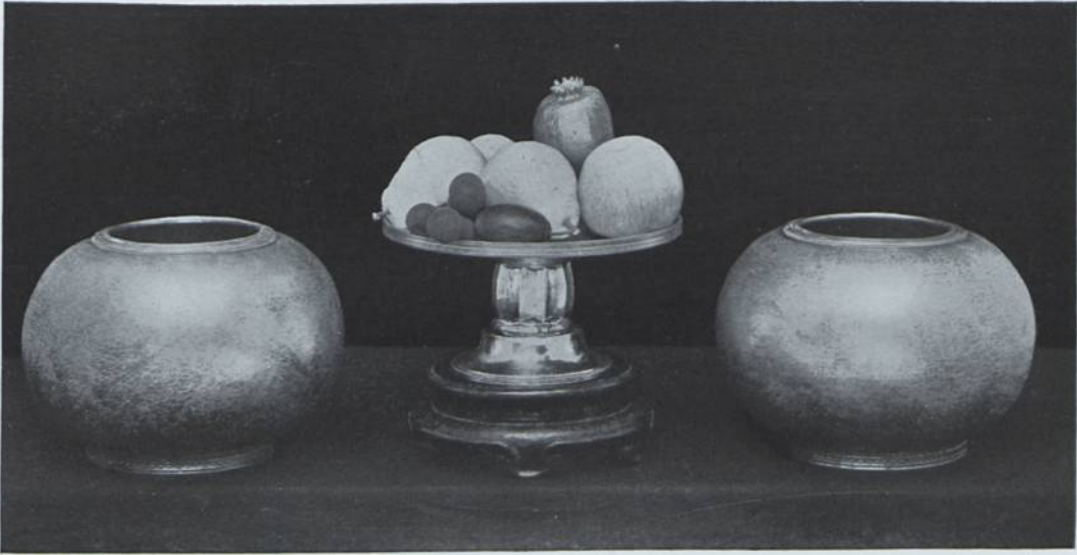
SILVER CHRISTENING CUP DESIGNED AND MADE BY P. F. ALEXANDER, WALBERSWICK, SOUTHWOLD



(Above) BEDROOM CANDLESTICK IN SILVERED COPPER, HAMMERED AND CHASED. (Right) TABLE CANDLESTICK IN SILVERED BRASS, HAND TURNED. DESIGNED AND MADE BY A. J. SHIRLEY, 45, JENNER ROAD, STOKE NEWINGTON, LONDON



SILVER TEAPOT, REPOUSSÉ, AND SILVER COFFEE POT, WITH BROWN FIBRE HANDLE. DESIGNED AND MADE BY BERNARD CUZNER, KINGS NORTON, BIRMINGHAM

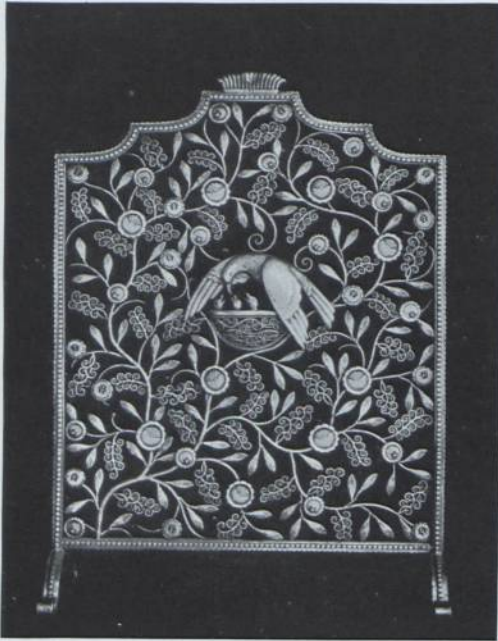


TWO BRASS BOWLS, AND CAKE OR FRUIT STAND IN SILVER PLATE. DESIGNED BY EDWARD SPENCER, AND EXECUTED BY SAM SMITH, OF THE ARTIFICERS' GUILD, 4, CONDUIT STREET, LONDON

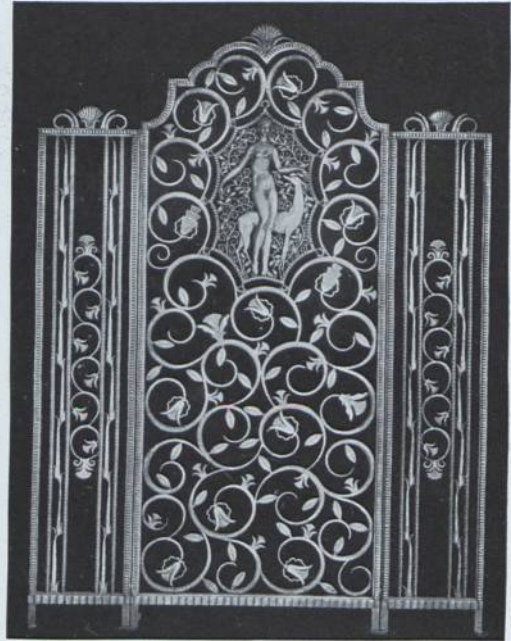


SILVER BOWL, CADDY, AND EMU EGG CUP. DESIGNED BY EDWARD SPENCER, AND EXECUTED BY FRANK GOBE, CHARLES MOXEY, AND SAM SMITH, OF THE ARTIFICERS' GUILD, 4, CONDUIT STREET, LONDON

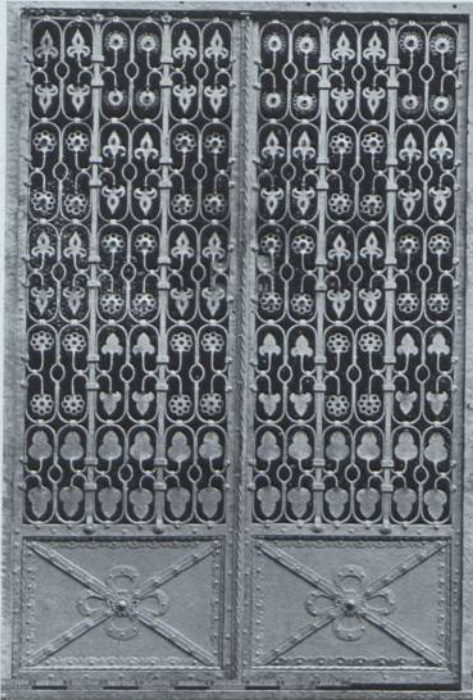
METALWORK—CONTINENTAL



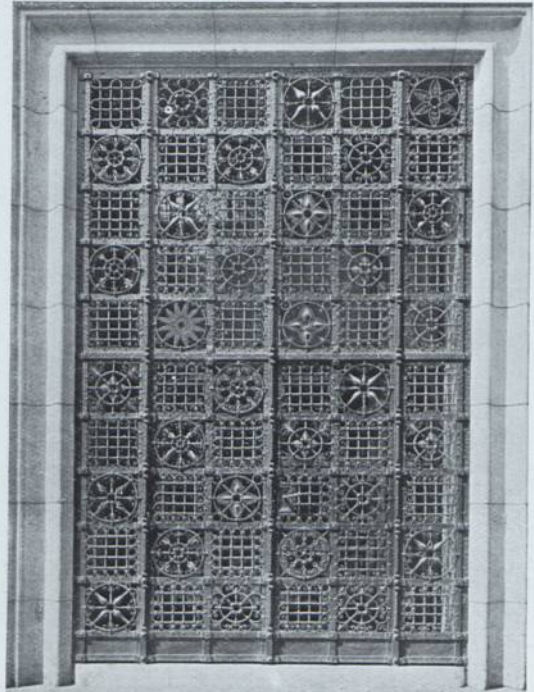
FIRESCREEN IN WROUGHT IRON, "THE NEST,"
DESIGNED AND EXECUTED BY EDGAR BRANDT,
PARIS



FIRESCREEN IN WROUGHT IRON, WITH BRONZE
CIRCLE MOTIF, "DIANA AND GREYHOUND,"
DESIGNED AND EXECUTED BY EDGAR BRANDT



TRELLIS DOOR IN WROUGHT IRON DESIGNED
BY PROFESSOR BLUNCK, AND EXECUTED BY
JULIUS SCHRAMM, BERLIN

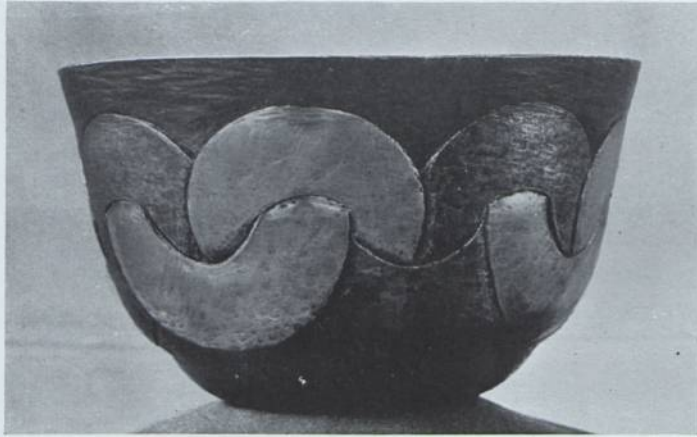


PORTAL WITH FORGED FILLINGS DESIGNED BY
PROFESSORS MEBES AND EMMERICH, AND EXECUTED
BY JULIUS SCHRAMM, BERLIN

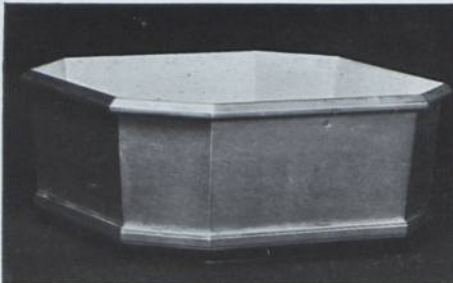


WROUGHT IRONWORK. DESIGNED
AND EXECUTED BY EDGAR BRANDT,
PARIS

METALWORK—CONTINENTAL



BOWL IN HAMMERED STEEL DESIGNED AND EXECUTED BY JEAN SERRIÈRE, AND PRODUCED BY A. A. HÉBRARD ET CIE, PARIS



SILVERWARE DESIGNED AND EXECUTED BY JEAN PUIFORCAT, PARIS

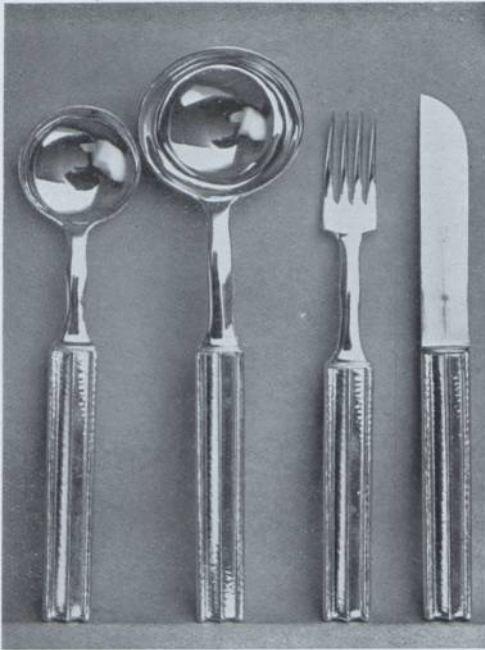


HAND-WROUGHT SPOONS AND HAND-BEATEN VASE. DESIGNED AND EXECUTED BY THE WÜRTT. FACHSCHULE FÜR EDELMETALLINDUSTRIE SCHWÄB. GMÜND, GERMANY

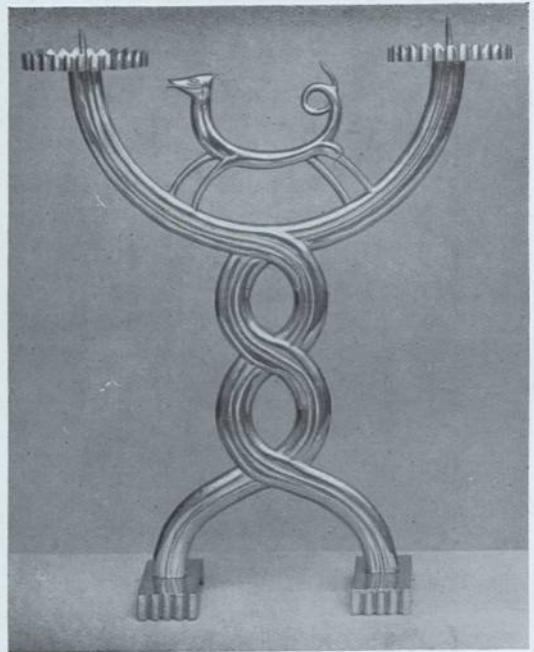


BRASS TEAPOT AND BISCUIT BOX. DESIGNED BY W. V. WERSIN, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY

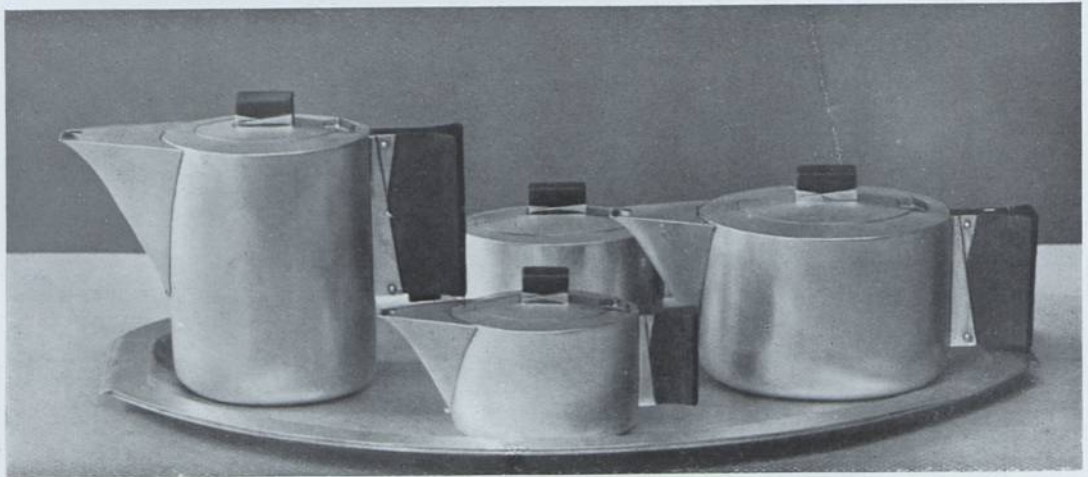
METALWORK—CONTINENTAL



SPOONS, FORK AND KNIFE IN HAMMERED SILVER DESIGNED BY PROFESSOR JOSEF HOFFMANN, AND EXECUTED BY THE WIENER WERKSTÄTTE, G.M.B.H., VIENNA



CANDLESTICK DESIGNED AND EXECUTED BY KARL HAGENAUER, VIENNA



TEA SERVICE IN SILVER AND BOX-WOOD. DESIGNED BY CHR. FJERDINGSTADT, AND PRODUCED BY CHRISTOFLE ET CIE, PARIS

METALWORK—AMERICAN



METALWORK DESIGNED BY WALTER W. KANTACK AND PRODUCED BY KANTACK, HEATH AND WARMAN, INC., NEW YORK CITY



BOWL IN AMERICAN PEWTER DESIGNED AND EXECUTED BY L. H. VAUGHAN, TAUNTON, MASSACHUSETTS



PITCHER, BOWL, AND CANDLESTICKS IN AMERICAN PEWTER, DESIGNED AND EXECUTED BY L. H. VAUGHAN, TAUNTON, MASSACHUSETTS, U.S.A.

METALWORK—CONTINENTAL

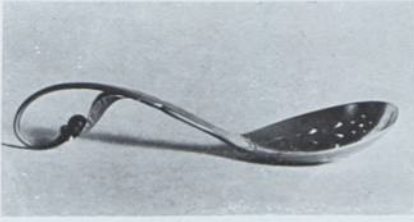


PEWTER AND BRONZE DESIGNED AND EXECUTED BY JUST ANDERSEN,
COPENHAGEN, DENMARK



TEA SERVICE IN SILVER. DESIGNED BY SVEN MARKELIUS, ARCHITECT, STOCKHOLM, AND
EXECUTED BY ATELIER BORGILA, BARON ERIK FLEMING, STOCKHOLM, SWEDEN

METALWORK--CONTINENTAL



FRUIT SPOON



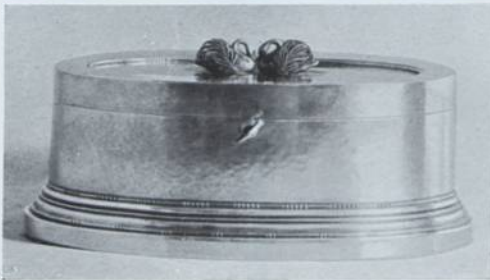
FRUIT BOWL



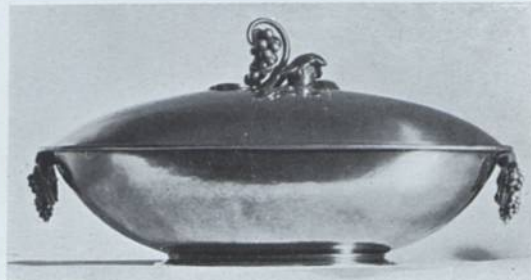
GOBLET



CANDELABRA



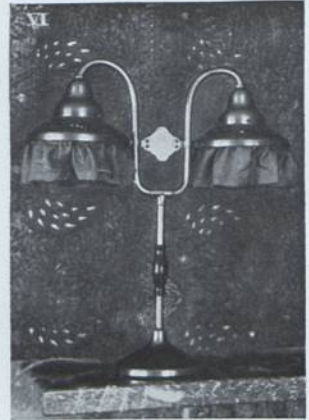
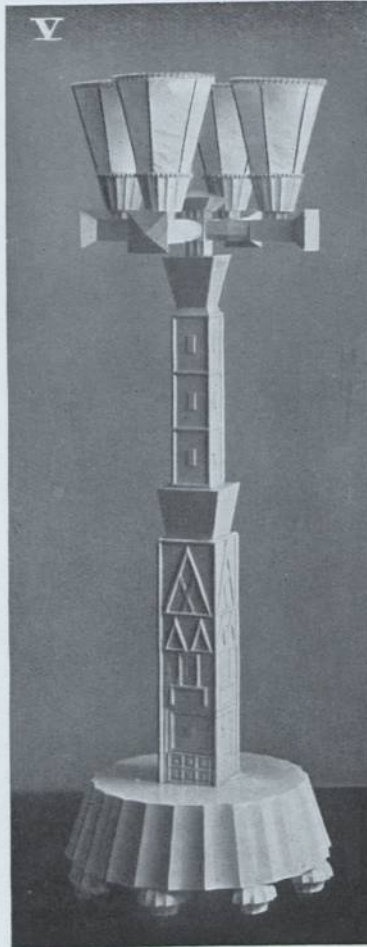
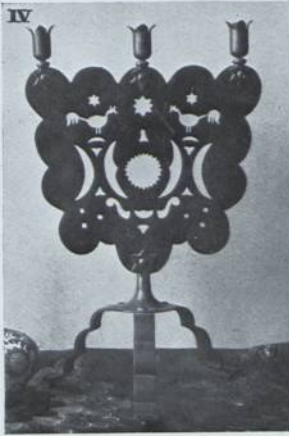
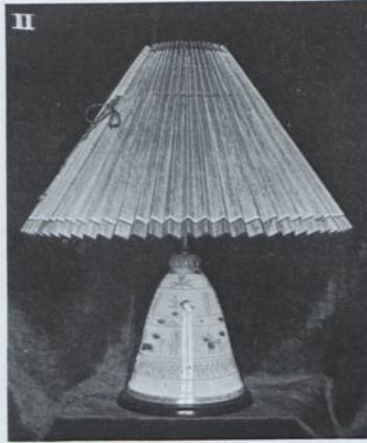
BISCUIT BOX, WITH SWANS ON LID



ENTRÉE DISH

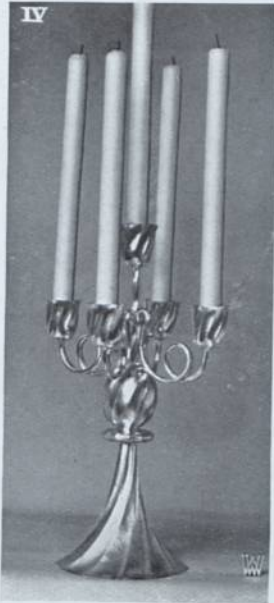
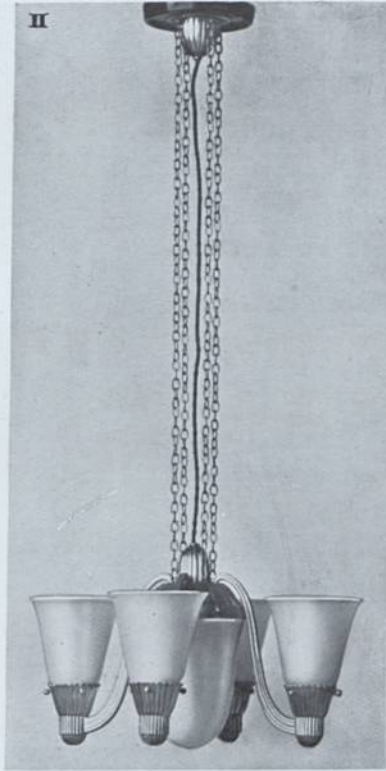
SILVERWARE DESIGNED AND EXECUTED BY GEORG JENSEN, COPENHAGEN, DENMARK,
AND 56, MADDOX STREET, LONDON

METALWORK—CONTINENTAL



- I. AND III. CANDLESTICKS IN HAMMERED SILVER DESIGNED BY PROFESSOR JOSEF HOFFMANN, AND EXECUTED BY THE WIENER WERKSTÄTTE, G.M.B.H., VIENNA, AUSTRIA
 II. LAMPSTAND IN FAÏENCE DESIGNED BY CHARLOTTE HARTMANN, AND EXECUTED BY STEINGUTFABRIKEN VELTEN-VORDAMM, GERMANY
 IV. CANDLESTICK EXECUTED BY THE ÉCOLE NATIONALE DES ARTS DÉCORATIFS, POSEN, POLAND
 V. AND VIII. STANDARD AND READING LAMPS DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY
 VI. BRONZE LAMP DESIGNED BY A. J. KROPHOLLER, ARCHITECT, WASSENAAR, HOLLAND
 VII. READING LAMP DESIGNED BY FRITZ LEHMANN, ARCHITECT, PRAGUE, CZECHO-SLOVAKIA

METALWORK—CONTINENTAL



I. AND III. HAMMERED BRASS LAMPS WITH SILK SHADES, AND IV. AND V. HAMMERED SILVER CANDLESTICKS DESIGNED BY PROFESSOR JOSEF HOFFMANN, AND EXECUTED BY THE WIENER WERKSTÄTTE, G.M.B.H., VIENNA, AUSTRIA
 II., VI. AND VIII. ELECTROLIER AND READING LAMPS DESIGNED BY PROFESSOR OTTO PRUTSCHER, AND EXECUTED BY THE OESTERREICHISCHER WERKBUND, VIENNA, AUSTRIA
 VII. LAMP IN OXYDISIED BRONZE DESIGNED BY PROFESSOR DR. JOSEF FRANK, AND EXECUTED BY THE OESTERREICHISCHER WERKBUND, VIENNA, AUSTRIA

MISCELLANEOUS—BRITISH



CRETONNES PRODUCED BY MORTON SUNDOUR FABRICS, LTD., CARLISLE



DECORATIVE PANEL IN TEMPERA ON WOOD BY G. F. HINCHLIFF, 3, THACKERAY STREET, KENSINGTON, LONDON



WOOD-ROLLER PRINTED CRETONNE DESIGNED BY C. F. A. VOYSEY
PRODUCED BY W. FOXTON, LTD., 1, PATERNOSTER SQUARE, LONDON

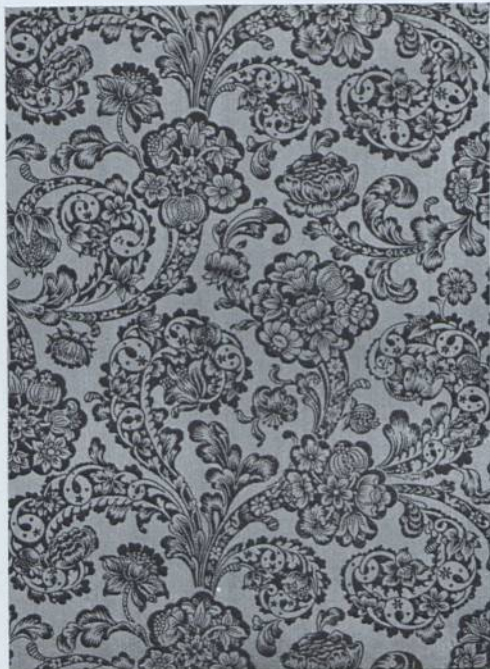


MACHINE-PRINTED CRETONNE—"SWEET PEA AND BUTTERFLY." DESIGNED BY TAKE SATO
PRODUCED BY W. FOXTON, LTD., 1, PATERNOSTER SQUARE, LONDON



DECORATIVE PANEL DESIGNED BY RECO CAPEY, 1, ALBERT BRIDGE STUDIOS, LONDON

MISCELLANEOUS—BRITISH



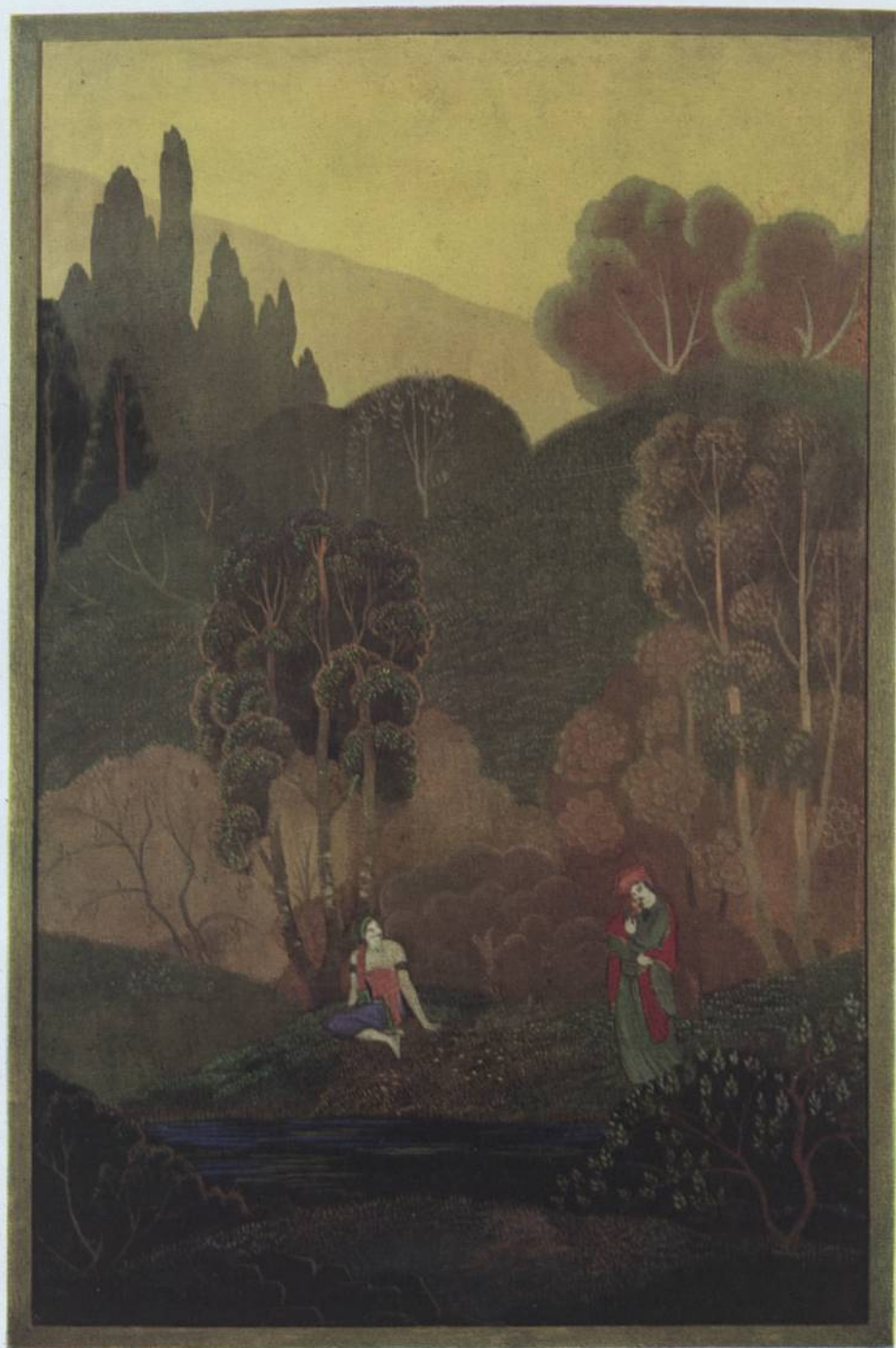
HAND-PRINTED WALLPAPERS DESIGNED BY THE LATE A. F. VIGERS AND THE LATE W. TURNER RESPECTIVELY, AND PRODUCED BY JEFFREY AND COMPANY, LTD., 64, ESSEX ROAD, ISLINGTON, LONDON



MACHINE-PRINTED WALLPAPER DESIGNED AND PRODUCED BY A. SANDERSON AND SONS, LTD., 52, BERNERS STREET, LONDON



MACHINE-PRINTED WALLPAPER DESIGNED BY HORACE WARNER, AND PRODUCED BY JEFFREY AND COMPANY, LTD., 64, ESSEX ROAD, ISLINGTON, LONDON



DECORATIVE PANEL IN TEMPERA.
BY G. F. HINCHLIFF, 3 THACKERAY
STREET, KENSINGTON, LONDON



PLASTERWORK—CORNICHE AND CEILING BAND—DESIGNED AND EXECUTED BY A. J. GLOVER,
10, TURLE ROAD, TOLLINGTON PARK, LONDON

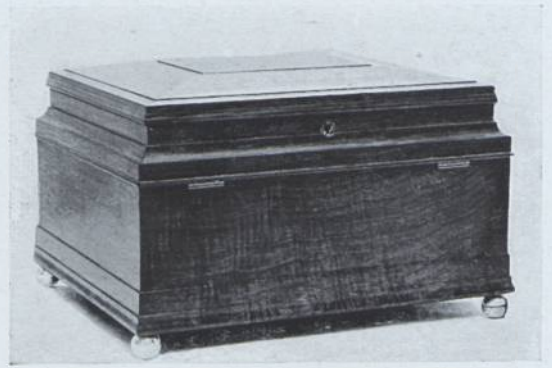


DECORATIVE PANEL DESIGNED BY GEORGE SHERINGHAM, BESANT COTTAGE, FROGNAL, LONDON

MISCELLANEOUS—BRITISH



BOLLARD IN BRONZE DESIGNED AND EXECUTED BY ERIC H. KENNINGTON, GORING HEATH, OXFORDSHIRE



MEDAL CASSET DESIGNED AND EXECUTED BY JOSEPH ARMITAGE, 207, GRAYS INN ROAD, LONDON



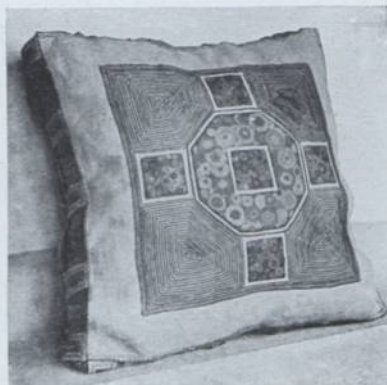
LOG BOX IN CHESTNUT DESIGNED AND EXECUTED BY ERIC SHARPE, CHRISTCHURCH, HAMPSHIRE
(Wood nymphs in panels)



TORFYN RUG DESIGNED BY RONALD D. SIMPSON, AND EXECUTED BY THE SCOTTISH FOLK FABRICS, CORSTORPHINE, EDINBURGH



EMBROIDERED CUSHION DESIGNED AND WORKED BY DORIS A. WALMSLEY, THE CIRCLE CRAFTWORKERS, ACCRINGTON, LANCASHIRE



EMBROIDERED CUSHION DESIGNED AND WORKED BY LILIAN E. AND ETHEL SANGARDE, THE CIRCLE CRAFTWORKERS.

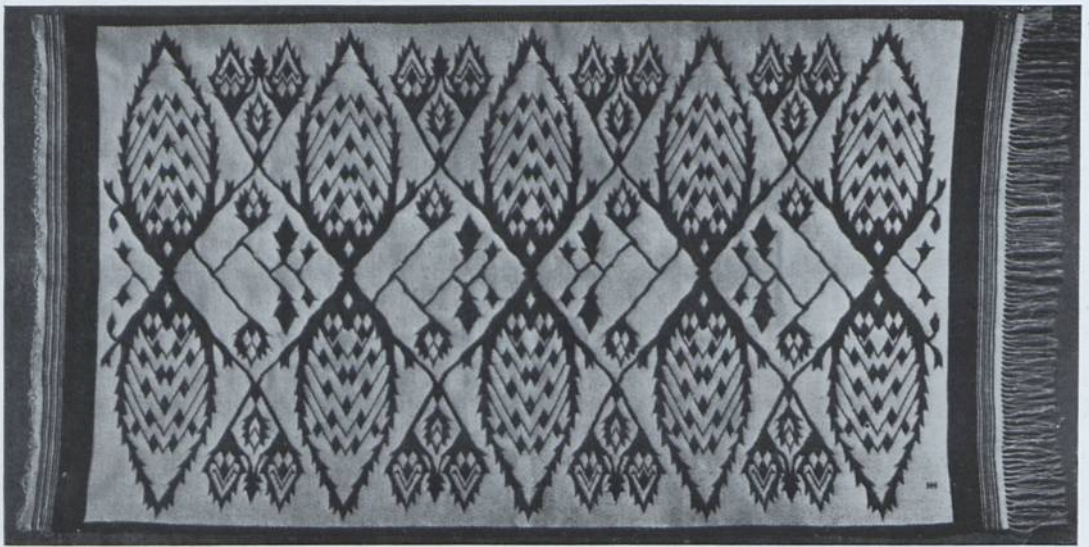


PANELS EMBROIDERED IN WOOL DESIGNED AND EXECUTED BY MRS. MARIAN STOLL, OXFORD
(These are framed as pictures)

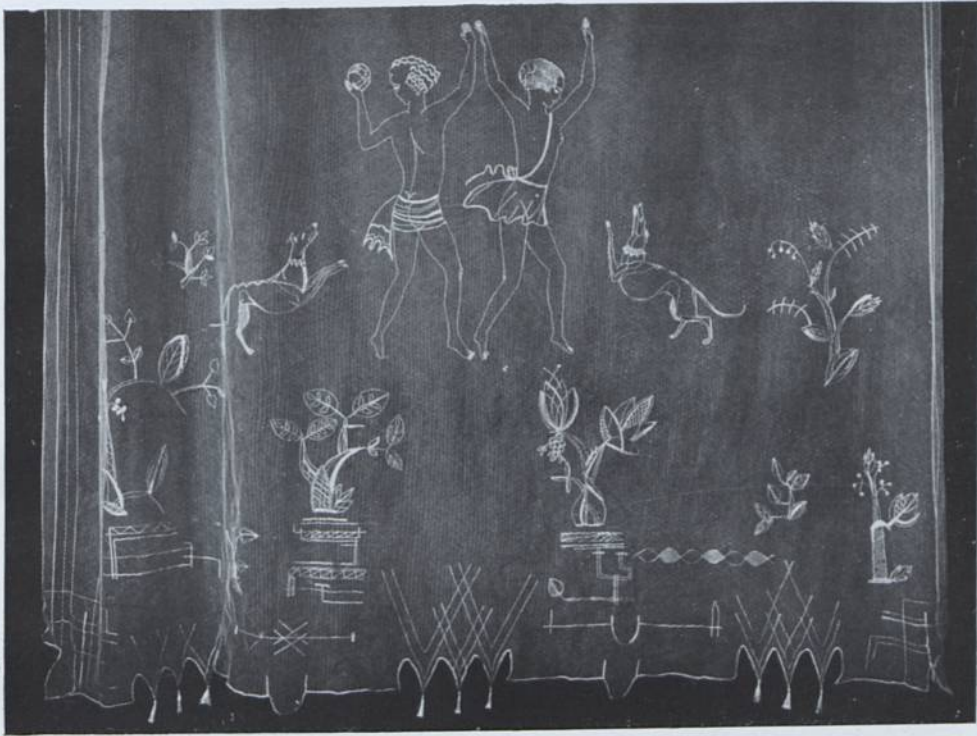
MISCELLANEOUS—CONTINENTAL



TAPESTRY DESIGNED BY MME. SOPHIE STRYJENSKA, AND EXECUTED BY MME. MARIE ŚLIWIŃSKA,
WARSAW, POLAND



"KILIM" CARPET, DESIGNED BY BOGDAN TRETER, CRACOW, POLAND

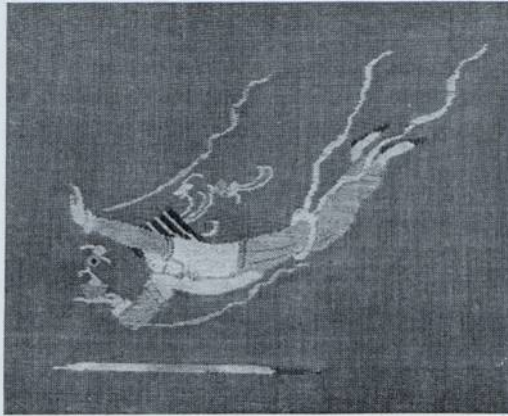


EMBROIDERED TULLE CURTAIN DESIGNED BY ALI LICHTENSTEIN, DARMSTADT, AND EXECUTED BY THE JOSEF TRIER WERKSTÄTTE, DARMSTADT, GERMANY



EMBROIDERED TULLE CURTAINS DESIGNED BY ALI LICHTENSTEIN, DARMSTADT, AND EXECUTED BY THE JOSEF TRIER WERKSTÄTTE, DARMSTADT, GERMANY

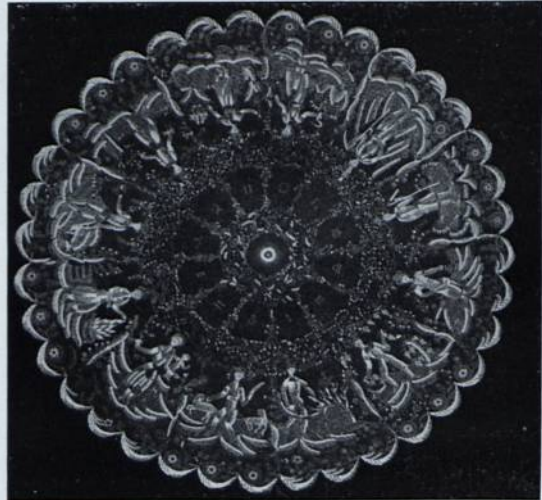
MISCELLANEOUS—CONTINENTAL.



CUSHION DESIGNED BY GERHARD HENNING AND WOVEN BY GERDA HENNING, COPENHAGEN, DENMARK



EMBROIDERED FAN DESIGNED BY GERHARD HENNING, COPENHAGEN, DENMARK



LACE D'OYLEY DESIGNED AND EXECUTED BY MME. E. MILDEOVÁ PALÍČKOVÁ, PRAGUE, CZECHOSLOVAKIA



CUSHION DESIGNED BY THERVALD BINDESBOLL, ARCHITECT, AND EXECUTED BY MISS. J. BINDESBOLL, COPENHAGEN, DENMARK

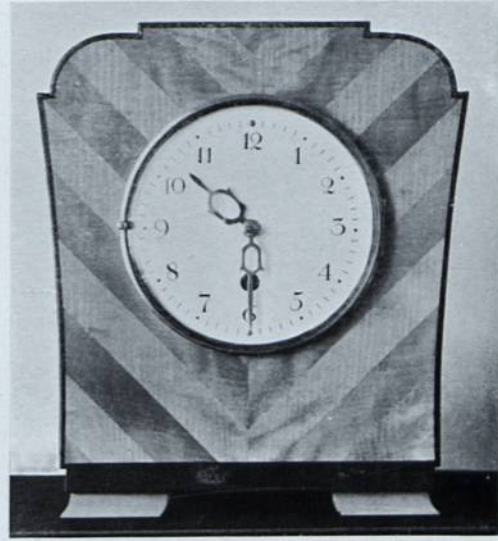


CUSHION IN BRIGHTLY COLOURED EMBROIDERY FROM THE OESTERREICHISCHER WERKBUND, VIENNA

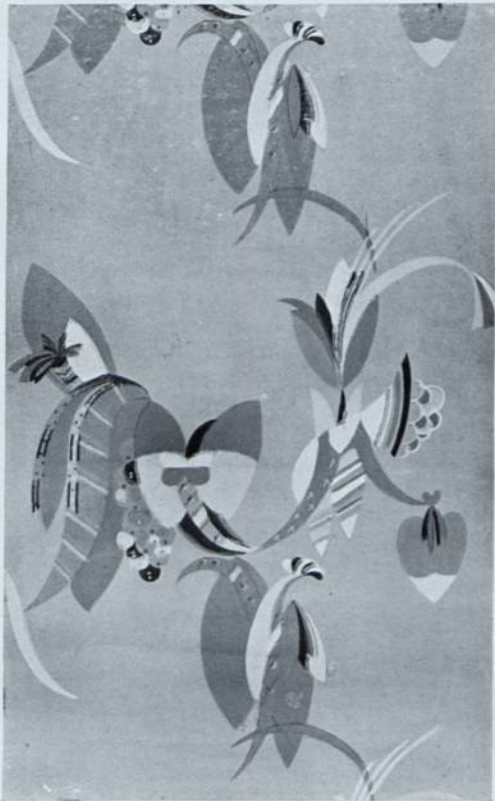
MISCELLANEOUS—CONTINENTAL



TEA CADDY IN TIN (MACHINE-MADE) DESIGNED BY EMANUEL JOSEF MARGOLD, ARCHITECT, DARMSTADT, GERMANY

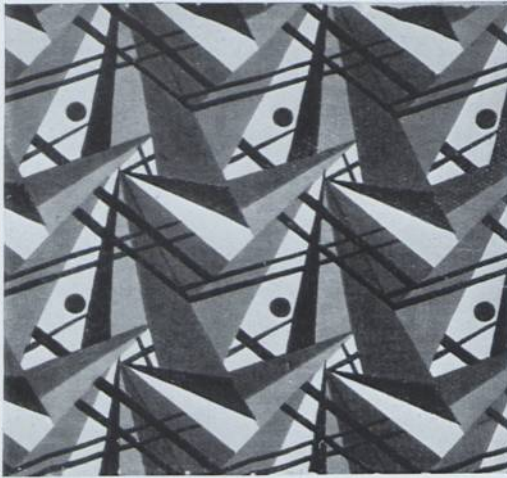


CLOCK DESIGNED BY W. V. WERSIN, AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, A.G., MUNICH, GERMANY



WALLPAPERS PRODUCED BY ADOLF BURCHARDT SÖHNE, BERLIN, GERMANY

MISCELLANEOUS—CONTINENTAL



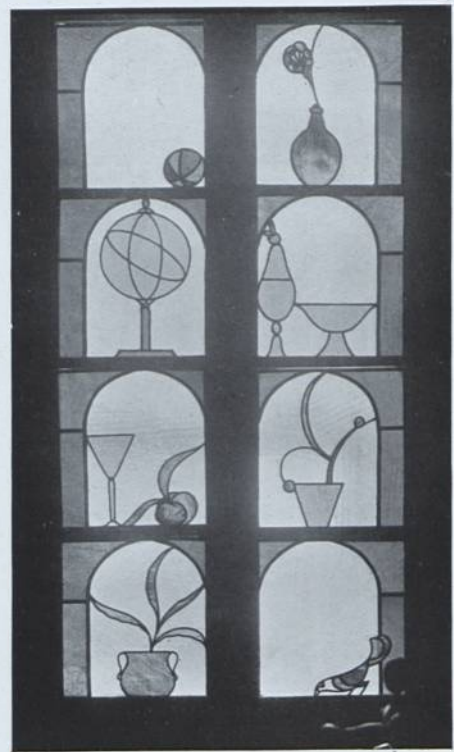
CRETONNE, "PALMS," DESIGNED BY ELSA POHL-
MAY, VIENNA, AND EXECUTED BY METZ AND
COMPANY, AMSTERDAM, HOLLAND



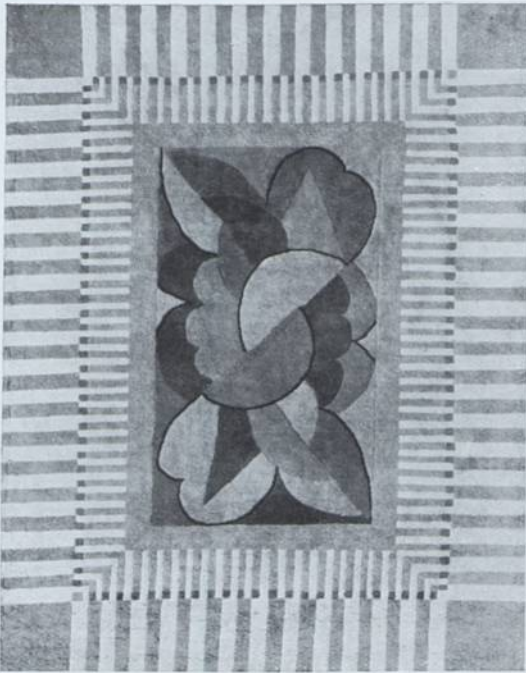
CRETONNE DESIGNED BY MINNIE McLEISH,
LONDON, AND EXECUTED BY METZ AND
COMPANY, AMSTERDAM, HOLLAND



STAINED GLASS FOR AN ITALIAN HOUSE.
DESIGNED AND EXECUTED BY P. CHIESA AND
CADORIN, MILAN, ITALY



STAINED GLASS DESIGNED AND EXECUTED
BY P. CHIESA, MILAN, ITALY



AUBUSSON CARPET DESIGNED AND EXECUTED BY
"DOMINIQUE," PARIS



CARPET DESIGNED BY J. J. ADNET, AND
EXECUTED BY THE ATELIER DE LA MAÎTRISE

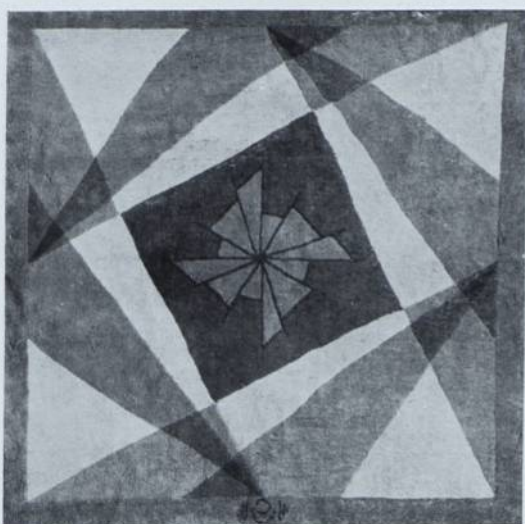


CRESTED
DAMASK DESIGNED BY ANDRADA, AND
EXECUTED BY THE ATELIER DE LA MAÎTRISE,
PARIS



DAMASK DESIGNED BY DOUCHOL, AND
EXECUTED BY THE ATELIER DE LA MAÎTRISE,
PARIS

MISCELLANEOUS—CONTINENTAL



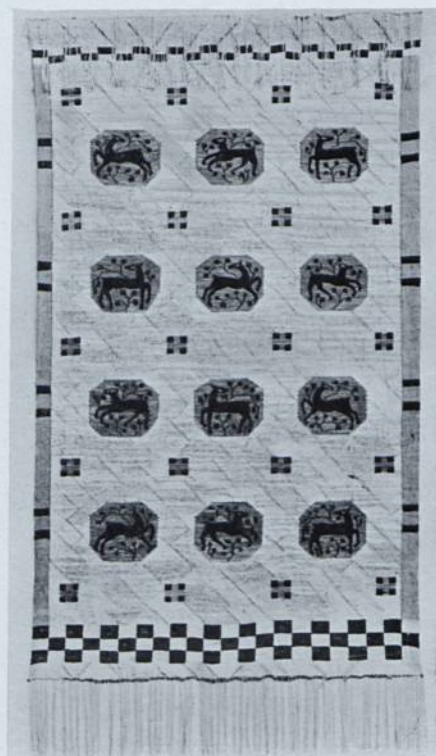
AUBUSSON CARPET DESIGNED AND EXECUTED BY
"DOMINIQUE," PARIS



CARPET, "HEMLAYE" DESIGNED BY RENÉ
Joubert and PHILIPPE PETIT, AND EXECUTED
BY "DIM" PARIS

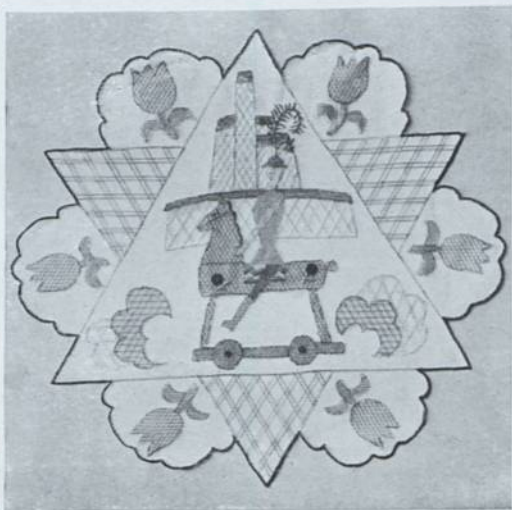


TAPESTRY, "PARK" MOTIVE, DESIGNED BY MÄRTA GAHN,
AND EXECUTED BY FÖRENINGEN FÖR SVENSK HEMSLÖJD,
STOCKHOLM, SWEDEN



LINEN TAPESTRY, "DEER" MOTIVE,
DESIGNED BY AGDA ÖSTERBERG, AND
EXECUTED BY HANDARBETETS VÄNNER,
STOCKHOLM, SWEDEN

MISCELLANEOUS—CONTINENTAL



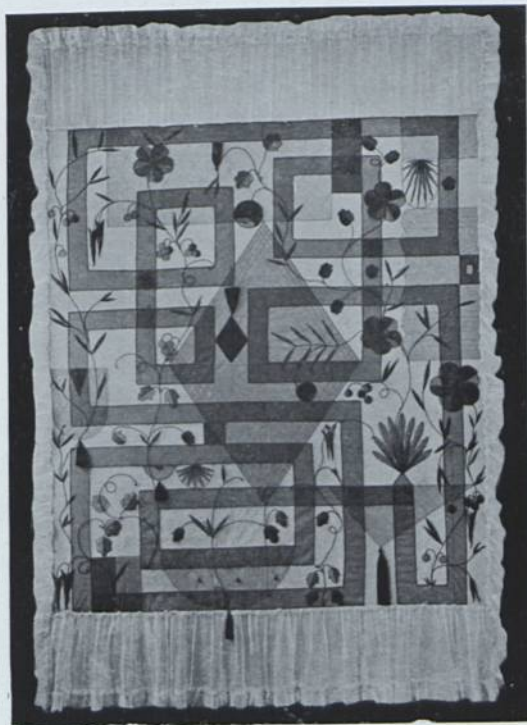
BRIGHTLY COLOURED EMBROIDERY ON TULLE
DESIGNED AND EXECUTED BY THE WERKSTÄTTE
ZWEYBRUCK, VIENNA



KNITTED D'OYLEY BY VERA SEEMANN, VIENNA,
AUSTRIA

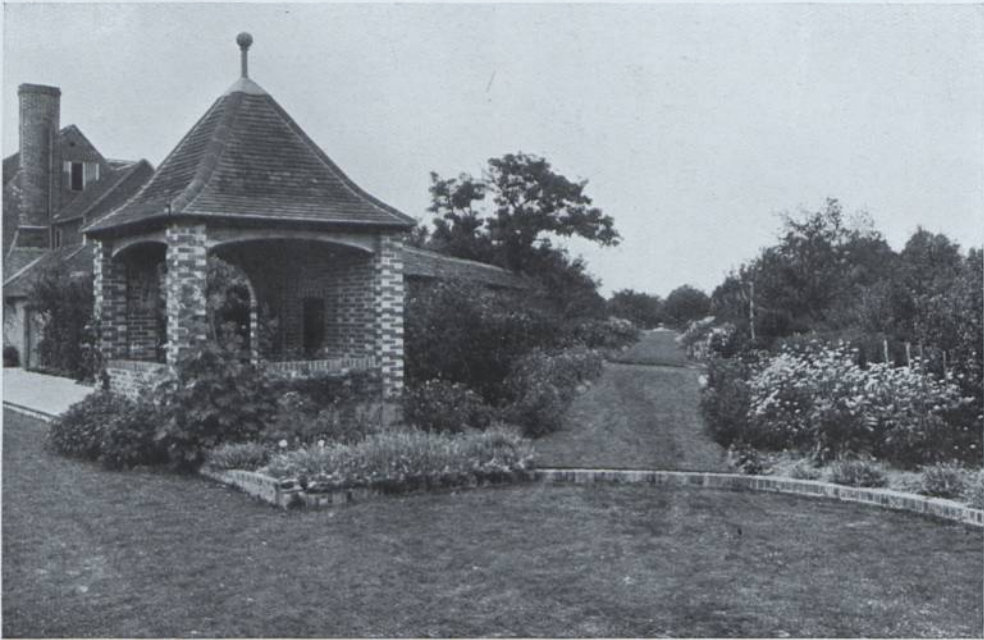


TAPESTRY DESIGNED AND EXECUTED IN THE
MÜHLVIERTLER WERKSTÄTTE, SCHWERTBERG,
UPPER AUSTRIA (OESTERREICHISCHER WERKBUND)

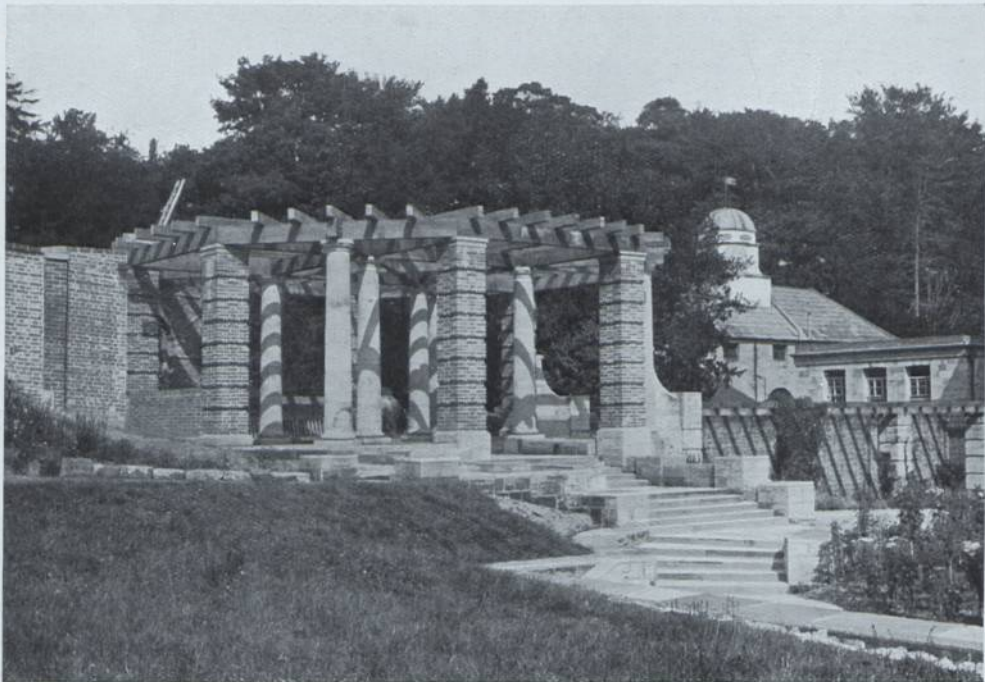


NET LACE BED-COVER DESIGNED BY DAGOBERT
PECHE AND EXECUTED BY THE WIENER WERK-
STÄTTE, G.M.B.H., VIENNA

GARDENS—BRITISH



"THE GARTH," LINGFIELD—GARDEN HOUSE AND LONG WALK. ARCHITECTS, EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, 18, QUEEN ANNE'S GATE, LONDON
(see pages 24 and 45)



KIDBROOKE PARK, FOREST ROW, SUSSEX—CIRCULAR PERGOLA AND STEPS. ARCHITECTS, EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, 18, QUEEN ANNE'S GATE, LONDON (see opposite page)

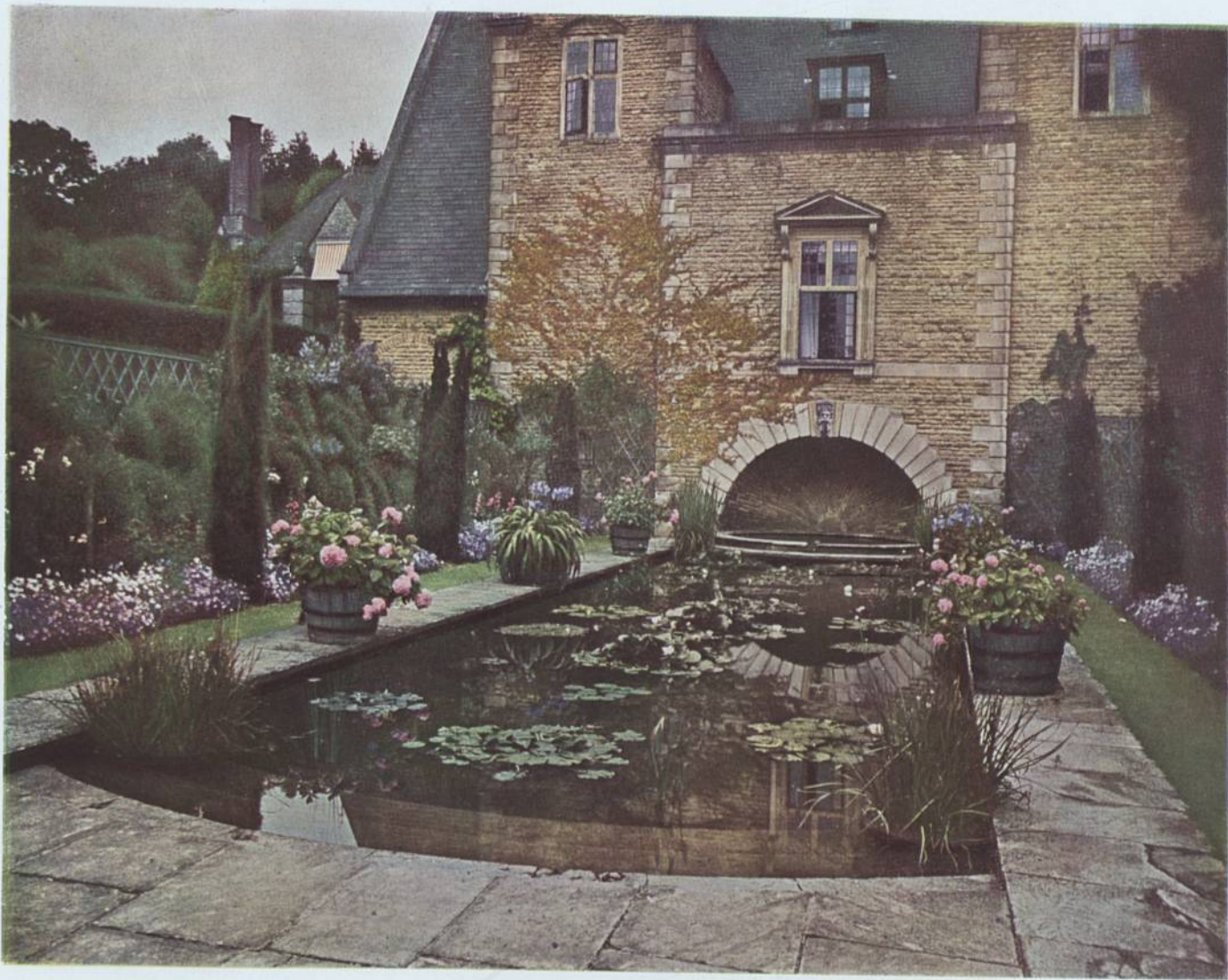


KIDBROOKE PARK, FOREST ROW, SUSSEX—
INTERIOR OF CIRCULAR PERGOLA. ARCHI-
TECTS, EDMUND L. WRATTEN, F.R.I.B.A.,
AND WALTER H. GODFREY, 18, QUEEN
ANNE'S GATE, LONDON. (See opposite page)

GARDENS—BRITISH



HOUSE IN TAPTONVILL ROAD, SHEFFIELD—TWO ASPECTS OF GARDEN. DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT, 2, WESTMINSTER PALACE GARDENS, LONDON



GARDEN AT ABBOTSWOOD, STOW-ON-THE-
WOLD, GLOUCESTERSHIRE. DESIGNED BY
SIR EDWIN L. LUTYENS, R.A.



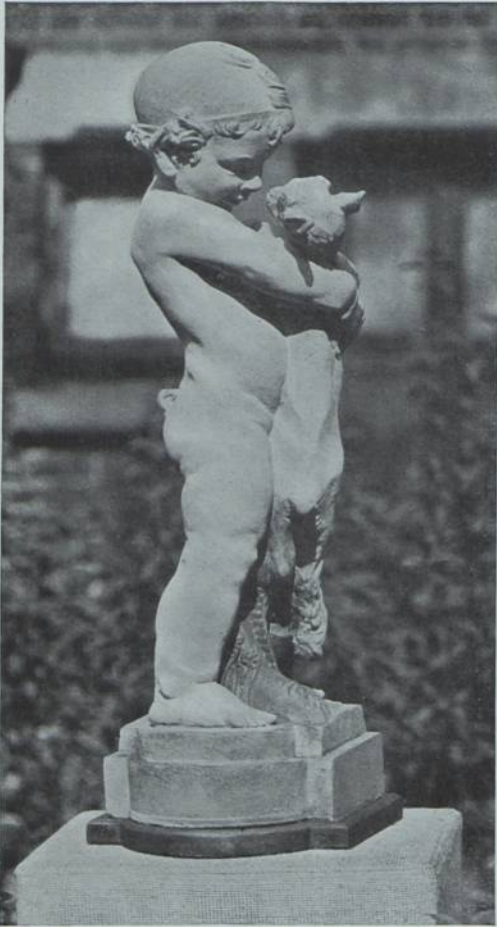
GARDEN AT KINGSWOOD HOUSE, SUNNINGDALE, DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT, 2, WESTMINSTER PALACE GARDENS, LONDON



GARDEN IN HOLLAND PARK DESIGNED BY JOHN WOOD, GARDEN ARCHITECT, 4, FITZROY STREET, LONDON

(The site of this garden was a rubbish heap; it is designed to make the most of the limited space available)

GARDEN FURNITURE—BRITISH



LEAD GARDEN GROUP, "KIDS," DESIGNED AND EXECUTED BY MRS. J. LAWSON PEACEY, A.R.B.S., 4, PEMBROKE STUDIOS, LONDON



BRONZE STATUETTE, "APRIL," DESIGNED AND EXECUTED BY ANNE ACHESON, C.B.E., A.R.B.S., 1, KING'S HOUSE STUDIOS, LONDON



CAST STONE BIRD BATH DESIGNED AND EXECUTED BY W. TYSON SMITH, LIVERPOOL



GLAZED GARDEN POT DESIGNED BY HAROLD STABLER, AND EXECUTED BY CARTER STABLER AND ADAMS, LTD., POOLE, DORSET



DANNS FARMHOUSE, WILLINGDON,
SUSSEX—THE GARDEN. DESIGNED
BY JOHN D. CLARKE, F.R.I.B.A.,
EASTBOURNE

GARDENS—AMERICAN



AN IRIS GARDEN AT CHAUNCEY, NEW YORK, U.S.A.

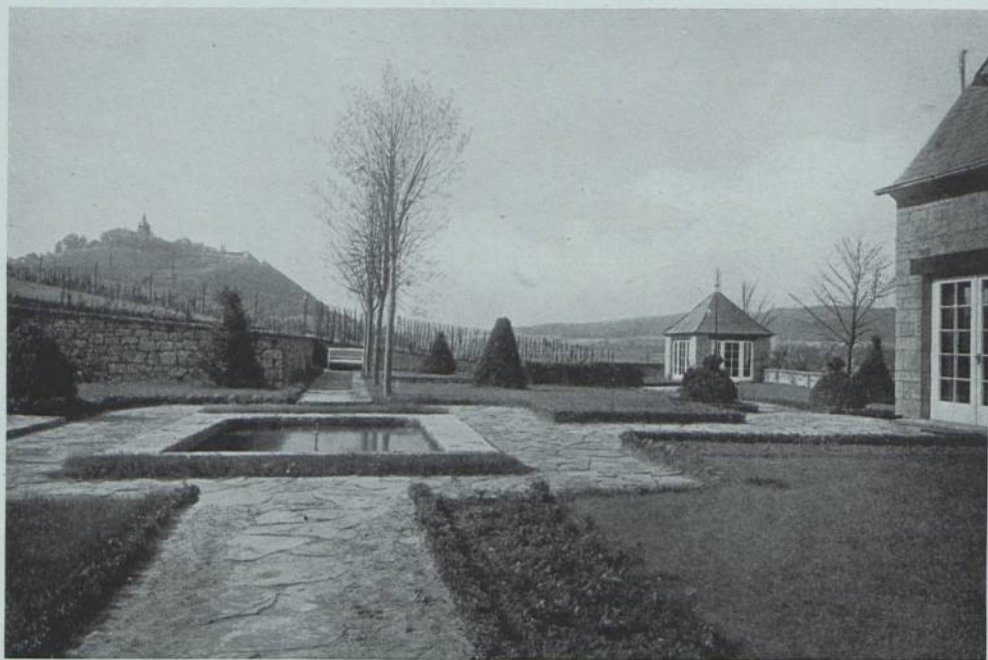


ENCLOSED GARDEN IN FRAMEWORK OF SHRUBS, GIVING AN EFFECT OF COMPLETE SECLUSION.
GARDEN ARCHITECT, A. DONALD GRAY, CLEVELAND, OHIO, U.S.A.



ROCK GARDEN. DESIGNED AND CARRIED OUT ENTIRELY BY THE OWNER, JOHN V. S. ODDIE, SOUND BEACH, CONNECTICUT, U.S.A. (*This garden is planned to conceal the fact that it occupies 50 feet square only*)

GARDENS—CONTINENTAL



FORMAL GARDEN IN MARSBERG, WESTPHALIA, DESIGNED BY PROFESSOR HEINRICH STRAUMER, BERLIN, GERMANY



GARDEN AT WASSENAAR, HOLLAND, DESIGNED BY WILLY LANGE, GARDEN ARTIST, WANNSEE, BERLIN, AND EXECUTED BY HINRICH MEYER, FRANKFURT A/ODER, GERMANY

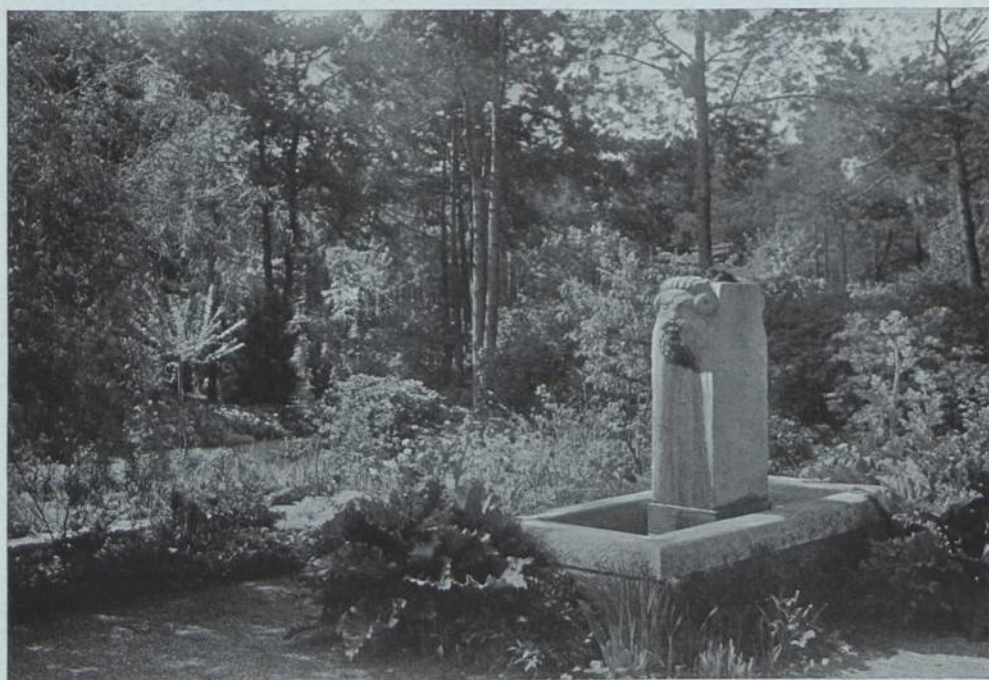


GARDEN IN BERLIN DESIGNED BY WILLY LANGE, GARDEN ARTIST, WANNSEE, BERLIN, GERMANY



GARDEN IN BERLIN DESIGNED BY WILLY LANGE, GARDEN ARTIST, WANNSEE, BERLIN, GERMANY. (see page 198)

GARDENS—CONTINENTAL



TWO ASPECTS OF GARDEN IN BERLIN, DESIGNED BY WILLY LANGE, GARDEN ARTIST, WANNSEE, BERLIN, GERMANY (see page 197)

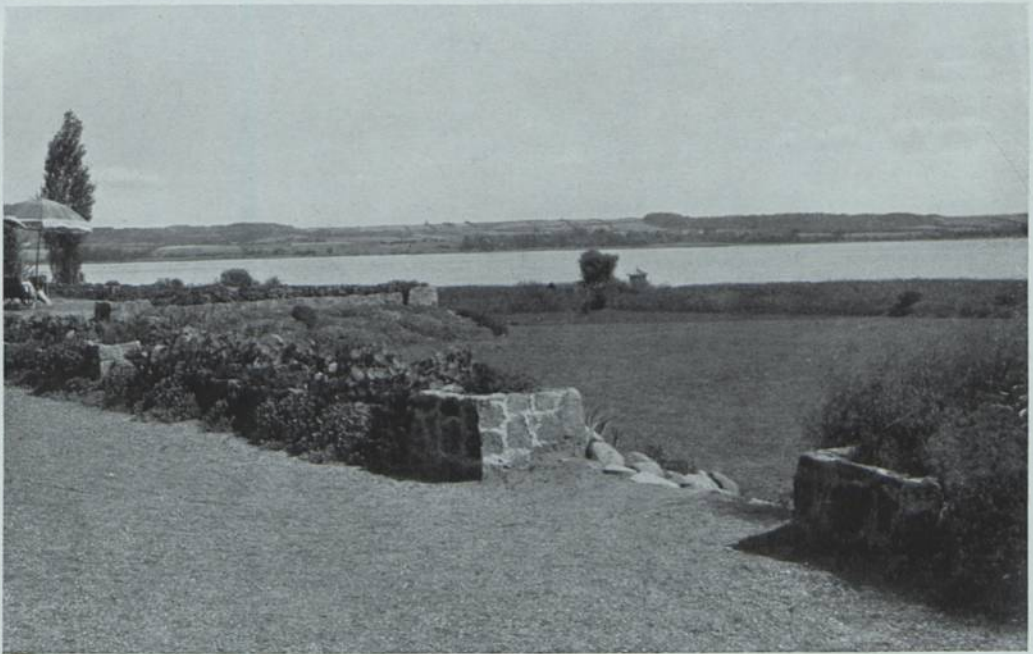


ROSE-GARDEN AT DAHLEM, BERLIN.
DESIGNED BY HARRY MAASZ, GARDEN
ARCHITECT, LÜBECK, GERMANY

GARDENS—CONTINENTAL.



(Above) LANDSCAPE GARDEN ON THE RATZEBURGER LAKE AND (below) GARDEN AT DAHLEM, BERLIN.
DESIGNED BY HARRY MAASZ, GARDEN ARCHITECT, LÜBECK, GERMANY



TWO FURTHER ASPECTS OF LANDSCAPE GARDEN ON THE RATZEBURGER LAKE. DESIGNED BY HARRY MAASZ, GARDEN ARCHITECT, LÜBECK, GERMANY. (see opposite page)

GARDENS—CONTINENTAL



GARDEN AT VILLA HÜHNE, VIENNA, DESIGNED BY ALBERT ESCH, GARDEN ARCHITECT, VIENNA, AUSTRIA



GARDEN AT VILLA HELLMER, VIENNA, DESIGNED BY ALBERT ESCH, GARDEN ARCHITECT, VIENNA, AUSTRIA



HOUSE AT LAVEROCK, PHILADELPHIA—THE WISTARIA ROOM. ARCHITECTS, MELLOR, MEIGS AND HOWE, PHILADELPHIA, U.S.A. (See pages 31, 60 and 61)

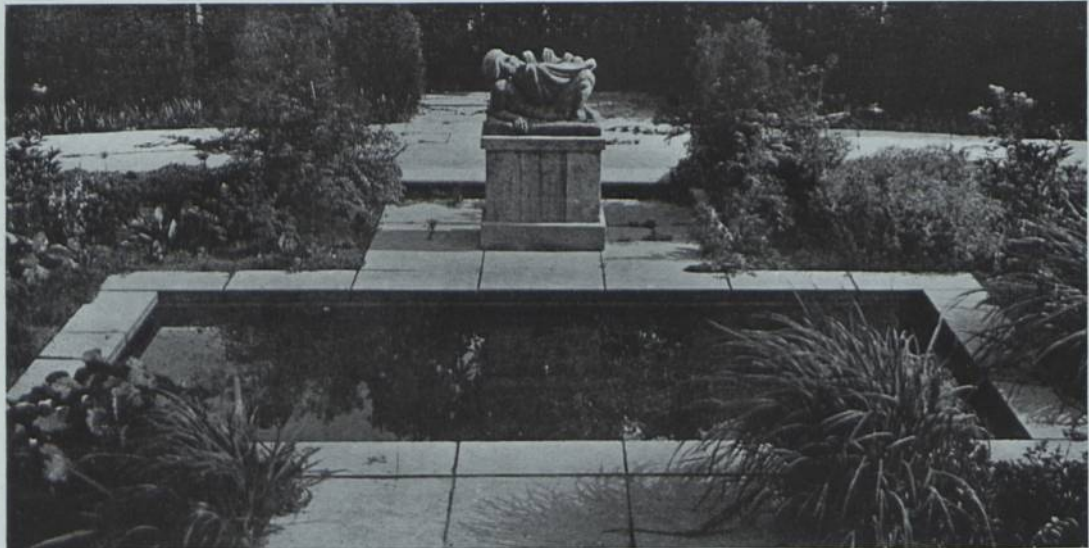
GARDEN FURNITURE—CONTINENTAL



FOUNTAIN FIGURE, "LEDA AND THE SWAN,"
DESIGNED AND EXECUTED BY SIEGFRIED
WAGNER, KG'S LYNGBY, DENMARK



PIGEON PAIR ON PEDESTAL IN SILESIA MARBLE.
DESIGNED AND EXECUTED BY W. THUST,
GROSS-KUNZENDORF, GERMANY



BIRD BATH DESIGNED AND EXECUTED BY SIEGFRIED WAGNER, KG'S LYNGBY, DENMARK



HOUSE IN MOABIT, BERLIN—VIEW OF ROOF GARDEN. DESIGNED BY OTTO KOHTZ, ARCHITECT, FRIEDENAU, GERMANY



COTTAGE AT STUTTART—PAVED COURTYARD WITH FOUNTAIN. DESIGNED BY RUDOLF BEHR, ARCHITECT, STUTTART, GERMANY

GARDENS—JAPANESE



GARDEN OF MR. KUHARA'S VILLA IN TOKYO, JAPAN



A CORNER OF MR. KUHARA'S GARDEN IN TOKYO, SHOWING A WELL AND A STONE LANTERN

24/3 26b

Chick



BIBLIOTEKA GŁÓWNA

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