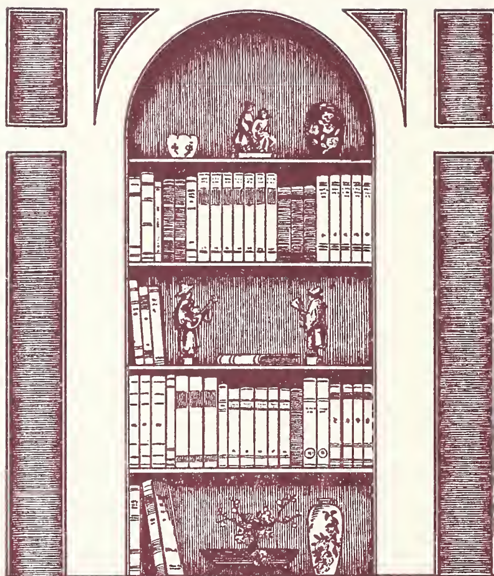
The APARTMENTS of the HOUSE

Their Arrange=ment Furnish=ing and Decorat=ion

By JOSEPH CROUCH & EDMUND BUTLER ARCHITECTS


FROM THE LIBRARY OF
ANNE & DAVID PIXLEY

THE APARTMENTS OF THE HOUSE

Digitized by the Internet Archive
in 2016

https://archive.org/details/apartmentsofhous00crou

DVLCE DOMVM

The Apartments of THE HOUSE

THEIR ARRANGEMENT FURNISHING AND DECORATION

BY JOSEPH CROUCH AND EDMUND BUTLER ARCHITECTS.

LONDON
At the Sign of the Unicorn
MDCCCC

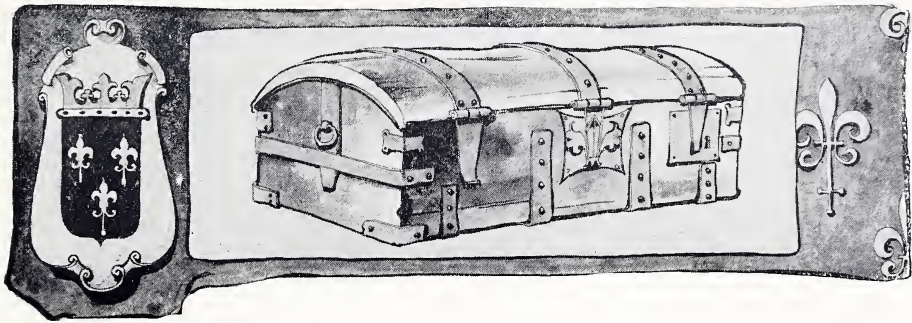


FIG. PAGE

FRONTISPIECE

St. Jerome in his Study. After an Engraving by Albert Dürer

CONTENTS

1. Head-piece v

PREFACE

2. Head-piece ix
3. Initial T xi

INTRODUCTORY CHAPTER

4. Head-piece 1
5. Initial A 3
6. Tail-piece 9

THE HALL

7. Head-piece 11
8. Plan showing Staircase at Aston Hall 14
9. An Entrance Hall 13
10. Initial T (Staircase of Aston Hall) 15
11. A Hooded Fireplace 16
12. Compton Winyates (a Plate)
13. A Staircase 17
14. A Hall 21
15. Plan of a Hall 22
16. A Hall (another View) 23
17. St. Mary's Hall, Coventry (a Plate)
18. The Kitchen, Leycester Hospital, Warwick . . . 27
19. Master's House, Leycester Hospital, Warwick (a Plate)
20. Interior of a Hall, showing Ingle-nook 29
21. A Music Gallery (a Plate)

LIST OF ILLUSTRATIONS

FIG.		PAGE
22.	Tail-piece	32
23.	A Frieze. After F. W. Davis, R.I.	33
24.	Wat Tyler. After a Cartoon for Stained Glass by Mary Newill	35
25.	John Ball. After a Cartoon for Stained Glass by Mary Newill	35
26.	A Hall in Oak and Plaster	37
27.	An Entrance Hall	39

THE DINING-ROOM

FIG.		PAGE
28.	Head-piece	41
29.	A Jacobean Dining-Table	43
30.	A Cottage Farmstead	45
31.	A Dining-Room	47
32.	A Homely Dining-Room (a Plate)	
33.	An Oak Dresser	50
34.	A Gate-legged Table and Kitchen Chair	50
35.	Oliver Goldsmith's Chair	51
36.	Plan of a Homely Dining-Room	54
37.	Plan of a Dining-Room, with large Ingle for Work-Room	54
38.	View of the same, from a Photograph	53
39.	A Jacobean Dining-Room at Chastleton, Oxfordshire	61
40.	Plas Mawr	63
41.	Court-Room of Brewers' Hall, Addle Street, City	65
42.	A Dining-Room	71
43.	Initial A	73
44.	A Morning-Room	75
45.	A Billiard-Room (a Plate)	
46.	A Smoke-Room	79

THE DRAWING-ROOM

FIG.		PAGE
47.	Head-piece	81
48.	Initial T	83
49.	Room in an old Oxfordshire House (a Plate)	
50.	Elizabethan Cabinet and Chair	85
51.	Arm-Chair from Hampton Court	87
52.	High-backed Chair (Charles II.)	88
53.	An Eared Chair	89
54.	A Courting Chair	90
55.	A Settee (Sheraton Style)	91
56.	A Bureau (French Style)	92
57.	The Poetry of the Casement	96
58.	Drawing-Room of the House illustrated in Appendix (a Plate)	
59.	A Drawing-Room Chair and Cabinet	98
60.	A Panelled Drawing-Room	99
61.	A Cosy Corner	103
62.	A Drawing-Room	105
63.	A Drawing-Room Ingle	107

LIST OF ILLUSTRATIONS

FIG. PAGE

THE BED-ROOM

64. A Sitting-Room Bed-Room (a Plate)
65. Initial T 111
66. A Bed-Room (a Plate)
67. An Attic Bed-Room 115
68. A Bed-Room 117
69. Another View 119
70–72. Wooden Bedsteads 121, 122
73. A Dressing-Table 123
74. A Wash-Stand 123
75. A Dressing-Table 124
76. A Wash-Stand 124
77. A Dressing-Table 125

FURNITURE AND ACCESSORIES

78. Head-piece 127
79. Chair from the Steen Museum, Antwerp . . . 129
80. A Scrolled Chair 133
81. An Upholstered Chair (Charles I.) 134
82. A Chair (Charles I.) 136
83. A Chair (Cromwell) 135
84. A Chair from Haddon Hall (middle of 17th Century) . 136
85. A High-Backed Chair with Cane in Seat and Back . . 137
86. An Upholstered Chair (17th Century) 138
87. A High-Backed Chair with Shaped Splat and Cane Sides . 139
88. A High-Backed Chair with Shaped Splat . . . 139
89. A High-Backed Chair 140
90. A Queen Anne Windsor Chair 141
91. An Arm-Chair 142
92. An Arm-Chair by Chippendale 142
93. An Eared Chair and a Grandfather's Clock . . . 143
94. A Chair by Hepplewhite 146
95. A Chair by Sheraton 146
96. A Settle (early 17th Century) 147
97. A Settle (about 1660) 147
98. A Settle (early 18th Century) 148
99. A Couch by Hepplewhite 149
100. A Modern Couch 150
101. A Table-Dormant 150
102. A Table (early Type) 151
103. A Table and a Chair 152
104. A Table and a Stool 152
105. A Table (Charles I.) 153
106. A Sideboard (early Type) 155
107. A Court Cupboard 156
108. Another Court Cupboard 157
109. A Court Cupboard with Drop Pendants 157

FIG. PAGE
110. A Cabinet 158
111. Another Cabinet 159
112. A China Cabinet (Chippendale) 160
113. A China Cabinet (Sheraton) 161
114. A Sheraton Fire-Screen 162
115. Two Old-Fashioned Clocks 163
116. A Hat-Rail and Shelf 164

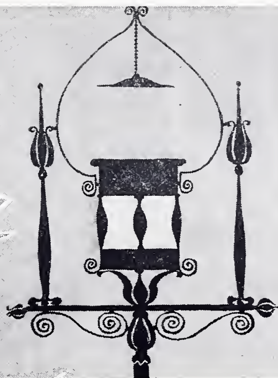
THE ARTS AND CRAFTS APPLIED TO THE DECORATION OF THE ROOM

117. Head-piece 169
118. Side-Word 171
119. Tapestry (15th Century) 173
120–125. Tapestry at Stanmore Hall (Plates)
126, 127. The Red-Cross Knight. After Embroidery by Mary Newill 175
128. Initial T 178
129. Part of a Frieze by Benjamin Creswick (a Plate)
130. Initial A 185
131, 132. After Stained Glass by Mary Newill . . 187, 189
133. Fire-Basket and Back (from Aston Hall) . . . 192
134. Old Wrought Iron Work (Italian) 193
135. Old Fire-Dogs (Italian) 194

APPENDIX

136. Ground-Floor Plan of a House 198
137. Elevation to the Road of the Same 199
138. First-Floor and Attic Plans of the Same . . . 200
139. Garden Front of the Same 201
140. End-piece 202

Preface



"*There is no existing highest-order Art but is decorative. The best sculpture yet produced has been the decoration of a temple front—the best painting, the decoration of a room. Raphael's best doing is merely the wall-colouring of a suite of apartments in the Vatican, and his Cartoons were made for tapestries. Correggio's best doing is the decoration of two small church cupolas at Parma; Michael Angelo's, of a ceiling in the Pope's private chapel; Tintoret's, of a ceiling and a side wall belonging to a charitable society at Venice; while Titian and Veronese threw out their noblest thoughts, not even on the inside but on the outside of the common brick and plaster walls of Venice. Get rid, then, at once of any idea of Decorative Art being a degraded or separate kind of Art. Its nature or essence is simply its being fitted for a definite place; and, in that place, forming part of a great and harmonious whole, in companionship with other Art; and so far from this being a degradation to it—so far from Decorative Art being inferior to other Art because it is fixed to a spot—on the whole it may be considered as rather a piece of degradation that it should be portable. Portable Art—independent of all place—is for the most part ignoble Art.*"

John Ruskin.

March 1859.

HERE are but few people in England to-day who do not pretend to, and even possess, some knowledge of Art. Too often, however, it begins and ends with the owning or admiring of the works of certain well-known artists. Art as applied to the decoration and furnishing of the house is a thing which the average man leaves, as a matter of course, to the professional decorator and furnisher. Indeed, not so very long ago, it was customary to speak disparagingly of what is known as "Decorative Art" in comparison with "Pictorial Art," as though it required talents of a higher order to excel in the latter than in the former. But it must be remembered that, in the golden days of Art, all Art was decorative; that it grew out of the requirements of daily life, and only later became an end in itself, consciously laboured for. In more commercial ages it was gradually removed from its proper sphere of decoration to be discussed and bought and sold separately, as a picture, or a piece of statuary, or something "applied."

But a new spirit is abroad, and one of its results is the demand of modern men and women for nobler and more beautiful surroundings in which to live their lives. Until quite lately the only way in which people of fine taste could make their environment tolerable was to gather round themselves movable works of art, and thus the upholsterer and the picture-painter came to be numbered among the necessities of life. At last, however, it is beginning to be perceived that it is better to make the House beautiful in itself than to make it ugly and then set about hiding

its defects by expensive pictures and hangings; and so therefore much of the strength and talent of our younger artists is being devoted to decorative Art.

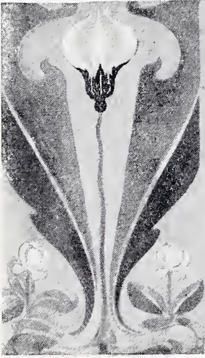
For the large and increasing number of people who are animated by such a spirit we have written this book. We have not written primarily for the Architect, and therefore technical language has been, as far as possible, avoided. Nor, again, have we written for the historical student, and therefore many illustrations which he might naturally expect to find—such as representations of the most thoroughly typical apartments and furnishings from museums and other show-places—have been omitted in favour of a more personal treatment of the subject. We have not sought to write a text-book, and have included no examples save such as have helped to form the opinions expressed in the text.

To the representations of old work we have added a few illustrations of rooms, furniture, and decoration carried out quite recently on the lines we have tried to suggest. Care has been taken to exclude almost entirely very costly designs, which would not only be beyond the means of most of those for whom we have written, but also inferior, for the most part, in dignity and usefulness to cheaper and simpler work.

It remains to make grateful acknowledgments to Mr. W. Smart for the assistance he has rendered in the preparation of the drawings, and to Messrs. Morris & Co., to whom we are indebted for permission to reproduce the Stanmore Hall Tapestries.

JOSEPH CROUCH.
EDMUND BUTLER.

BIRMINGHAM,
October 1900.



Introductory Chapter

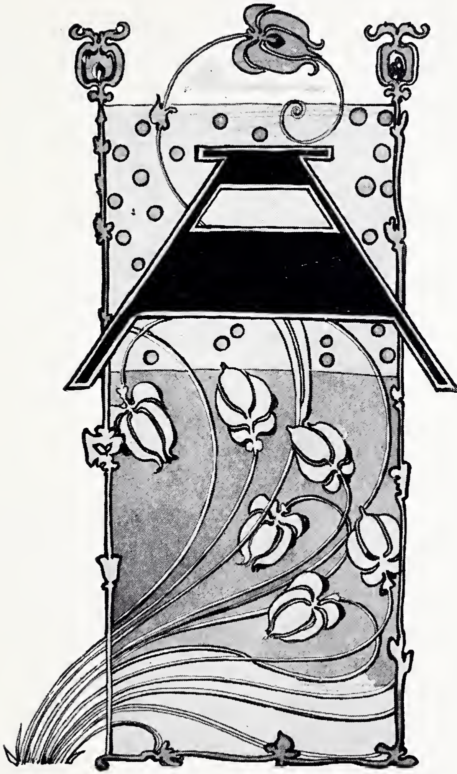
"*Tradition in Art is a matter of environment of intellectual atmosphere. As the result of many generations of work along one continuous line, there has accumulated a certain amount of ability in design and manual dexterity, certain ideas are in the air, certain ways of doing things come to be recognised as the right ways. To all this endowment an artist born in any of the living ages of Art succeeded as a matter of course, and it is the absence of this inherited knowledge that places the modern craftsman under exceptional disabilities.*"

Reginald Blomfield.

"*Let us by all means study the relics of old handiwork—let us learn the secret of their charm, imitate their excellences, but put aside the thought that all good work must necessarily go along the same grooves, and conform to the same conditions. . . .*

"*Texture is a technical quality of prime importance, so important that Art that deals with surfaces is scarcely Art at all where texture is not attended to. See how careful Nature is in this matter everywhere, in things great and small; in the layers of plumage of the bird, in the horny hide or shaggy coat of the beast, in the veined and flecked flower and leaf; in the furrowed land, the ribbed sea-shore, the shimmering sea, the scarred rock, the fibrous tree-trunk, the grit of the mountain-stone. And old Art was scarcely less careful in this matter, or more certain of charming effects of diversified surfaces, than is Nature herself.*"

John D. Sedding.



RT was at one time at home in England. The commonest articles of domestic use were made of suitable materials, good in form and colour, and ornamented in such a way as to increase their beauty without lessening their usefulness. Even the houses of the peasants had character and charm. Men wrought in quaint and beautiful forms as if by instinct, and it was as difficult then to produce an article bad in form and colour as it is to produce one good in these respects to-day.

But all this changed, and from being instinctively an art-loving and art-producing nation, we became a nation not only incapable as a whole of producing but also of appreciating beautiful forms. What was the cause of this decay, and how far is it possible to revive the instinctive faculty of creation and appreciation?

The decay of English Art was largely due in the first instance to economic causes. It showed itself when labour began to be organised purely for commercial purposes, with the idea of producing goods at a profit and not, as was always the case in earlier times, primarily for use. This idea of profit-making could only be accomplished by elaborate subdivision of parts, and Ruskin has shown over and over again how this meant death to inventiveness on the part of the worker as an individual. The mischief was further increased when the introduction of the spinning-jenny marked the first step in the direction of the factory system and the more extended use of machinery.

In earlier times the guilds in towns and villages fostered art and craftsmanship. They were the terror of the bad workman,

and any well-authenticated complaint led to summary punishment and speedy restitution. With the growth of trade the restraining influence of the guilds became vexatious and they lost their old meaning and use, and, as Mr. G. B. Shaw has wittily said, "Competition took possession of the guilds and made them into refectories for aldermen."

Things went from bad to worse, until the great Exhibition of 1851 showed us Commercialism at high-water mark and Art at its lowest ebb. South Kensington was a result of the Exhibition, and whatever its critics may say to the contrary, it has had a very appreciable influence on English taste. One has only to look through the pages of *Punch* for the last thirty years, and to study the series of interiors by Du Maurier, to discover how steady and sound the growth has been. One remembers with a shudder the Sitting-Room of our grandfathers, the crude colouring of the carpet, the wool mats and antimacassars, the horsehair and mahogany, with the highly prized steel engravings hanging against the hideously obtrusive wall-paper; the whole forming a picture which would be simply unbearable, even in comparatively humble homes, to-day.

It must not, however, be overlooked that the nobler forms now becoming familiar owe their vogue, like the uglier forms of our fathers, largely to fashion. A few men, proving themselves strong men as well as men of taste, have imposed a noble fashion on us for a time, but it is a fashion still, and the lack of a general feeling or instinct for beauty makes its development precarious. There has been a break in the continuity of artistic life, and the unseen but unerring stimulus of an unbroken Tradition has been lost. In remote country districts one occasionally comes across some traces of this instinctive traditionary power, notably in the form that the farmer's waggon and many of his agricultural implements still take. But in the ages of faith the Tradition was continuous, and manifested itself in all the work that was done. It was a comparatively easy thing for a great noble of Elizabeth's time to build a house in which every part should be harmonious and true to style, because everybody who worked for him, from the master builder to the meanest workman, was imbued with traditionary knowledge, and able to do his

work with spirit and unity. Unfortunately, this Tradition has been broken, and all we can do is to cultivate in ourselves that sense of beauty, that skill of hand, and that niceness of observation, which alone can take the place of the Tradition which we have lost.

The designer of the present day is apt to endeavour to make up for the loss of traditionary power by the substitution of novelty. "Fads" and "Freaks" in Art are popular for a time, and the New will always have its charm, but that older tested Art, which has been approved and accepted by the best workers in the past, must of necessity form the basis of all that is permanent in the present and the future.

The watchword of the Craftsman of olden time was "Use and Beauty," and though he did not talk much about it, he was constantly translating it into practice. The mischief with us is that we have come to look upon these as two entirely separate commodities, and the man who deals in the one does not of necessity supply the other. The public demand, however, has compelled the maker of the useful article to add something which he calls "Art" to his Goods, and for which he makes an extra charge to the Consumer. But the workman who makes the article does not himself spontaneously evolve the form the article has to take; it is designed for him by another mind, and a pattern is drawn on paper which he has to do the best he can to carry out in the material in which he has to work. The consequence is a want of fitness, which is the characteristic of modern work, and which is never apparent in the work done when the workman was himself the designer, and the form the article took naturally grew out of the materials employed and the use to which the article was to be put.

An insane desire for mechanical smoothness and perfection of finish is one of the characteristics of this age. It is the result, no doubt, of machine production; but even in hand-made work the same striving after mere finish is noticeable, and often enough everything is sacrificed to this fetish. The charm of an old piece of brickwork is to a large extent due to the inequality of the materials, the variety of colour, and the unstudied irregularity of the jointing. On the other hand, the modern workman desires, in the first place, to get his bricks as smooth as possible, forgetful of the tricks that light will play upon

the thousand facets of a rougher material. His next idea is that all the bricks should be even in colour, and then with his jointer and straight edge he proceeds to put what Mr. Walter Crane has described as that "mechanical smirk" on the face of his work which he has been taught to consider the height of perfection. A great deal of the interest of old wood-work consists in the fact that the adze performed many of the functions of the plane, or, what is worse, that modern abomination, the planing machine. The same is true of stone-work and the work in iron and brass and copper—the life and individuality have gone out of them. All are highly finished and eminently respectable.

Another feature of modern work is the lack of the power of original design and the substitution of a mere ornamental dressing. This is largely due to the Impersonality of our work. The ordinary man is seldom able to build his own house, and so a speculator in tastes builds it for him. He takes as his plan a type of house which he thinks is likely to suit the average man, and so, as a matter of course, pleases nobody; yet men must perforce, for lack of something better, take without a murmur what is provided for them.

The same principle guides the furnisher, the upholsterer, the carpet designer, and the men who provide us with our pots and pans. The "Ego" is missing, and this lack of individuality is largely the parent of that lack of design which is so characteristic of even the best work of the day.

Attention has been directed to the important influence that Tradition has exercised on men's work in olden times. Unfortunately for us, however, Tradition in England is no longer a living force, and all we can do is to study as best we can what is left of the work that was done under the conditions we have described. We have now patiently to acquire the rules which the old-world workers had ready to hand, and each one for himself laboriously to learn by heart things that came to them as part of their birthright. In other words, what Tradition was in the ages of faith, Precedent is to us to-day.

No man can afford to despise the lessons of the past. Neither must he, on the other hand, allow them to fetter his individuality. With one hand he must take from the past, with the other he

must give to the future. The man who is to do the best for his generation, although he must know all that the past can teach him, must not allow his knowledge unduly to fetter his imagination. He must first learn all that the old workers can teach him, and then endeavour in his own work to reflect and embody the spirit of the age in which he lives.

Vasari gives us a charming picture of the association of all the arts and crafts under the master mind of Raphael in the early years of the sixteenth century. "A whole school of architects and painters, of sculptors, engravers, mosaic workers, wood carvers and gilders, had sprung up under the influence of his genius, and were employed in building and decorating churches, palaces, and villas under his direction; and perfect harmony reigned in that vast workshop."[1] He lived, not as a painter, but as a prince, and fifty scholars accompanied him daily from his house to the Vatican. Michael Angelo once greeted him with the words, "You walk as a general at the head of an army." And we cannot hope for true, living work to be done until this ancient harmony is restored. At present we are too much in the habit of thinking of Art solely as the work of the painter or the sculptor, of judging it as an isolated example, instead of which, if it is to be really successful, it must be thought of as part of a well-ordered scheme in which each part helps the other parts, and depends upon the others for its supreme success. This would bring about subordination of parts and unity of conception, and that fitting harmony without which all Art is out of place and incongruous. Congruity, indeed, is of supreme importance. One jarring note is sufficient to spoil any scheme of decoration, and in any successful work it is by a careful study of parts and what some would consider insignificant details that perfection is attained.

One need not speak of the importance of form and colour: these are the alphabet of decorative art. But perhaps a word is necessary as to the importance of simplicity and restraint. It is indeed a commonplace to say that art and ornament are not synonymous terms, but how often are the two confused! Vulgarity is always loud in speech, but true merit does not force itself unduly on one's attention. One is often met with remarks

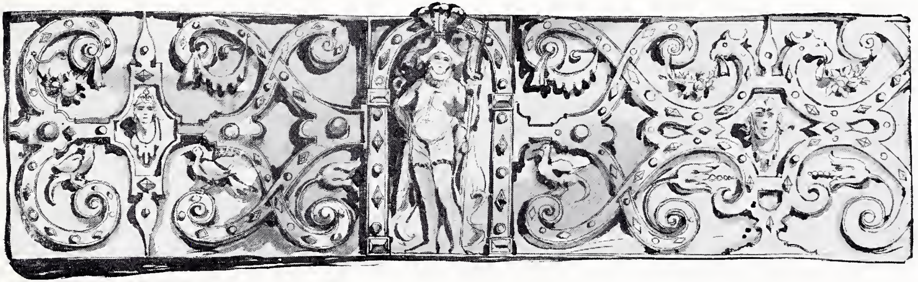
[1] *Raphael*, by Julia Cartwright.

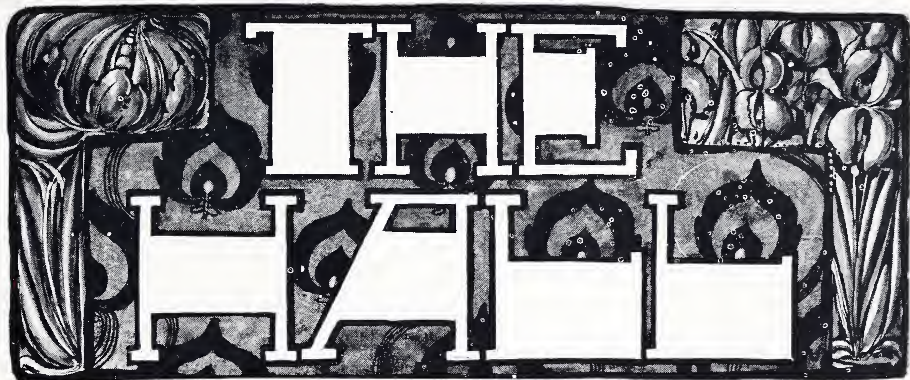
like these—"Ah, that house you designed for Mr. So-and-So ought to have been kept up well above the road. It ought to have been at least six feet higher than it is." In other words, it is not brazen enough for this generation, it does not sufficiently force itself on people's attention, it is not sufficiently assertive, it does not call out to every passer-by, "Now then, you, have a look at me! I am six feet higher than any other house in the road. I have more expensive and elaborate features than anything else in the district: the acres of plate glass from which the respectability which I enshrine inside looks out upon its less fortunate neighbours are almost immeasurable. In fact, I am *par excellence* an up-to-date brand-new Villa."

The desire for display is quite as apparent inside as out, only that it is obtained by other means. The rooms are lofty altogether out of proportion to their size. Their smallness is disguised by an ample supply of looking-glass, and to make up for the general absence of design and proportion, an art paper and some well-varnished paint run a dead heat with the copies of tabernacle work from Henry the Seventh's tomb at Westminster, "picked out" in various colours, which do duty as a plaster frieze.

Compare all this vulgar display and absolute inability to understand the true use to which a room is to be put, with one of those delightful interiors which one still finds in secluded country spots, old farmhouse kitchens and even labourers' cottages which still charm our jaded appetites by their simplicity and homeliness. Compare also Albert Dürer's engraving of St. Jerome in his study with the modern room; notice the look of peace on the saint's countenance, and compare it with that of the unhappy man who is the unfortunate owner of a modern Drawing-Room. But what about the future? It is difficult to prophesy, but there is little doubt that there is a distinct movement in a new and better direction; there is a small band of workers whose numbers are daily increasing, who are working with enthusiasm and on sounder lines. The difficulty, of course, will be with the average man, who will continue to worship at the shrine of Tottenham Court Road, and pay his bills without a murmur to the Goddess of Taste who reigns supreme in those regions. The prophet must yet go into the wilderness and preach again the gospel of renunciation—not of necessities, but of super-

fluities. Simplicity and Appropriateness must be the watchwords of the new artistic movement. What is wanted is an Art that shall no longer be the property of the select few or a passing fashion, but the birthright of all; when the common instruments and utensils of daily life shall all be beautiful because they shall be perfectly adapted for the use for which they are to be put, and when men shall return again to primitive simplicity of life and surroundings.





"*The walls of our houses on the inner sides in like sort be either hanged with tapestry, arras work, or painted cloths, wherein either divers historics, or herbs, beasts, knots, and such like are stained, or else they are ceiled with oak of our own, or wainscot brought hither out of the East Countries; whereby the rooms are not a little commended, made warm, and much more close than otherwise they would be.*" — "*Elizabethan England,*" *by William Harrison* (*from Holinshed's Chronicles*).

"*What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the indweller, who is the only builder,—out of some unconscious truthfulness, and nobleness, without ever a thought for the appearance; and whatever additional beauty of this kind is destined to be produced will be preceded by a like unconscious beauty of life.*"—*Thoreau.*

Fig. 9.

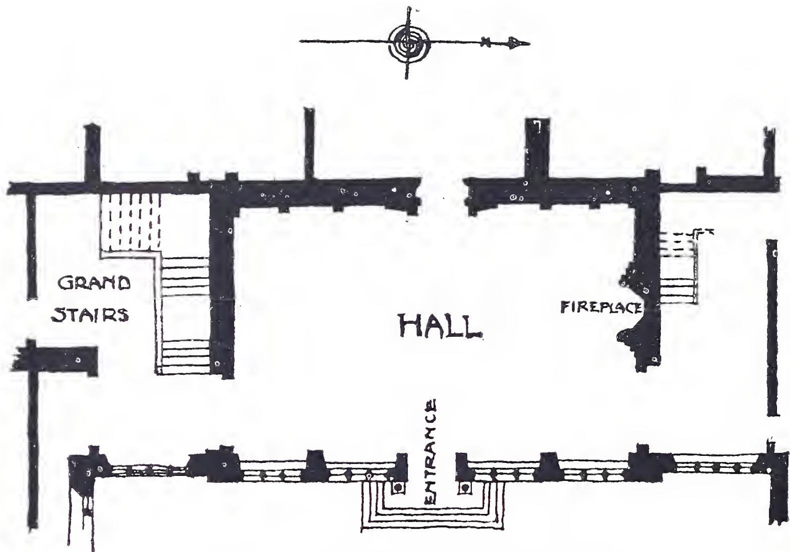


Fig. 8.

Fig. 10.

HE Hall, in the Middle Ages, when men of wealth and importance found it necessary, for the protection of their lives and goods, to surround themselves with crowds of retainers, naturally came to be the most important part of the house. It was in the Hall, for instance, that a great lord ate the evening meal in common with his guests and dependants. The high table, for the host and the more important visitors, was placed at one end of the room, while boards on trestles for the diners of lesser degree ran down either side. The High Table stood upon the Däis, and beside it, usually in a bay-window, was an elaborate piece of furniture on which shone the silver plate and other goodly vessels for the service of the feast.

A Screen of oak or stone at the entrance formed a corridor or passage-way from the outside, and from this main corridor cross passages ran past the buttery and pantry to the kitchens behind. A Music Gallery was constructed at the top of the screen and over the offices.

The Hall was lofty. The roof was often of open timber richly moulded and carved, and the walls were hung with tapestry representing hunting scenes, or familiar passages from romantic or Biblical stories; though, as time went on, these costly hangings gave place to panels of oak wainscot or coverings of stamped leather. The fireplace, one of the most important features of the ancient Hall, was huge of size, and lordly of aspect with its hood and shelf and shields of arms or other heraldic devices. Curiously wrought andirons bore the big oak logs, and

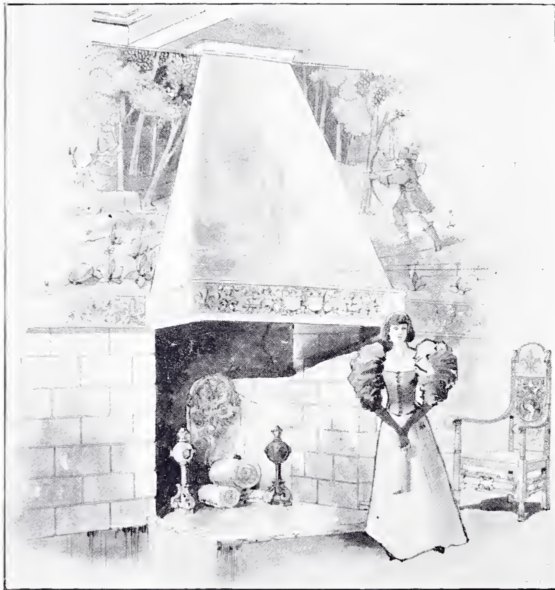


Fig. 11.

the smoke was carried away up a cavernous chimney. From the antlers of stags hung hats and cloaks, and weapons of war and the chase adorned the walls, while books of devotion and the few romances of the time might be found in the recesses of the bays.

Such was the Hall of the Middle Ages, the centre of the household's varied life. But with the dawn of a less turbulent day, the house slowly adjusted itself to the growing refinement and luxuriousness of its owners, and, under Elizabeth, the Hall, although it still retained much of its grandeur, began to be used chiefly as a reception-room and as an approach to the other apartments. Little by little it came to be regarded as of smaller and ever smaller importance in the planning of the house, until it degenerated into a mere passage and a place to contain the Staircase.

Of late years, however, the Hall as a central feature has been revived, but with too common a tendency to make it a show-place and to use it largely as an ante-chamber to the various living rooms. With some architects it is also the fashion to make the Staircase the most prominent thing in the Hall, and galleried staircases running to the top of the house are by no means rare. Now, if the house is large enough to allow of the sacrifice of a room to mere display, there can be no overwhelming objection to this method of treatment, although it is against the precedent of even the best Elizabethan and Jacobean houses, in which the Staircase was so placed as not to interfere with the use of the Hall as an apartment.

Fig. 13.

The sketch which forms the initial letter of this chapter is from Aston Hall, Warwickshire, and the plan, showing the relation of the Staircase to the Hall, illustrates this point. Fig. 13 shows the end of a small Staircase hall. Here the Staircase is of oak, of good width, with broad steps of an easy rise. The narrow box-like appearance of the average Staircase with steep narrow steps is avoided, and some attempt is made to secure a certain stateliness of effect. It will be noticed that the space between the hand-rail and the steps is filled with pierced and carved woodwork, which forms an agreeable change from the more usual type of turned and moulded balusters. In this illustration it will also be noticed that only the lower portion of the Staircase is exposed to view, the remainder being enclosed between walls: this lends cosiness to the Hall, and makes it possible to give more distinction to the portion exposed to view than would be possible if the whole Staircase were visible from the Hall.

But we are writing for the man of moderate means, who has no money to waste on the ostentatious, and would feel that a Hall of the galleried type was too draughty and too much lacking in privacy to be of practical value as a room. We will therefore try to indicate the desirable features of a Hall in a house of moderate dimensions.

It must not be a mere passage, but a room with some pretensions, though not such as to make the other rooms appear insignificant in comparison. At least two purposes must be answered by it:—it must be an ante-room to the more important apartments of the house, and must itself be an apartment which can take, at ordinary times, the place of the more formal Drawing-Room, and on state occasions become a useful adjunct to it. While it affords access to the upper floors, it must be more than a room to contain the Staircase. A fireplace of fair size is indispensable, and a cosy Ingle-nook is very desirable.

If a first-floor room can be spared, the Hall may, with advantage, be carried up two storeys. But open galleries should be avoided. For half a dozen steps or so the Staircase may have an open balustrade, ending on a half-landing with a bay-window wide enough for a seat; but the cosiness of the Hall will be preserved if the Staircase is enclosed, for the rest of its journey, between walls, though a quaint effect may be obtained, without loss of cosiness,

by occasional apertures, fitted with casements, from which peeps into the Hall may be enjoyed. A two-storeyed Hall also gives an opportunity for a Music Gallery, formed by throwing out from one of the passages upstairs a small balcony with open tracery.

The light of day should not be admitted in too garish abundance. It may enter through a deep-bayed window, with leaded panes of lozenge or quarry or some other quaint shape, filled with old crown glass, and perhaps emblazoned shields in the framing of the lead. Casements of similar character may be placed on either side of the Ingle-nook.

The accompanying plates and plan represent Halls planned with these points in view. The half-landing, in one of them, at a height of about seven feet, overlooks the Hall by means of an open balcony, and from this landing half a dozen steps lead to the level of the bed-rooms, which are about three feet and a half lower than the floor of the room over the Hall—a room adapted for a study, and reached by a short staircase from the upper landing. In carrying out the design, it is intended that the woodwork should be of oak, darkened in tone and finished with a dull wax polish. The spaces between the timbering are to be of plaster, and the tree forms of the frieze in gesso work, while at each end a rich, decorative panel painted on a woven fabric will give the effect of a panel of tapestry. The brickwork is to be exposed (the bricks being of rich tones of red and purple, with a sanded face), yielding pleasant warmth and colour, which will be heightened by the glow of the hammered copper hood and wall-lining of the fireplace. The corridor beyond is to be panelled with an oak dado, filled with rich tapestry above.

The effect, indeed, is to be gained by a generous use of such materials as lend themselves to it by their colour, texture, and form, and by following the old builders in their practice of exposing the construction, instead of hiding the brick and stone and timber under a neat and proper coat of smooth plaster, clothing both walls and ceiling.

As an example of their procedure we reproduce a sketch of a very suggestive interior, from the kitchen of St. Mary's Hall at Coventry (Fig. 17). The wise old builder of five hundred years ago, who was responsible for this work, boldly shows us how it is

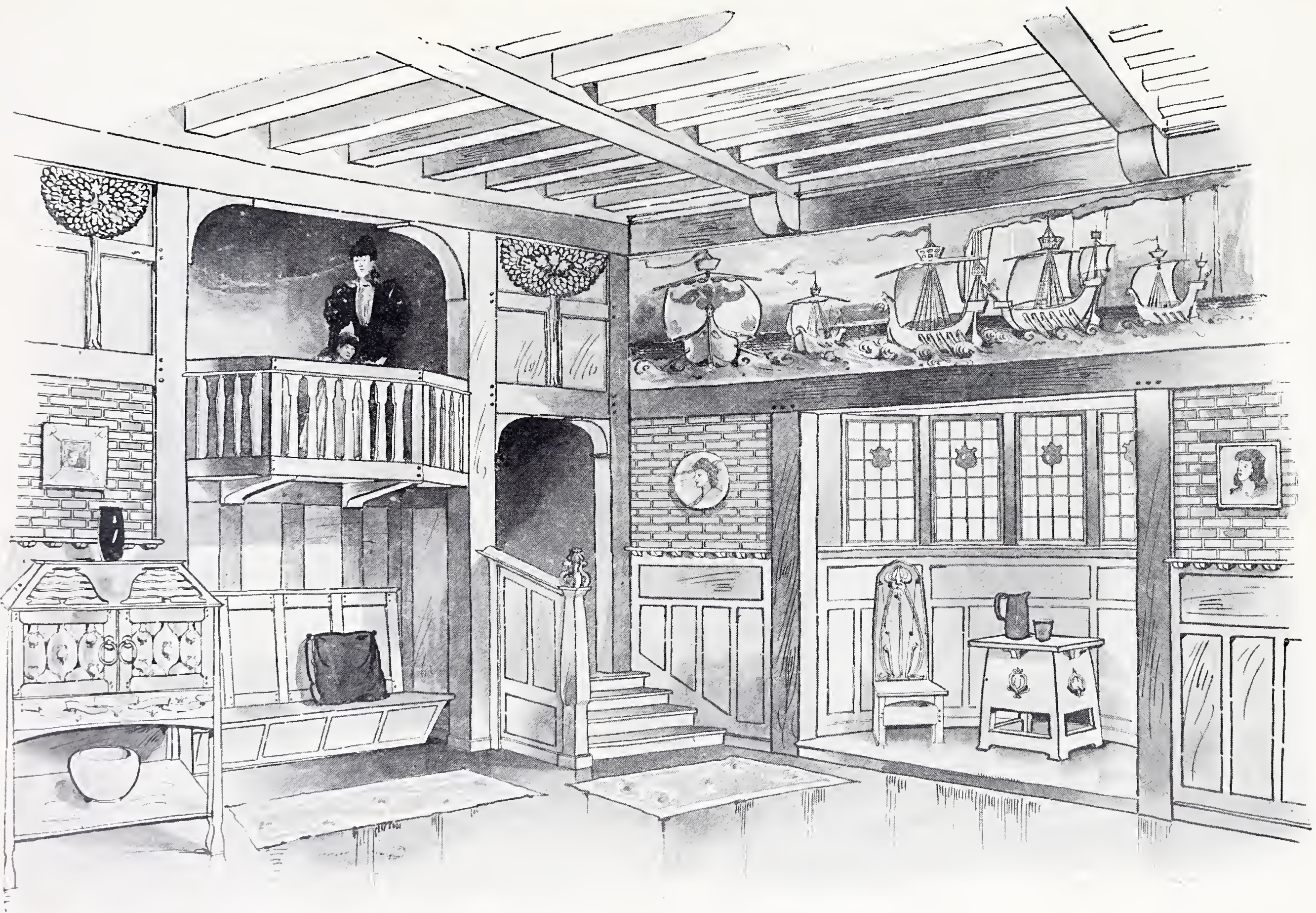


Fig. 14.

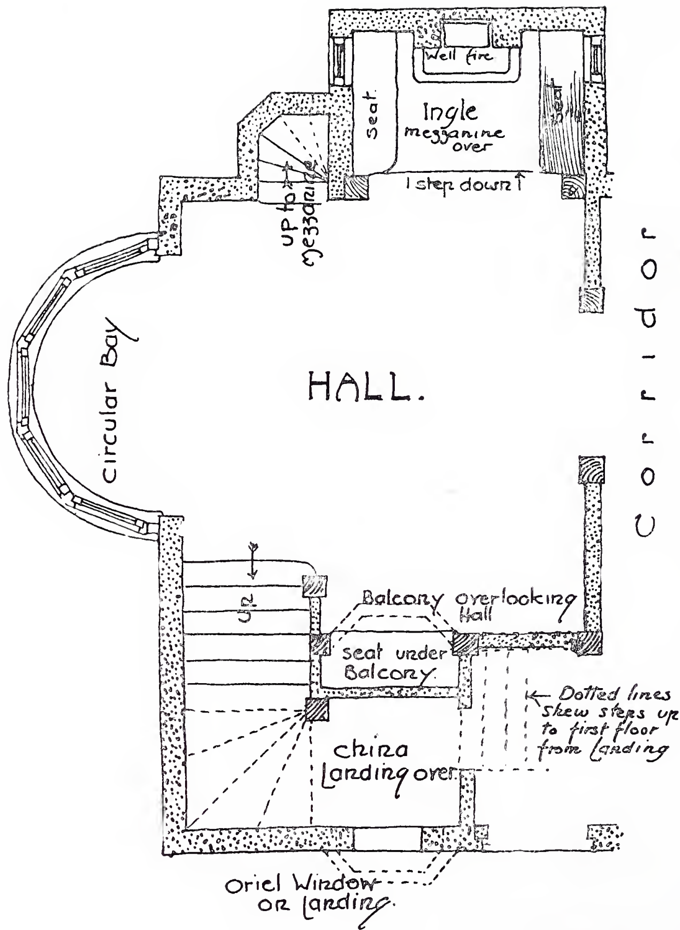


Fig. 15.

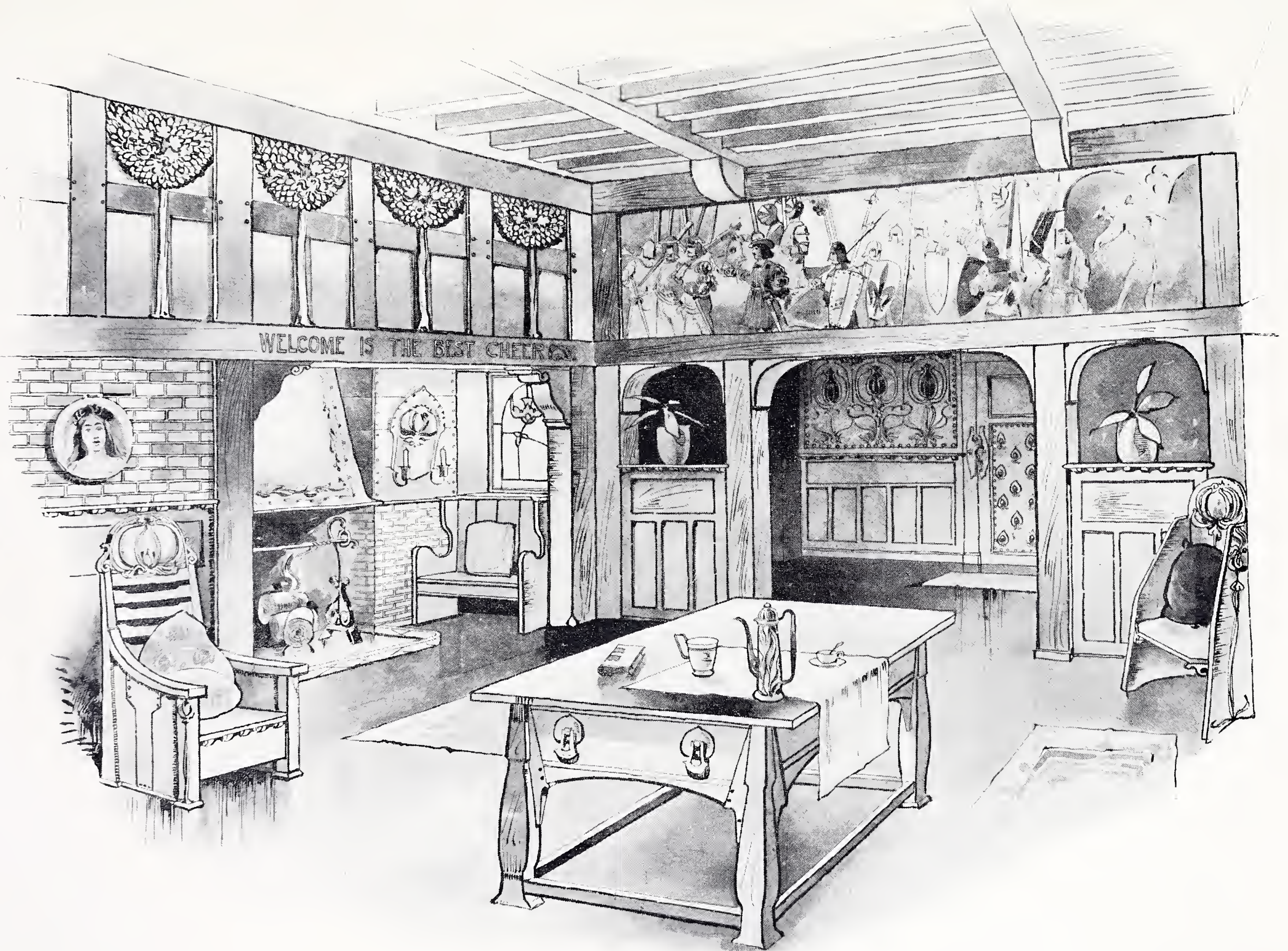
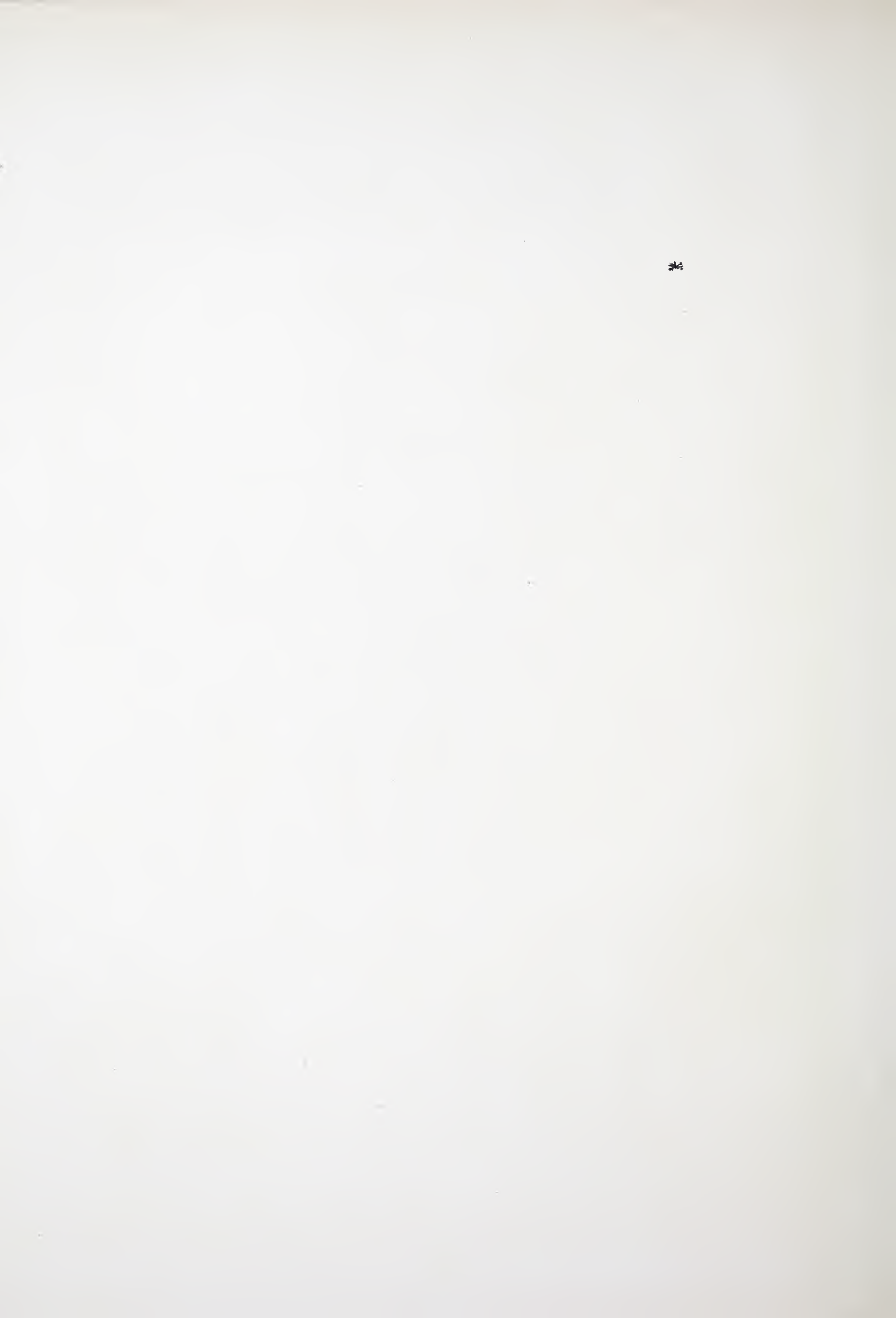


Fig. 16.



done. The stone is left for us to see the chisel marks of the mason, the wood and plaster tell their story of honest work, while the general effect of the oak and plaster in contrast to the stone is exceedingly fine.

In Fig. 20 we give an illustration of a corner of a half timbered Hall, recently executed on very similar lines to that shown in Figs. 14–16. In this case the Hall is fourteen feet high. It was thought unnecessary to carry the Ingle-nook up to so great a height, and a small chamber between the ground and upper storey has been constructed over the Ingle-nook, approached by a small turret staircase which forms a useful feature outside. This small chamber has a couple of wooden shutters overlooking the Hall, and gives an exceedingly quaint appearance to the room. The owner is an amateur photographer, and at ordinary times it is used as a dark room, but on festive occasions it is put in order, and serves the purpose of a cosy retreat in close communication with the Hall. In this sketch attention is directed to the treatment of the Hall lamp, as suggested by an ancient tavern sign or one of those quaint street lamps one still sees in old Spanish towns.

The general effect of this Hall is very satisfactory. It is airy and spacious, but free from draughts, and well supplied with cosy nooks for chilly evenings. Every part has been carefully designed, and though the whole result shows evidence of thought, yet there is nothing that unduly forces itself upon the attention. What has been aimed at is a certain naïve simplicity, very refreshing to the jaded appetite, which cannot but feel thankful for the old-world flavour that pervades the apartment, and yet does not despise the attractions of well-padded cushions and rich Indian rugs.

Nor will the architect have done his whole duty by this Hall until he has chosen and designed its furniture, which, though on simple lines, must of course harmonise with the general scheme. It will be easier, no doubt, to build a square box with fireplace, windows, and doors, and then to call in the professional "decorator" to paint, paper, and colour it, and the Tottenham Court Road "furnisher" to fill it with catalogue chairs and tables; but, though easier, it will hardly be better—save for Tottenham Court Road.

In these illustrations it will be noticed that we have reverted to the post-and-beam construction, as opposed to the moulded pilaster

and arch. Post-and-beam is the primitive and truthful method of construction in wood. The pilaster and arch are suggested by stone construction, and always give one a feeling that the mouldings are stuck on, and do not grow naturally out of the material—in a word, that the Art is "applied." This method also requires the services of very expert craftsmen. It is the cabinet-maker's work rather than the carpenter's, and is extremely costly. Post-and-beam, however, is not only sincere as a style, and sound as a method of construction, but is so easy to execute, that the cheap, direct workmanship of the country carpenter achieves it more expressively than all the skill and pains of the town cabinet-maker; for the traditions of a simpler and larger time linger in many a village workshop, and the carpenter, who believes less in glue than in oak pegs, and still puts his trust in the old-fashioned mortise and tenon, will often invest his work with an unpremeditated charm of sound construction and sterling workmanship worth twice the townsman's machine-made smartness and polish.

It is true that designers of country houses during the last few years have frequently revived the timber-and-plaster construction of past ages. But in most cases they have confined the treatment to the outside of the house, and, once inside, their courage has failed them. The old builders, however, often adopted this method of construction inside as well as out, with striking results. We have already referred to the kitchen of St. Mary's Hall, Coventry, as an excellent example, and the kitchen (Fig. 18) and what is now the drawing-room (Fig. 19) of the Master's House, at the Leycester Hospital, Warwick, may also be quoted. It would be absurd, of course, to treat every apartment in this manner, and to make a god of mere consistency, but its suitability for the Hall is indisputable. It is a style that tells its own story of simplicity and dignity and soundness, and it is the enemy of meaningless ornament and fussy effects of mere "applied" decoration.

But these posts and beams of solid oak will naturally impel their owners, in some cases, towards embellishment by means of carving, or gesso treatment, or even the inlaying of natural woods; to which, always provided the work is appropriately and soberly done, there need be no objection. Perhaps, however, it

will be better not to carry out such embellishments while the house is a-building. Without being exactly afterthoughts, they should be the fruit of acquaintance, and even of intimacy, with the stones and timber composing the dwelling. There is something depressing in taking up one's abode in a house so minutely finished that nothing is left for brush or tool to do. A house, after all, is more to us than a place to eat and drink and sleep in. It is the temple of the home-spirit, and few occupations can yield more satisfaction than that of making the shrine ever more and more

Fig. 18.

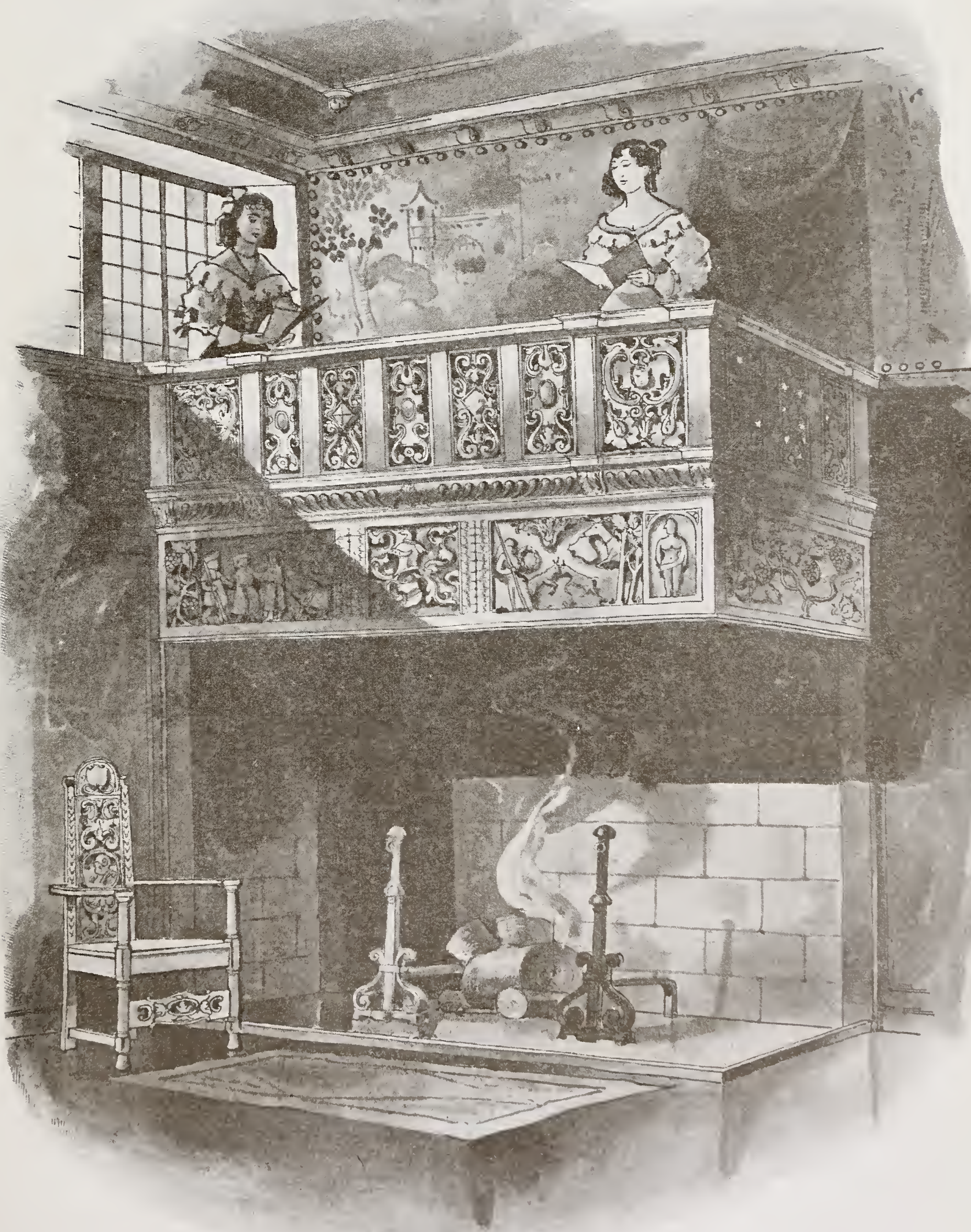
adequate and expressive. With the passing of the years the stones and beams become precious to us as silent witnesses of our most sacred joys and sorrows, and surely their decoration should not be the jarring exotic which the professional decorator will give us, in common with a thousand other clients, according to the mode of the hour. It should rather be a personal thing—a chronicle of our expanding and varying mental states, a picture-book of tender or stirring reminiscences. As we sit around the hearth-fire on the long winter nights, and weave our memories

and fancies and hopes with the flicker and glow of the firelight, some jingling old-world rhyme, some stately line or pleasant conceit of our forefathers, often strikes us as illuminating or summing up our own experience; and how fitting and delightful it will be to write the words, as the Israelites were bidden to do, upon the posts of our houses, or on our gates, so that when we sit down in our house, or lie down, or rise up, they may be ever before our eyes. Often, again, some quaint form occurs to us, and so engages our imagination, that at last, like the scent of certain flowers, it always calls up for us the same train of thought; and how pleasant it will be to raise our eyes and find such forms adorning wall or window. To the casual stranger, for whose approval we too often trick out our houses with conventional and meaningless ornaments. such decorations may lack attraction, but to ourselves, for whom, after all, the building and adorning are chiefly done, they will not fail to be a treasure-house, all the richer because only we, and those we love well enough to share it with them, possess the key.

In giving practical effect to these observations, we shall generally express ourselves best, as regards carving, by preferring the work of our own ancestors and kindred (such as Old English letters and the rude but spirited and beautiful carving in low relief which one still finds in remote Scandinavian villages) to the characteristic performances of the Italian Renaissance. Fig. 20 may be referred to in this connection. The same design, if executed, as regards the woodwork, with enrichments in the early Scandinavian style, would yield a result not less beautiful than uncommon.

As for the larger and more striking features, we have already referred to the decoration of the ancient Hall by tapestries representing familiar stories. But though ladies' fingers to-day might be taught to rival their foremothers' fingers in skill, it is too much to hope that they can equal them again in patience; and for this and other reasons, tapestries properly so called will generally be out of the question. There is no reason, however, why we should not treat large surfaces either by means of frescoes, or, as Viollet-le-Duc suggested, by means of painted tapestries, or paintings in liquid colours on woven fabrics of similar texture to old tapestry. The colours, having no body, act as a kind of

Fig. 20.



dye, and the texture of the material yields a result tolerably comparable with that of genuine tapestry. Nor is this a dishonest modern substitute. It is a very ancient and honourable art. At Rheims, for instance, one may see examples of it dating from the fifteenth century, and in perfect preservation. This is the kind of decoration we have suggested between the plain oak framings in our first two plates.

Fig. 23 reproduces a work by Mr. F. W. Davis, R.I., which, though painted on canvas, is more of the nature of a fresco than of a painted tapestry. It is broadly treated in brilliant colours, and measures about thirteen feet by three, exclusive of a broad frame of oak, as shown in the other plates. This painting is one of a series illustrating *A Dream of John Ball*, and has recently been placed in the Hall of a social enthusiast and admirer of William Morris, who, by giving the artist this commission, has not only made his own domestic surroundings more congenial, but has set an example which must be widely followed if painting is to be lifted out of the ruts in which the predominance of easel-pictures has embedded it. For the easel-picture finds that assertiveness is a necessity of its existence. Against a hundred gilt-framed competitors on the gallery-wall it must cry aloud and spare not, or languish unnoticed; and when the exhibition is over, such a work cannot but be a jarring note in any scheme of domestic decoration to which it may be transferred. If men with the ability and willingness to pay large sums for easel-pictures can be encouraged to offer equal rewards for decorative pictures of equal merit, they will both get more for their money and help to bring back the glories of the time when the Arts dwelt together in unity. Of course it is not in the Hall alone that this opportunity exists.

Figs. 24 and 25 are reproduced from the full-sized cartoons for two stained-glass windows placed on either side of the Ingle-nook in the Hall just described. These are the work of Miss Mary Newill.

Fig. 26 illustrates a Hall of one storey simply treated in oak and plaster. It will not be overlooked that no ornament whatever is used, the whole effect being reached by a sober use of good materials.

If the plan of the house is of the corridor type, and the Hall more an apartment for family use than an approach to the other

rooms, it may be divided from the corridor by a screen of oak. Such a screen, if well designed, will give a character and charm not to be obtained in any other way. Fig. 46, which illustrates an old Oxfordshire manor-house, may be referred to in this connection.

Fig. 27 is an illustration of the Hall in the house illustrated in the Appendix to this work. The walls are panelled in white wood to within a few feet of the ceiling line. The joists of the upper storey are exposed and stained green to match the panelling and door. The frieze is of jute stained straw colour, and might be enriched by a conventional pattern stencilled in rich autumn tints. The hangings and upholsterings are of tapestry of similar tones of colour. The furniture is somewhat archaic in style but sound in construction, and certainly of a type that one would scarcely be likely to obtain ready made from the ordinary furnishing house. Here again a hard wood is used, and the staining is in green with gesso enrichments, the mountings being in pewter with the handles in polished steel.

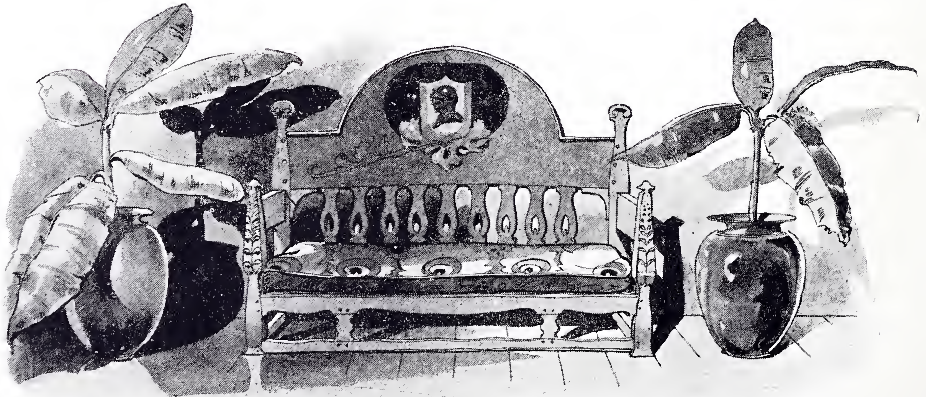


Fig. 22.

Fig. 23.

Fig. 24.

Fig. 25.

Fig. 26.

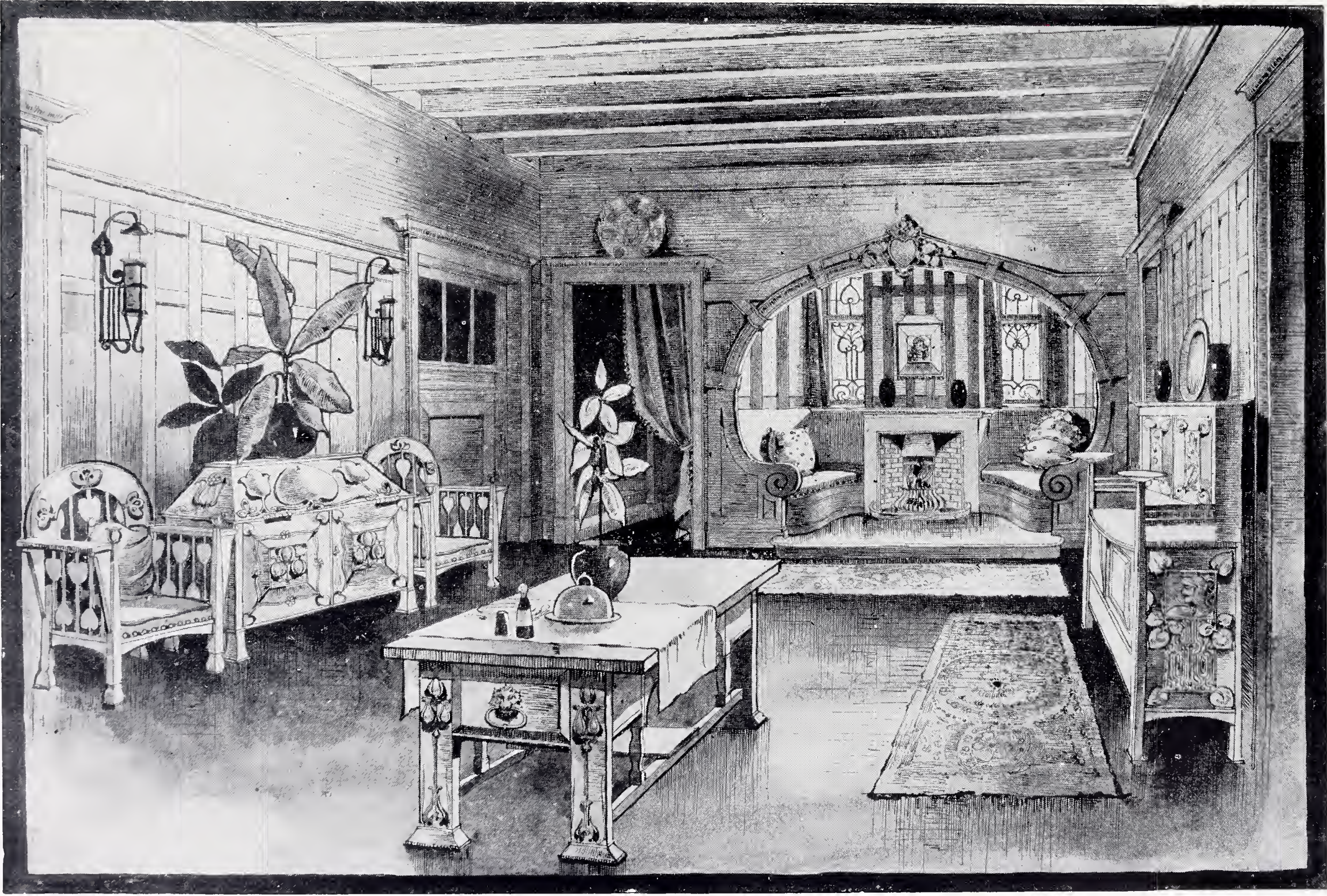
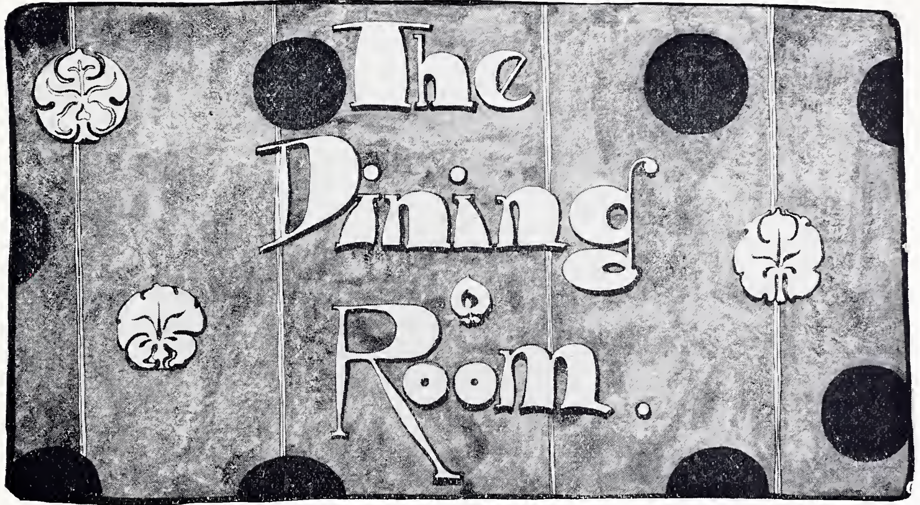


Fig. 27.



"*Think what a home of the handicrafts the old house was! . . . The sturdily framed door with its mouldings and wrought-iron straps, lozenge diapered; the carved device and motto over the door, the plaster ceiling in the hall, with intersecting ribs framing all manner of conventional growths; the plaster frieze delineating perhaps a coursing match; the classic or Christian subject over the mantel-piece; the diamonded panes in the deep-recessed hall-window, relieved with twilight saints, and dim emblazonings; the delightful tables, chairs, settles, side-boards; the quaint staircase, with twisted balusters and grotesques to the newels; the bedstead, with its cool blue drapery and stitched or patchwork quilt; the oak cradle, chronicling the birth and initials of the first-born of byegone generations; the tapestried rooms—'tapestry,' as Lamb says, 'so much better than painting; not adorning merely, but peopling the wainscots'—the wainscots themselves moulded and capped with a carved and inlaid frieze; the linen-chest on the stair-landing, which the village carpenter made for great-great-grandmother when she left home as a bride, and adorned with prophetic olive branches; the clock, with its inlaid front and metal face chased with flowers. The brass fender, the andirons, the pretty cast-iron cheeks to the fire-place,—to say nothing of the bits of personal adornment and dress our eyes light on, here and there, each and everything telling of good design, good handicraft, joy in labour.*"

John D. Sedding.

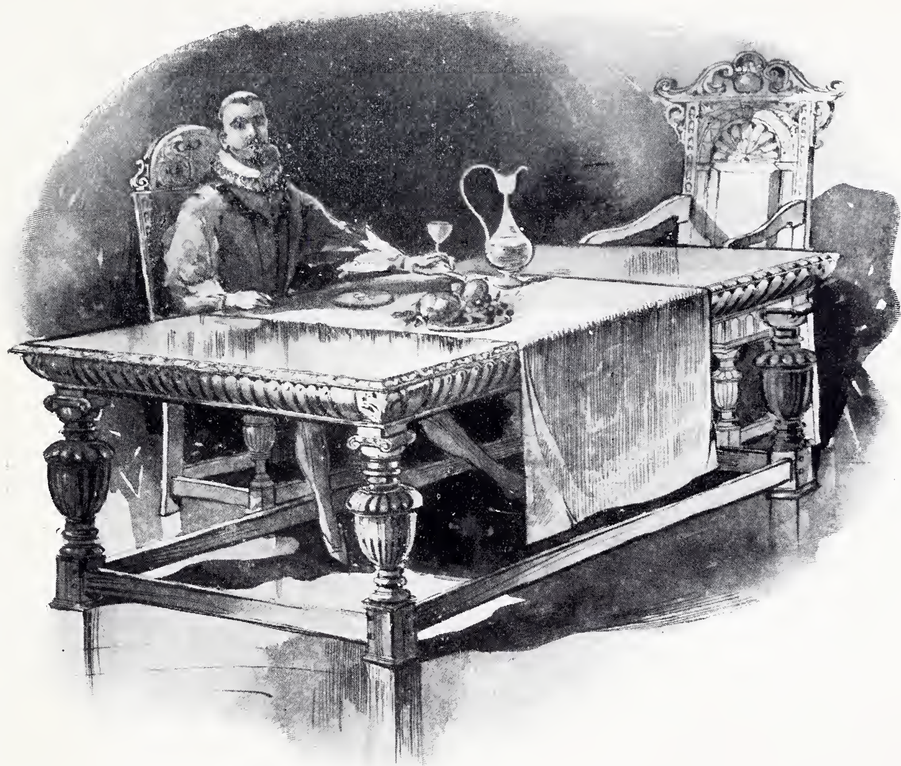


Fig. 29.

The modern Dining-Room has in many respects taken the place of the ancient Hall. As early as the reign of Henry vii., in the smaller houses, the Hall as the common room of the house had in many instances almost entirely disappeared. A desire for greater privacy had begun to show itself, and by degrees the Hall was superseded by the Dining-Room, which will certainly retain its importance in the house. Such being its history, it will be seen that it should be designed in character with the Hall, and almost any of the methods of treatment suggested for that apartment might also be followed in the Dining-Room.

On the Continent of Europe the Dining-Room is used almost exclusively for the purpose of eating, and, being somewhat sparingly furnished, lacks that homeliness which Englishmen look for in a room which is used in houses of moderate size not only as an eating-room but also as the family Sitting-Room. In such a

room homeliness and comfort must be the first considerations, and we might, with slight modifications, take as our inspiration one of those cottage farmsteads, "almost Dutch-like in their simplicity and homeliness," still to be found in England, which have been so charmingly pictured for us by the pen of Richard Jefferies. Here is his description of one of them:—

"The fireplace is of vast size, fitted with antique iron dogs for burning wood, and on it swing the irons to sustain the great pot. On each side, right under the chimney, are seats, the Ingle-nook of olden times. . . . The chimney-piece is ornamented with half a dozen odd figures in crockery ware, half a dozen old brass candle-sticks, and perhaps a snuff-box or tobacco dish.

"The floor is composed of stone flags, apt to get slimy when the weather is about to change, and the wide chinks between them are filled with hardened dirt. In the centre there is a piece of carpet on which the table stands, but the rest of the room is bare of carpeting except the hearthrug. The low window has a seat let into the wall under it. The furniture of the apartment is utilitarian in the strictest sense. There is nothing there for ornament or luxury or even for ease; only what is absolutely necessary. Generally there is a dresser, over which, on shelves, the dishes and plates are arranged. A tall, upright eight-day clock with a brazen face and an inscription that tells it was manufactured in the neighbouring village, stands in one corner and solemnly ticks in a coffin-like panelled case. On each side of the fireplace there is an arm-chair, often cushioned with a fox or badger skin, and a great brazen warming-pan hangs near the door. There is no ceiling properly so called. These old houses are usually built with a huge beam, and you can see the boards above, which are merely whitewashed. A fowling-piece—once a flint-lock, now converted into the percussion cap system—hangs against the beam, and sometimes dried herbs may be seen there too. . . . In the evening, when the great logs of wood smoulder upon the enormous hearth and cast flickering shadows upon the walls, revealing the cat slumbering in the Ingle-nook and the dog blinking on the rug—when the farmer slowly smokes his long clay pipe, with his jug of ale beside him, such an interior might furnish a good subject for a painter."[1]

[1] Richard Jefferies, *The Toilers of the Field.*

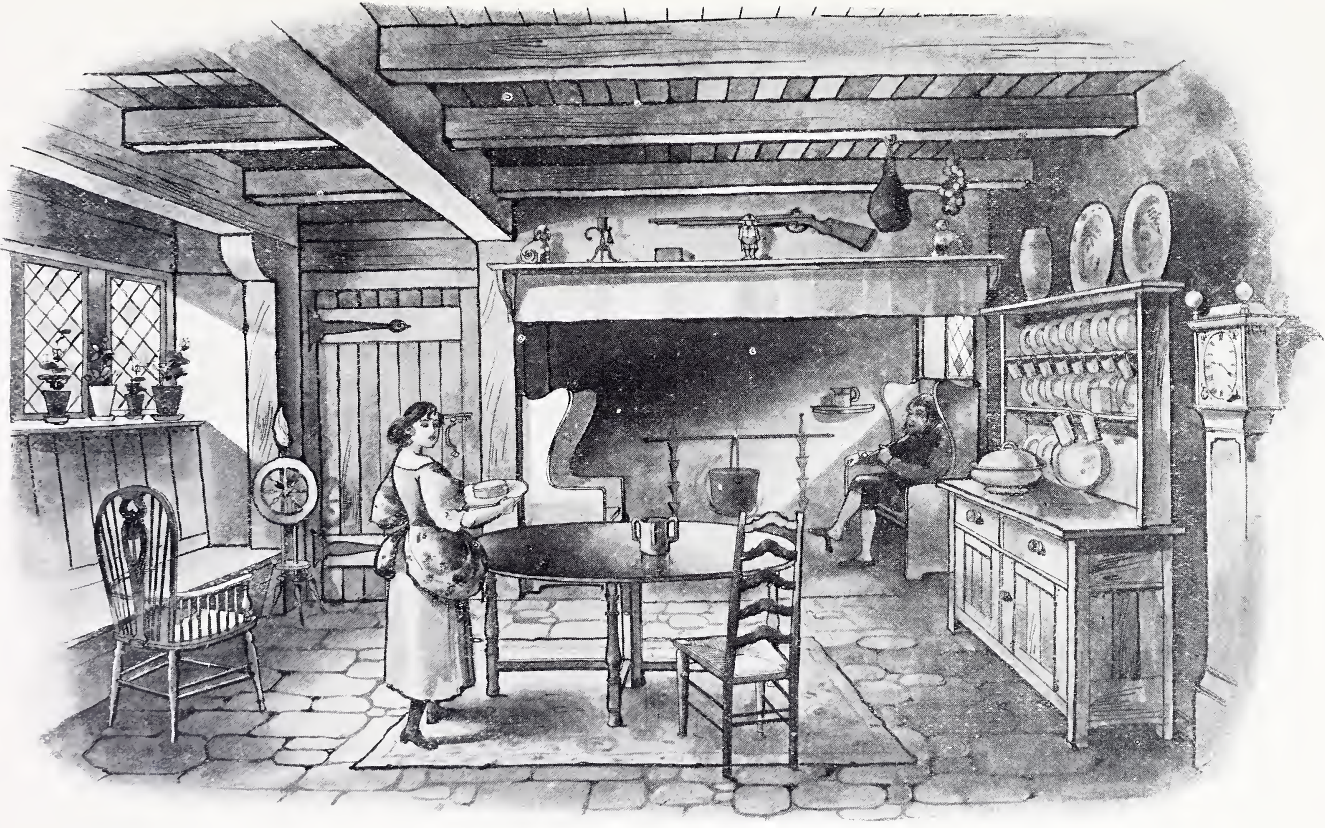
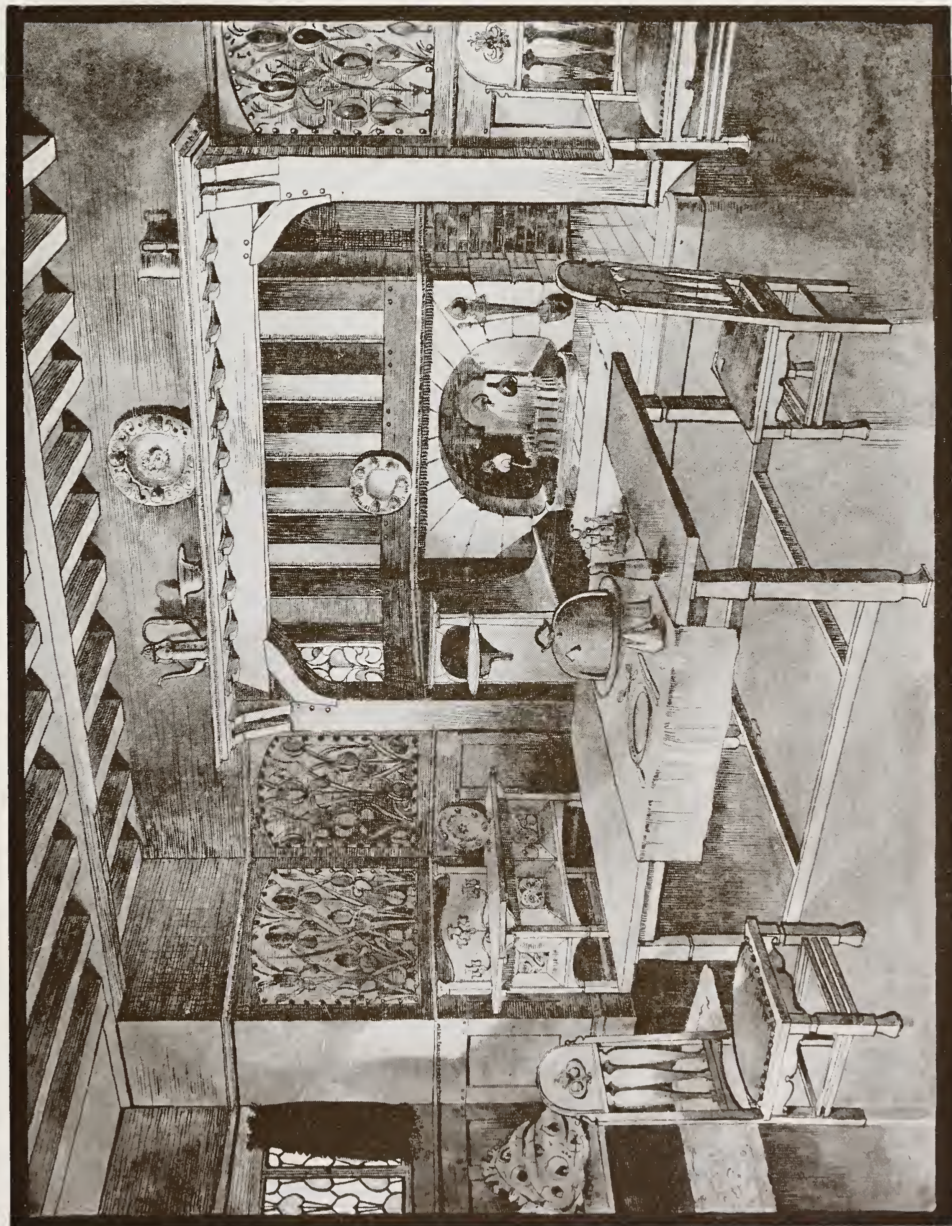


Fig. 30.

Fig. 31.



Now would not this, with certain concessions, such as a boarded floor and a few rich rugs, and a grate to carry away the smoke, serve as a model for a homely Dining-Room in the house of the man of moderate means? The warming-pan might be removed if considered incongruous, though, as Mr. Sergeant Buzfuz said, "When was the mind of man or woman broken or disturbed by a warming-pan, which is in itself a harmless, a useful, and, I will add, gentlemen, a comforting article of domestic furniture?" We have seen it of late years used as a drawing-room decoration; so that even the warming-pan may stay.

The spaces between the joists may well be plastered, but the beams and joists should be left exposed; and with these slight modifications we should have a room delightful in its simplicity, and far removed from the inanity of the ordinary Dining-Room of the present day.

The accompanying view of a room recently executed shows a somewhat similar treatment, but with a plaster ceiling panelled out in simple forms, with a strong band of modelled plaster breaking the line of frieze and ceiling. The space between the oak dado and the frieze is of plain plaster distempered a warm brick red. The frieze and ceiling are treated in ivory white. The Ingle is only about four feet deep, but provides room on either side for a low, comfortable oak settle, and the general effect of the room is simple and satisfying. The old-fashioned oak dresser makes a charming piece of furniture in a "Homely Dining-Room" on these lines, and forms a delightful background for the display of old china. The oval gate-legged table, too, might well be revived, and some of the chairs one still finds in old farmhouse kitchens will fall into place much more suitably than the highly polished elaborate pieces of furniture displayed in modern show-rooms.

Plate 32 illustrates a homely Dining-Room. The general scheme of the room is further explained by the plan (Fig. 36). In this room the walls are lined with simple panelling of oak up to the window level, which is carried round the window recess with a slight backward slope, thus forming a pleasant seat in summer. Plain panels of oak form a framing above the dado, for the tapestry which is secured to the walls by means of large brass-headed nails. The frieze is kept perfectly plain and of a tone of colour that will go well with the not too pronounced

colouring of the tapestry. The beams and joists are exposed, with plaster between.

The chief feature in the room, however, is the "Ingle-nook." This is formed at the end farthest away from the door, and in it is placed on one side a seat formed of green Willesden canvas suspended on a pole at top and bottom with space for a work-table or desk on the other side. The fireplace is of simple form, the materials being yellow stone and small bright red bricks of a rough or sand-faced texture, with oak and plaster above, a similar combination being carried round the remainder of the Ingle-nook. The small windows on either side are of what is known as "antique" glass, the pattern being formed entirely by the leaded frames. The colouring in these small windows is of jewel-like brilliancy, the idea being that the chief interest of the room centres round the hearthstone. The en-

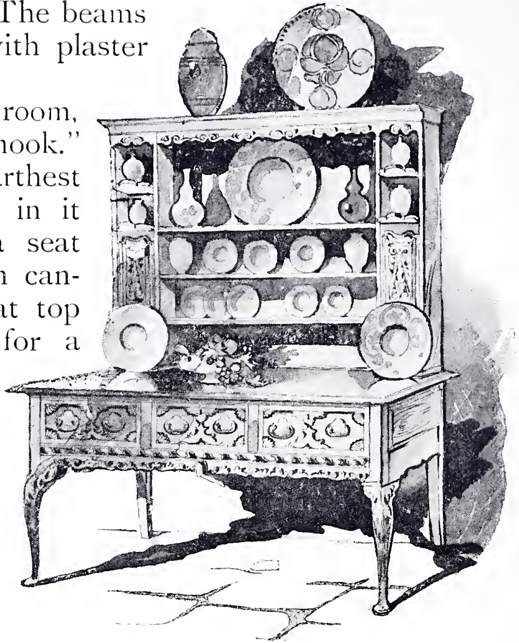


Fig. 33.

Fig 34.

trance to the Ingle is made extremely simple, but sufficiently important to emphasise this particular feature of the room. A few pieces of old china and a specimen or two of polished copper, brass, or pewter ware would give colour and tone, while the furniture, as suggested in the sketch, will, by its quaintness and simplicity, complete the picture of what we have described as a homely Dining-Room.

Fig. 35.

One's comfort in life often depends on what seem at first sight comparatively trivial matters, and the Architect who looks after little things will find that the big ones will largely take care of themselves. In planning a Dining-Room for the man of moderate means, it will be well for us to keep in mind a fact we have already referred to—the use of the room for the double purpose of family Sitting-Room and Dining-Room. One disadvantage of this double arrangement is that when the meal is being laid, a general clearance of the table has to take place, books and work must be removed, and when the meal is over the mental effort necessary to get everything as it was before often prevents any further progress being made for the evening. There is, besides, the irritating feeling of having to sit with one's hands folded while the meal is being laid or cleared away. Many of us have experienced this kind of thing, and have jealously counted the lost moments. The difficulty may be overcome by placing a table large enough for the ordinary family meal in a recess, or (which is better perhaps) by planning the room with an Ingle-nook large enough to accommodate the family for their evening employment with space for a small table, the larger table for use at meal times being placed in the centre of the room. Books and

work may be left undisturbed, and no unnecessary interruption takes place.

There are, of course, many favoured persons to whom what we have said cannot apply; but it would be a ridiculous affectation to write as if only dukes and millionaires will read this book, and it might as well be recognised that in perhaps a majority of houses the Dining-Room is also the family Sitting-Room, and the importance of ensuring comfort and convenience therein is consequently very great.

Figs. 37–38 show an arrangement of this kind which works out in practice with excellent results. The Ingle-nook is of good size, and the portion used for work is hidden from sight so that no sense of untidyness is felt if an unexpected visitor arrives while work is about, the main body of the room being always in perfect order. This arrangement does away largely in a small house with the necessity of providing a Breakfast-Room which is too often used as the family Sitting-Room, the Dining-Room being often regarded as a State-Room. If this method of planning is adopted all the advantages of a Breakfast-Room are obtained, while the size of the Dining-Room is materially increased.

The Architect is no doubt much to blame for the want of character that is so painfully apparent in the average Dining-Room of the present day. He has, in many cases, become a mere machine, and simply specifies, in an aimless kind of way, the various fittings and fixtures of a stock pattern, shape, and size in every house he builds.

Someone once made a door two feet eight inches wide by six feet eight inches in height with four panels moulded on either side. This was fitted with a mortice lock hidden away in a mysterious manner in the substance of the wood. It was hung with hinges which also were carefully concealed from prying eyes. A brass knob and a pair of china or wood finger-plates with a moulded architrave on either side completed the scheme; and, ever since, the same thing has been done over and over again, until one wonders why some daring innovator does not design a door with five panels instead of four, or even go so far as to omit the panels altogether.

Let us consider the question of the door in our Dining-Room, and see if something cannot be done to give to it the character

Fig. 38.

Fig. 36.

Fig. 37.

and dignity that it deserves. To begin with, its width is generally insignificant. Three feet is considered ample, and most doors are at least four inches narrower than this. Why not make the door five feet, or even six feet, wide and hang it in two halves? The hinges might be of such a character as to enable the doors to be easily removed on the occasion of a reception, and if the Hall is spacious, and the Drawing-Room entrance is treated in a similar manner, a charming suite of rooms is available, instead of a number of boxes in which the guests are shut off one group from another.

Then again there is no reason why either the lock or the hinges should be hidden out of sight. If boldly exposed and decoratively treated they will materially help the general effect. Rich coloured glass can be introduced in leaded frames in the upper portions of the door with excellent effect, and there are many ways by which the average door can be improved, if only Architects will dare to depart from the stereotyped forms.

A similar slavish copying of precedent is apparent in the windows, and, in fact, in every detail of the room. No doubt light is an excellent thing, but to fill in nearly the whole of one side, and in some cases two sides, of the room with windows is to make the room into a conservatory and practically useless as an apartment in which one is to live. The heat is unbearable in summer, and the large areas of glass are a cause of great discomfort in winter.

In most houses the windows are carried too high and usually break into the line of frieze and cornice. A long, low window is a more suitable shape for the average house than one in which the height is greater than the width. This breaking up of line interferes with the sense of repose, and makes it impossible to carry out a continuous scheme of decorative treatment of the frieze. It also destroys that impression of largeness which is always given to a room by emphasising the horizontal lines.

This ugly break into the line of the cornice is usually hidden by means of expensive and elaborate draperies and curtains, which also help to keep the room cool in summer and warm in winter, they are, however, exceedingly unhealthy, and provide a happy hunting ground for moths and other insects, besides harbouring the dust, and, indeed from a sanitary point of view they are in every way objectionable.

While not venturing to suggest that draperies should be entirely dispensed with, the long low window gives an opportunity whereby a charming effect may be obtained with the old-fashioned cottage curtains of dimity, or other washable materials, which may be made to serve the double purpose of blind and curtain.

The Architect is still consulted in regard to the general plan of the house. He is allowed to build the shell, to plaster the walls, and to put in the doors and windows. Here, however, his work usually ends. At this point the professional decorator and furnisher steps in and bows the Architect out. It is amazing that the client should allow himself to be taken possession of in the way he does by a merely commercial firm whose highest form of recommendation is "this article is selling exceedingly well." Even the fireplace, which should be the centre of interest in a well considered scheme, is now usually looked upon as outside the domain of the Architect, and all he is expected to do is to provide the brick jambs and the flue. The future proud possessor of the home then hies to the ironmonger's show-room, and the same tradesman who advises him in the choice of a garden roller or a rolling-pin advises him as to what is good in grates and mantelpieces.

Of course the Architect may, if he desires, be present to offer his advice, but if he be a self-respecting man he soons grows tired of the struggle, and surrenders in despair as his client falls a victim to first one and then another highly glazed and highly polished article which the accomplished salesman brings under his notice.

Is it to be wondered at, that under these conditions the Dining-Room of to-day is commonplace and incongruous? The fact is, it is the man who sells the article who decides in most cases the general form the article shall take. This naturally affects the actual designer, who is never allowed to come in personal touch with the customer. The instructions he receives are brief and to the point; he is to produce the showiest possible article at the lowest possible cost, and so he is compelled to use to the fullest extent the moulding and the carving machine. By their assistance he is able to give a great deal in the shape of cheap ornament for the money, and he usually gives too much. He may be a clever man, cleverer perhaps technically than the Architect himself, but his horizon is limited; he often never sees the finished article, for

his business is to prepare a design. He is like the captain of a ship who perfectly understands the science of navigation but does not know the name of the port to which he is desired to guide the vessel. Let the Architect boldly assert his right, not only to select, but also to design, the fireplace and other accessories, and we shall soon find that distinctiveness about the house which is at present so sadly lacking.

As we refer to the fireplace elsewhere, it is sufficient here to say that the prevailing note in the Dining-Room fireplace should be homeliness and simplicity. The texture of the materials should be carefully considered and every opportunity given for the glow and flicker of the firelight to diffuse its nameless charm and cosiness throughout the room. Many combinations of materials might be suggested, such as stone, or marble, or wood, in conjunction with beaten copper or brass. But the chief thing to be observed is that the fireplace of our Dining-Room should be designed for the actual room it is to form part of, and so fall naturally into its place, and not have that overbearing appearance that is so common in the average house.

A distinctive feature of the old work was the wainscot panelling either in oak or deal. Until quite recently, however, the average Architect has considered his room complete if he places at the floor line what is known as a "skirting board," regulated in height by the size and importance of the room, but rarely exceeding eleven inches. The huge space between the skirting board and the plaster cornice is then meekly handed over to the professional decorator to beautify with paper or other similar material. Lately, however, there has been a commendable desire to introduce into the living rooms of the house the old-fashoned panelling, and nothing more charming can be imagined than a Dining-Room panelled in rich mellow wainscot oak. It is somewhat costly to begin with, but, like good wine, it improves with age, and gives a warmth and snugness to the room that can be obtained in no other manner. The height of the panelling will depend upon the scheme of decoration, but a note of warning must be raised against the not uncommon practice of cutting up the wall space too much into three bands made up of what are technically known as dado, filling, and frieze.

If a low dado of, say, four feet high be used, the frieze as a

feature in the room must be abandoned, and the breaking line between wall and ceiling treated with a cornice of simple mouldings, or, if possible, by a strong band of well modelled plaster. If the joists and beams are exposed, a wall piece of oak, either plain or enriched with carving, will successfully break the line between wall and ceiling, but the frieze treatment must, if a low dado is used, be jealously excluded whenever possible.

If it is thought well to emphasise the frieze, the panelling should be carried well up the walls, and should finish at the frieze level. High panelling is indeed the older method and gives the more stately effect; indeed, it is difficult to imagine a more beautiful room than one in which the panelling is carried from floor to frieze. What more fitting background can be imagined than the soft mellow tones of oak well polished with beeswax? In the evening, when the fire burns brightly in the grate, when the lamps are lighted, and the curtains drawn, it is seen perhaps to the best advantage. The surrounding objects are reflected in the soft glossy surface of the oak in a dim uncertain fashion—not as in a mirror but rather as objects are seen in a deep brown pool in the solemn recesses of the woods. It is that borderland between the real and visible and the unseen world of romance which has such a nameless charm for old and young. Those who have been privileged to live in such a room know from experience what this means, and when the somewhat sombre tones of the oak are relieved by brilliant touches of colour in the fireplace, or by polished copper vessels, or by the rich tones of old blue and white china, the effect is such as no words can adequately describe.

It was in Elizabeth's time that Englishmen first had the leisure to consider seriously the comforts and conveniences of life. Peace and social order prevailed; and the spirit of commercial enterprise which grew up as a consequence made it possible to indulge in so many luxuries that old-fashoned people like William Harrison shook their heads and wondered where it was going to end. Pewter and silver were taking the place of the old wooden spoons and platters, the chimney-corner with the general introduction of chimneys was fast becoming a national institution, while in the houses of the better-to-do citizens and merchantmen, as Harrison tells us, one might find "great provision of tapestry, Turkey work, pewter, brass, fine linen, and thereto costly cupboards of plate

worth five or six hundred or a thousand pounds," and he further tells us that "even the inferior artificers and many farmers have for the most part learned also to garnish their cupboards with plate, their joined beds with tapestry and silk hangings, and their tables with carpets and fine napery."

The English tradition was at its best, and though the Italian style seemed, to scholars such as Ascham, like "the enchantment of Circe brought out of Italy to mar men's manners in England," yet the sturdy national character was too strong to be led away captive entirely by the new fancies which were daily being brought home by travellers from Italy. The common sense of Englishmen taught them that what was suitable in an Italian palace was out of place in an English home, and so there grew up in England an art no doubt suggested in the first place by Italian examples but worked out by English craftsmen who knew by instinct what was suitable to the climate and in harmony with the national character.

It was a great building age, and in every county, and almost every village, one may still find in hall and manor-house, and in the more simple farmhouse too, examples of the quaintly figured gables and mullioned windows that characterised the style. Inside they were filled with a wealth of suggestion which those who desire more elaborate schemes of treatment would do well to study.

The walls were covered with costly wainscoting of oak, the ceilings were enriched with all kinds of intricate patterns in plaster, wide carved staircases led to the principal apartments on the upper floor, huge chimney-pieces of stone or alabaster or oak in which were interlaced quaint patterns and arabesques and all the fancies of the Renaissance took the place of the rude hearth of the Middle Ages. The light heartedness and hopefulness which came into men's lives as a result of the new birth of art and literature were reflected in their homes, and no period of English domestic life has been so full of suggestion as the "spacious times of great Elizabeth."

We give, as an example of the work of this period, a room from a small manor-house in Oxfordshire, with its rich ceiling of plaster, its deep bayed mullioned windows, and its elaborate panelling of oak. The well-designed chimney-piece carried up to

the ceiling line completes a scheme of treatment that it would be difficult to improve upon, and was yet common in the houses that were built at this time all over England.

Fig. 40 is a view of a room in a beautiful old Welsh manor-house known as Plas Mawr, Conway, and although the work is somewhat crude and unfinished, is full of suggestion and charm, the chief effects being obtained by means of elaborate plaster-work on walls and ceilings.

The work of building was steadily continued through the reign of James I., and what is often described as Elizabethan is in reality Jacobean. It was in this reign that Inigo Jones made his reputation, and one has only to name the great architects of the succeeding reigns in order to call to mind the changes in fashion which took place in England from the time of Elizabeth until the middle of the eighteenth Century, when a distinct change in the character of the work took place. As an example of the form the Renaissance took in Charles II.'s time in civil and domestic buildings one might give the Hall of the Brewers' Company in Addle Street. The old Hall, partially destroyed by the Great Fire, was one of the first to be restored and refurnished, and is pretty much in the same condition as when completed in 1670, and furnishes a very good suggestion for a Dining-Room of this period.

As the century advanced the work lost to a large extent its naïve simplicity. Elaborate structures in wood began to be common, which ought never to have been constructed in any other material than stone, but one would not like to see the characteristics of this latter period become common in English homes.

Those who do not profess to any great knowledge of Architecture are apt to speak learnedly of what is called "Queen Anne." By this designation, however, they do not necessarily mean the architecture that characterised the reign of that monarch. It is rather a term that has come to be descriptive of a revival of English domestic Architecture which has taken place during the last twenty-five years or so. The style probably took its name from the quaint gables which were the outward and visible sign of the new departure. These were based partly on a study of English work of the seventeenth and eighteenth Centuries and

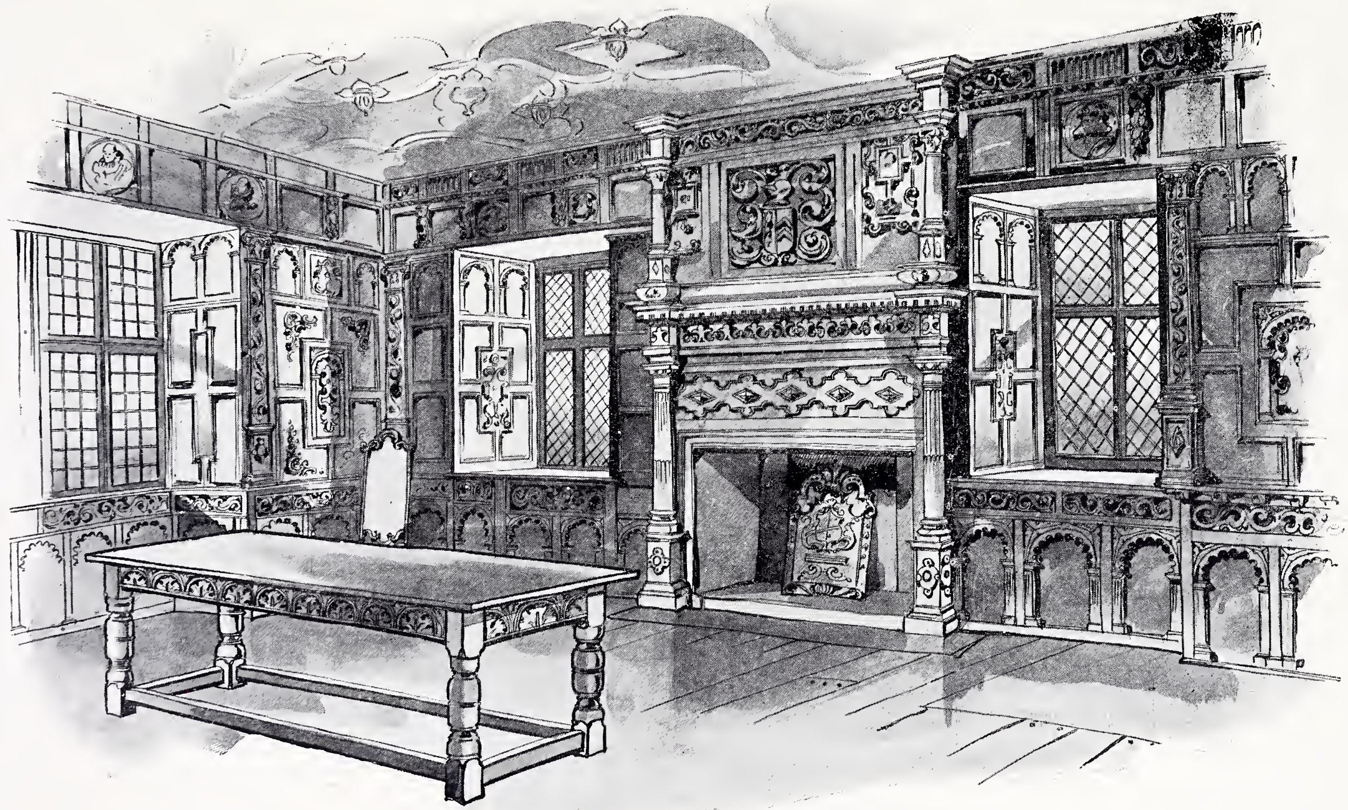


Fig. 39.

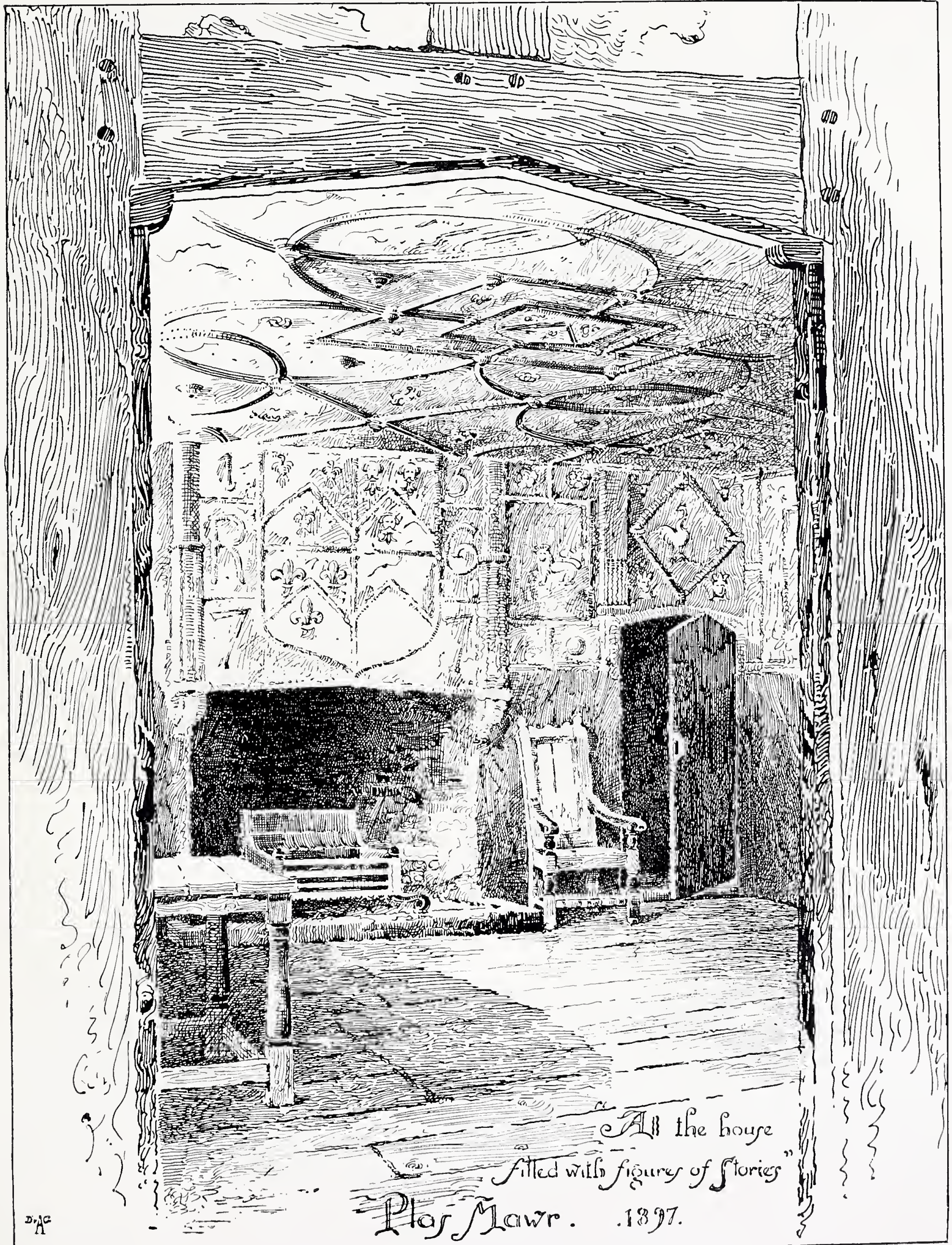


Fig. 40.

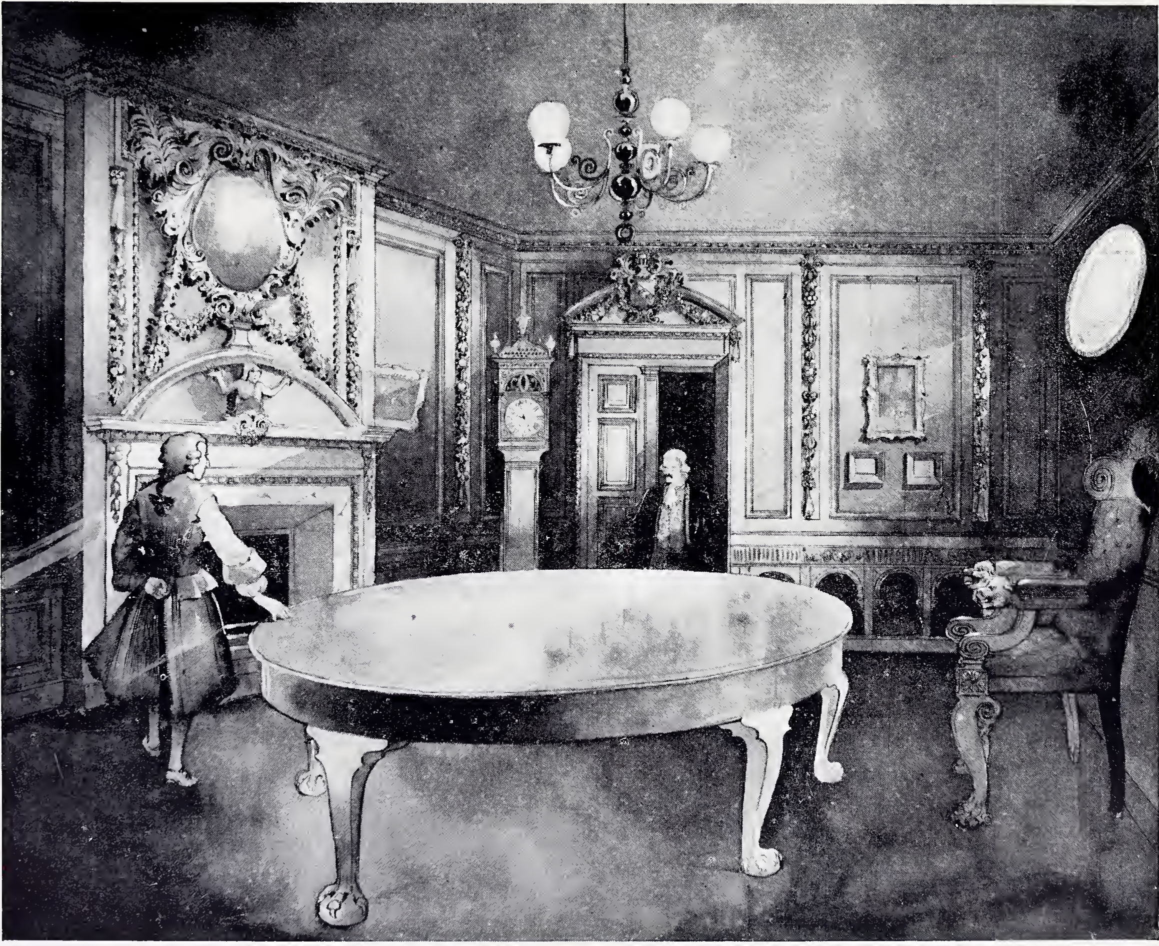


Fig. 41.

partly on a form of debased Gothic common in the Netherlands in the sixteenth and seventeenth Centuries. In the reign of William and Mary the fashion set in this direction, and there are many examples still existing in England that would no doubt, when they were built bring to the mind of William the quaint linden-shaded houses of his beloved Holland. By the beginning of the eighteenth Century the style was well established, and it persisted with more or less success until the end of the century. Art in England then passed through a period of almost total eclipse. Men seemed to have lost their bearings and to be working without any guiding principle. Suddenly, and side by side with a school of Romanticism in literature and painting, as an outcome of the Tractarian movement in Theology, what is known as the Gothic Revival set in, and men began again to search after first principles. Such a hold did the new movement take upon the Architects of the day that any departure from its fixed standards was looked upon almost in the light of contumacy. This Revival of Architecture sent men wandering all over Europe in search of materials for design, when, like a bolt from the blue, a revolt broke out among some of the more talented of the younger men, and in spite of threatening and protest it grew until, as far as domestic Architecture was concerned, Gothic was a thing of the past. Materials for study were to be found close at hand in town and country, the houses built from the Reign of Dutch William to the time the Second George yielded their wealth of suggestion in that simple yet refined style which, in the hands of the best men, has brought back to life those traditions of English art which had been forgotten.

In our days the fierce tumult which raged round what was known as the "Battle of the Styles" is ended. It is now generally allowed that "Style" is of little importance compared with "Design." One may be as eclectic as one likes so long as the result is harmonious, and whether one goes to China or Japan, or chooses the more sober work of our own English forebears as suggestions for work, it is the actual result that is judged, not the source from which it is inspired.

We have spoken of the splendid effects to be obtained by the use of oak panelling. It is not everyone, however, whose pocket will allow him to use this costly material, while others object to

its somewhat sombre effect. As a substitute, we would suggest a larger use of deal panelling painted in rich creams and carried up to the frieze level. The cost of this is about one quarter that of oak, or about the same as a good Japanese embossed paper, while the effect is excellent and, with the aid of an occasional coat of paint, permanent. The Dining-Room of the Georgian period will furnish some excellent examples of treatment in this style.

The frieze may well be made an important feature in the decorative scheme of the Dining-Room. Its methods of treatment are innumerable, but, in whatever way it is dealt with, the relative values of size and tone must be rigidly insisted upon. For instance, a modelled frieze in plaster requires a solid substructure in the shape of panelling to sustain its apparent weight, while its colour and strength depends upon the strength or lightness of the wall covering below. Mr. Gerald Moira and Mr. Lynn Jenkins have shown at the Trocadero the capabilities of coloured plaster as a decorative material, and its possibilities in skilful hands are very great.

The late Arthur Silver did some excellent work in coloured stencil designs on woven fabrics of a coarse material which were particularly happy as a frieze decoration in which drawing, texture, and colour equally helped to obtain the desired result. Similar methods and materials may be employed in treating large areas of wall surfaces, but in such case, the pattern should be worked in more conventional forms and with such reticence as not to destroy the value of the frieze itself. This question of *reticence* in decoration is of great importance if full value is to be obtained from the frieze design, and its importance is well shown in the frieze decoration at the Trocadero already referred to. In that rather ornate building, the general architectural enrichments enter somewhat too keenly into competition with Mr. Moira's work. If the architect had exercised greater restraint in his work, the coloured plaster decorations would probably have obtained a fuller value in the general scheme.

Some of the hand coloured wall-paper friezes by the better known makers are extremely satisfactory both as regards design and colour. The chief objection to them is that the surface is too uniform and the effect obtained is consequently monotonous.

There is no reason why metal work of copper, brass, or pewter should not be used as a frieze decoration. It may either be left simply with the hammer marks of the workman as it leaves the bench or beaten up into simple conventional forms.

A large number of materials for frieze decoration, in which the patterns are stamped in high or low relief in pulp, have lately been extensively manufactured. Most of them are well designed, but the chief objection to them is that they are too mechanical and lack that element of personal suitability which is the great charm of all work especially designed to form part of a particular scheme. Then one gets rather tired of seeing the more popular ones in the houses of most of one's friends who pride themselves on being up to date. One must again and again insist on the importance of personal art as against impersonal art. By a personal art we mean the work expressly designed for a certain man and a certain place, in which every detail is considered as part of a general scheme, and no single feature is allowed to predominate, but all falls naturally into place and helps to make a perfect whole. Impersonal art, on the other hand, is the art of the show-room, where every article endeavours to claim attention for itself by its very obtrusiveness. There is no *esprit de corps* about impersonal Art, but each article so to speak plays for its own hand. It seems to say, "Here I am. I have more carving to the square inch, more french polish, more eccentricity about my form than anything of the kind that you have ever seen before. I shall, however, try to make myself at home wherever I may be." The poor hapless searcher after Art, when he gets a room full of this kind of thing, finds to his sorrow that the aim of each of his treasures is to kill or maim the other, and so he begins to sigh for the comparative peace of his grandmother's old-fashioned wall-papers, and mahogany and horse-hair.

The simplest method of treating the walls of the Dining-Room is in plain distemper or by means of a well-chosen wall-paper, but advice in regard to schemes of decoration on lines like these hardly comes within the scope of a work of this character.

In dealing with wall surfaces the question of texture of materials is one of great importance. A smooth surface is extremely uninteresting; there are no accidental effects caused by little irregularities in the materials and workmanship. This

is the great charm of hand work over machine work. The machine does its work with relentless precision. The Philistines may consider it a fad, for one to prefer the cruder work of the craftsman, when one may have the exquisite finish of the machine, but it is something more than a fad. The tool marks of the smith tell us how he patiently hammered into shape that heated bar of iron, and when the candelabrum he has worked hangs in the Castle hall the beauty of the design is heightened by these marks which tell of the labour and sweat of the artificer. The uneven surface of the hand-made brick has a charm that one never finds in the machine-made article.

The surface of the material then is of great importance in considering methods of decoration. This may be easily proved by putting a wash of colour on a plain sheet of paper and the same colour on a woven fabric. In the one the colour is harsh and monotonous, in the other the light falls on a thousand planes and facets, and every movement of the eye gives a fresh effect. On these grounds we should advise a more general use of woven fabrics for wall coverings. Tapestry is well-known as a material that may be used in this way, and the attention that has of late been given to its manufacture makes it possible to use it in houses where cost is of vital importance. Canvas is a material with a pleasant texture, and, when stained in suitable colours, forms a very good covering for the walls of the Dining-Room. Simple decorative patterns may be stencilled on it with excellent results. It may be used either as a dado, frieze, or filling. If used as a frieze decoration, the design should be more pronounced than if used only as a filling. If used for the latter purpose, simple conventional patterns will produce the best results.

An extremely effective method of treating the Dining-Room is as shown in Fig. 42. In this scheme the walls are panelled out in plain splats of oak with plaster work in between. We have referred before to the advantages of using half timber as an inside decorative feature. It has the advantage of being thoroughly English, and is much cheaper that wainscot panelling. It will be noticed that perspective is given to the room by carrying the lower line of frieze round all four sides, not allowing the doors and windows to project beyond this line. The space over the Ingle-nook is cut up into panels in a manner common in Cheshire examples, and initials, dates, and Coats of Arms may be inserted

Fig. 43

in modelled plaster. The fireplace sinks back somewhat from this line, and forms a satisfactory chimney corner. The fireplace is of what is known as the "Well" type, the fire being sunk a few inches below the hearth level, and the air carried underneath from the two sides. A hood of hammered copper gives colour, and relieves the more sombre oak, while sober richness is given above by a panel of coloured plaster. With embroidered panels the room can be made rich and full of interest. The window is long and low with crown sheet in leaded frames and hung with curtain blinds in silk alpaca of the cottage type. The furniture is chiefly of old simple forms which may be easily acquired by those who are willing to spend a little time in searching for it. An old Welsh dresser of the drop pendant type is on one side of the room, while the table is one at which our ancestors made merry in the days of the English Solomon. A smaller work table of the gate-legged variety stands under the window.

AS the principal rooms of the House are dealt with in this book rather fully, it is not our intention to discuss at great length what one might call the subsidiary rooms; but, at this point, a passing reference may be made to one or two odd rooms, which the ordinary middle-class man may consider necessary to his comfort and happiness.

In many houses the Morning-Room is the shabby room of the house, and the furniture that has become too old-fashioned for the Dining-Room usually finds its way to this apartment. It is the room in which the family live in private, the Dining-Room and

Drawing-Room being often enough used only on state occasions. As a consequence there is a feeling that this room is of little importance and need not be seriously considered in the general scheme of decoration and furnishing. One's outlook on life is, however, seriously affected by one's daily surroundings, and there is every reason why the room in which so much time is spent should have some character and interest.

In Fig. 44 we give a suggestion for a Morning-Room or family Sitting-Room; the scheme is very simple, but it is one that in practice is extremely effective and homelike. The centre of attraction here, as indeed it should be in every English home, is the fireplace. There is no carving or elaboration, but everything is contrived with the idea of obtaining homely comfort and simplicity; and, indeed, one cannot express in words all that is meant by that term simplicity—everything that is opposed to ostentation and display. But to be simple one need not be mean and sordid in one's surroundings. It is the simplicity of the well-kept farm-house kitchen, where everything is beautiful because it is suitable, and nothing is placed on the shelves or hung on the walls that is not essential to the comfort and convenience of the occupants.

On chilly mornings one instinctively makes for the fireplace, and in our sketch we have contrived the cosy chimney corner with windows facing east and west. In this safe retreat, with the morning sun streaming across the columns of our favourite daily, we can wait with equanimity; even should the breakfast be somewhat delayed, we are out of the way, and do not lose our temper early in the day by being moved from a comfortable position by the fire. And if we start the day in good spirits, they are likely to be maintained. The seats are of oak with elbow ends of a type which generations of experience have shown to be the correct shape—something for the elbows to rest upon, and a screen for the head from draughts. It may be objected that the seats would be more comfortable if they were upholstered, and it is not suggested that one should at all times disdain the comforts of a well-padded cushion, but we are of opinion that these are better, from a sanitary point of view, when they are of the movable type rather than of the fixed. Besides, there are certain moods when one feels a kind of pleasure from any slight physical inconvenience, and this may, if desired, take the form of sitting on

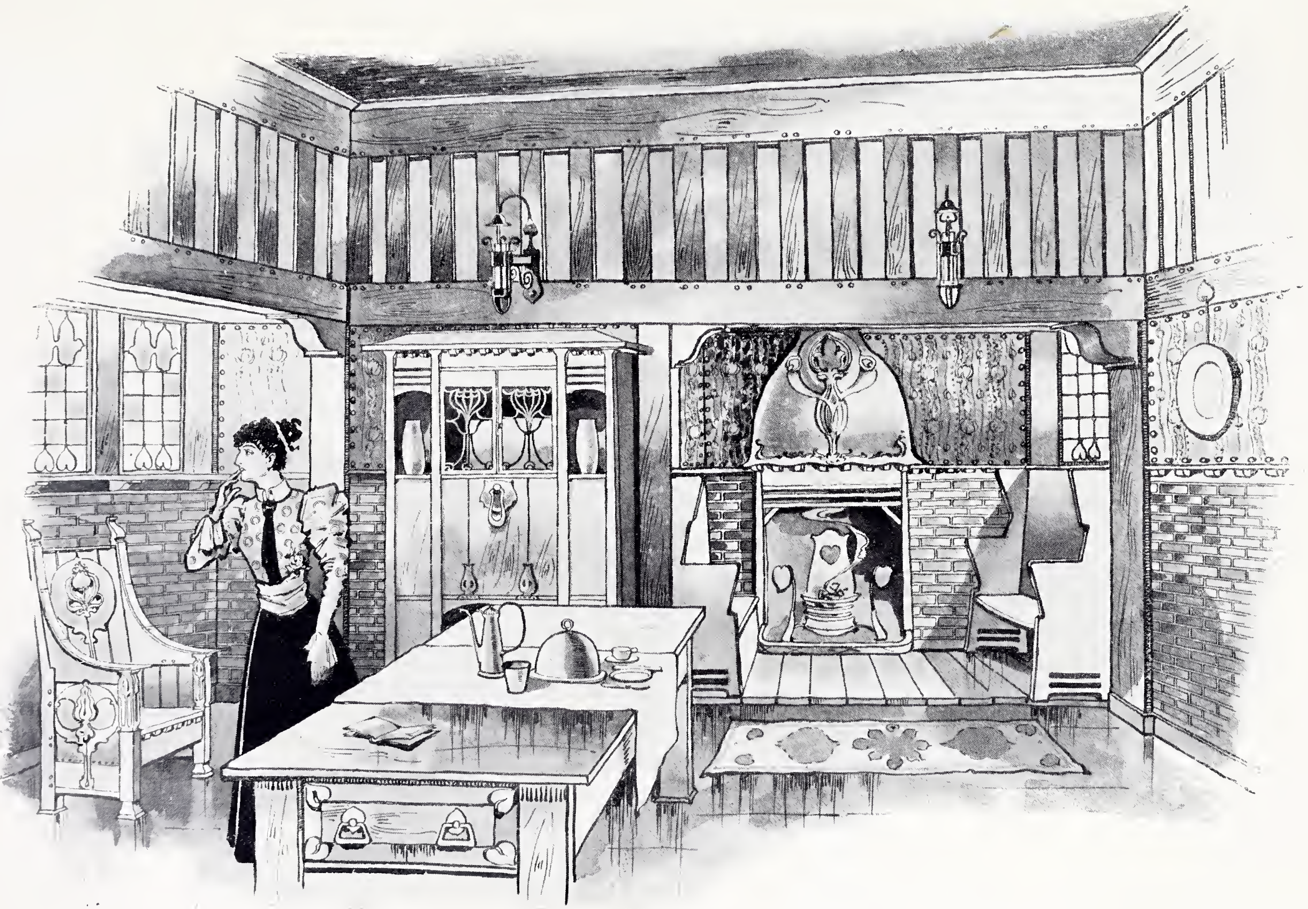
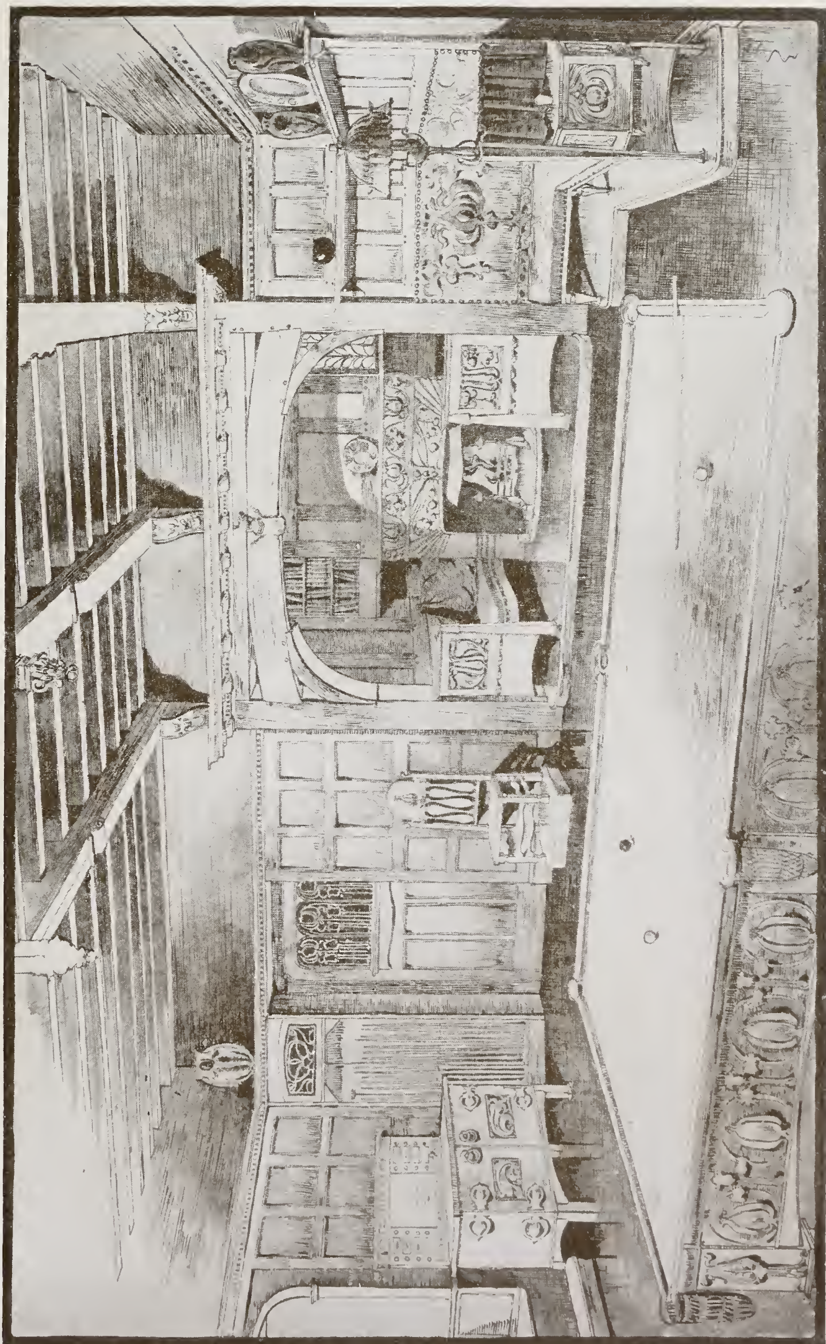


Fig. 44.



a hard seat, especially when one feels that it may be ended at will, by the aid of the handy cushion or squab.

The grate is not one that one would be likely to find in the catalogue of the ordinary furnishing ironmonger, but to most of us this would not be a great objection. It is of the "dog" variety, and it will be noticed that the receptacle for the fire is sunk back from the level of the face of the end wall, and that a hood of beaten copper is provided; it is, indeed, a combination of the "Dog Grate," and the ordinary modern form, having the quaint charm of the former, without the likelihood of its usual objection, a tendency to "smoke."

The brickwork is exposed up to a dado level all round the room. Some might consider this treatment too austerely plain, but it is not suggested that the brick should be of the ordinary smooth dull coloured variety, but of a tone of colour one gets in Leicestershire and in certain districts in Surrey—a rich cherry red with occasional splashes of grey and purple, the texture being rough and sandy, not loose particles of sand, but made from clay in which sand largely predominates, and which gives what has been insisted on over and over again in this work—texture which is indeed almost of as much value as form or colour. It is the want of texture that is the fault of so much of the uninteresting work of the present day, brought about, as we have already suggested, by an absurd desire for mere mechanical smoothness and finish. But should it be felt that this method of treatment is too crude, the main portion of the room may be panelled instead in deal and stained green or enamelled Indian red or cream.

A band of tapestry is carried above the dado level. This is not expensive, and may be periodically taken down and cleaned, being secured to the walls by large pins of burnished copper. The upper portion of the walls is formed into a deep frieze of plain splats of oak with plaster between. In this design the spaces are left severely plain, but they might, if desired, be enriched with simple conventional patterns either moulded from the commencement or by incised work, which could be undertaken at the fancy of the owner.

The furniture is only suggested, but here as elsewhere the idea aimed at is not eccentricity but individuality. Every home should in some way express the personality of the owner. One ought to feel that everything in the house is there for a purpose; that nothing has been acquired simply because it is pretty, or from a desire to

impress one's friends; and so we do not suggest that our readers should furnish their Morning-Rooms exactly as shown in the sketch —this is simply how we should furnish it were it our own room, the idea being that each one should strike a personal note for himself. It will probably be found difficult to obtain just the furniture one may desire, but it is hoped that by the time our readers have digested the chapter on furniture, they will at least have some knowledge as to the principles that should guide them in their choice.

It is not at all an uncommon thing in these days, even in houses of moderate size, for a Billiard-Room to be provided. A capital position, where expense has to be considered, is on the upper storey. Here space is often wasted that might well be employed at very little cost in providing a room for this purpose, and if a little thought is given to the treatment of the heavy constructional timbers, quite charming effects may be obtained. From the plate showing an attic Bed-Room, it will readily be seen that this room might well be used for a Billiard-Room.

An important question to be kept in mind, in arranging for an attic Billiard-Room is the question of approach, and as much care should be given to the designing of this staircase, as to that forming the approach to the Bed-Room floor.

Plate 45 is a design for a ground-floor Billiard-Room. The walls are panelled and the joists are exposed with heavy beams moulded and trussed supporting a lantern light, the pendants of which alone are seen. Here the Ingle-nook is provided with cosy seats and on one side with shelves for a few favourite authors. In many houses the Billiard-Room in the evening becomes the family gathering place, and it is desirable that some character and homeliness should be given to the room. The billiard-table and fittings so far have not been affected by the art influences of the present day, and it would perhaps be well if some of the makers with well-deserved reputations for tables, would give attention to their artistic possibilities. We have suggested in the sketch a table and other fittings that shall be in character and harmony with the room.

Fig. 46 is a suggestion for a "Den" or "Smoke-Room." The frieze over the fireplace is in plaster, coloured in quiet and subdued tones. The fireplace itself is of Caen stone with brick splayed jambs and sides. The ceiling is of simple plaster mouldings, and generally the effect of the room is quaint and pleasing.

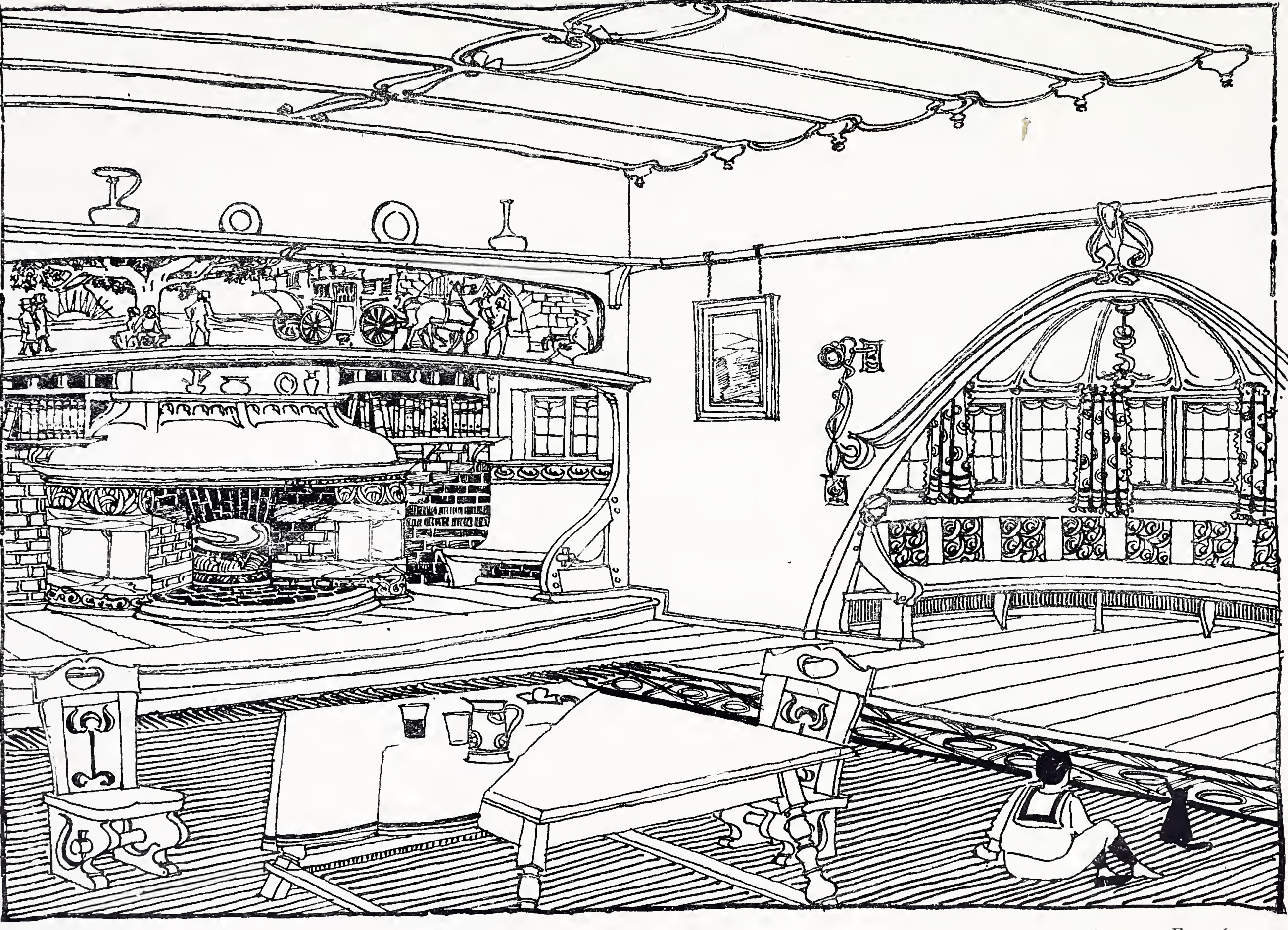
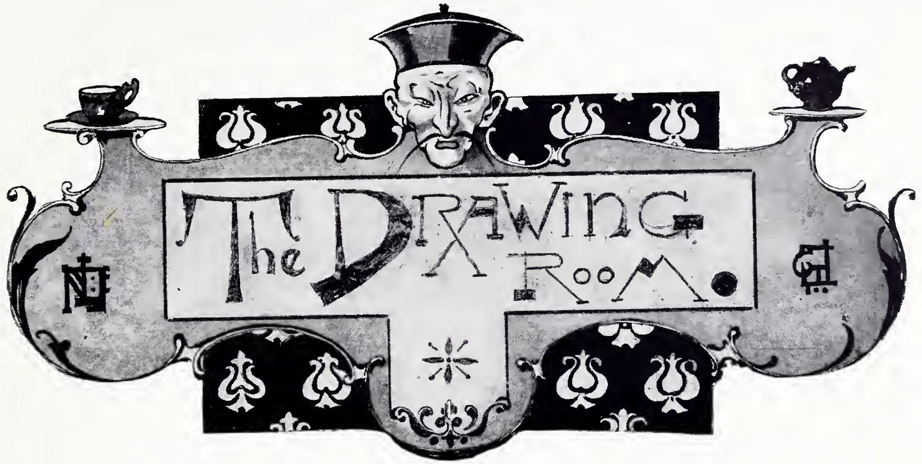
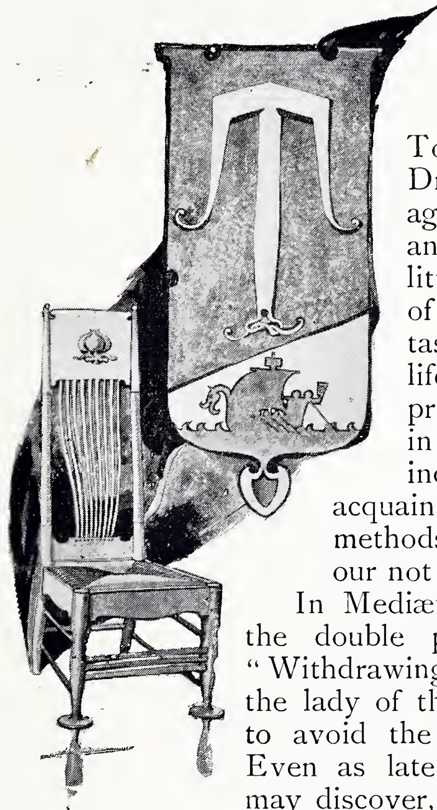


Fig. 46.



"*The idea that a house must be large in order to be well built is altogether of modern growth, and is parallel with the idea that no picture can be historical except of a size admitting figures larger than life. I would have, then, our ordinary dwelling-houses built to last, and built to be lovely; as rich and full of pleasantness as may be within and without; . . . with such differences as might suit and express each man's character and occupation and partly his history.*"—*John Ruskin*, "*The Seven Lamps of Architecture.*"

"*A drawinge table of joyned work with a frame, valued at xl shillings, equilius Labour £20 your present money. Two formes covered with Turkey work to the same belonginge, xiij shillings and iiij pence. A joyned frame, xvj d. A bord, ij s. vj d. A little side table upon a frame, ij s. vj d. A pair of virginalls with the frame, xxx s. Sixe joyned stooles covr'd with nedle werke, xv s. Sixe other joyned stooles, vj s. One cheare of nedle werke, iij s. iiij d. Two little fote stooles, iiij d. One longe carpett of Turkey werke, vi li. A shortte carpett of the same werke, xiij s. iiij d. One cupbord carpett of the same, x s. Sixe quysshens of Turkye, xij s. Sixe quysshens of tapestree, xx s. And others of velvet, 'embroidered wt gold and silver armes in the middesle.' Eight pictures, xl s. Maps, a pedigree of Earl Leicester in 'joyned frame,' and a list of books.*"—*Inventory of the Contents of the Parler of St. Jone's, within the Cittie of Chester, from Litchfield's* "*Illustrated History of Furniture.*"



THE problem of designing and furnishing a Drawing-Room in a thoroughly satisfactory manner is one that is seldom solved. To a large extent the modern Drawing-Room is the product of the age in which we live, and precedent and authority in these days are but little regarded. Men claim the right of individual liberty in matters of taste as in every other concern of life. While we do not suggest that precedent should unduly fetter us in dealing with questions affecting individual taste, it is well for us to acquaint ourselves with some of the methods which have found favour with our not too remote forefathers.

In Mediæval England the "Solar" served the double purpose of Sleeping-Room and "Withdrawing-Room," and to this apartment the lady of the house and her maidens retired to avoid the noise and revelry of the Hall. Even as late as the reign of George II. one may discover, from contemporary literature, and from such pictures as Hogarth's Marriage à la Mode, that traces of its ancient origin still survived, and it was even then the custom for fashionable ladies to turn their Dressing-Rooms into Reception-Rooms, and in the catalogues of the popular cabinet-makers of the eighteenth Century the "dressing chair" was as elaborately designed as the "Drawing-Room Chair."

In France the custom was more pronounced. Up to the time of Louis XIII. the "Chambre de parade," which was used for purposes of entertainment, invariably contained a bed as its most imposing article of furniture. In important houses the "Chambre de parade" was not used as a Sleeping Apartment except on state occasions, but in smaller houses it served the mistress of the house in the double capacity of Drawing-Room and Sleeping Chamber.

Gradually however Italian manners were introduced and the Drawing-Room or Salon took a more distinct form. In the early part of the eighteenth Century a further development took place. It was found that the formal "Salon" was too large and stately for ordinary use, so, in addition to the "Salon de Compagnie," a smaller room known as the "Salon de famille" was added. Very much the same kind of thing was happening in England in the larger houses as in France. The State Drawing-Room and Long Gallery are familiar in Elizabethan times, but the smaller "With-drawing-Room" for family use soon became common. It was in reality the family Sitting-Room, and was furnished in a manner suitable to its purpose.

The Drawing-Room of Elizabeth's time was distinctly stiff and formal, and without those refinements and luxury which we have learned to associate with what is essentially the "Ladies' Room" of the house. It was, however, thoroughly characteristic of the times, and fell well into place with the Italian gardens and terraces with their vases and fountains and quaint yew-clipped hedges and formal walks—and one can well imagine a group of fair ladies of the day in one of these rooms discussing with animation the extravagances of the Euphuists or the more stately themes of Spenser and Shakespeare,

It was almost invariably panelled in well selected wainscoting of oak of sturdy English growth. Mullioned windows of ample size admitted the light through glass in leaded frames with brilliant bits of colour in places where the family Arms were displayed. The fireplace, from the necessities of the climate, was a feature of the apartment. It was usually of stone, with various marbles inserted, and the arms again displayed in true heraldic colours. The furniture would all be designed on architectural lines.

A cabinet, perhaps similar to that indicated in Fig. 50, would contain such articles as the lady of the house set special store by, and its simple dignified proportions would give grace and charm to the room.

The seats would not be counted luxurious according to our modern ideas. They would consist principally of oak stools or benches, chairs being at this time uncommon and reserved for the master or mistress of the house. The hardness of the bare wood

would be relieved by cushions tied on the seat or back, and covered with tapestry or some rich woven fabric from the east.

The upholstered chair did not come in till James the First's time, and was imported from Venice. A settle of oak would be placed near the fireplace upon which it would be possible to dose with some approach to comfort by the aid of the ample supply of cushions which were always at hand; but anything approaching the luxury of the modern couch was unknown. The table would be covered with a rich "Carpet of Turkey Werke." An embroidery frame and a "Virginal"—the prototype of the modern piano—would suggest the womanly occupations of the owner. The walls might be enlivened by a few family portraits and the family pedigree and a map of England, and a few books would complete the "parler" or Drawing-Room of Elizabeth's time.

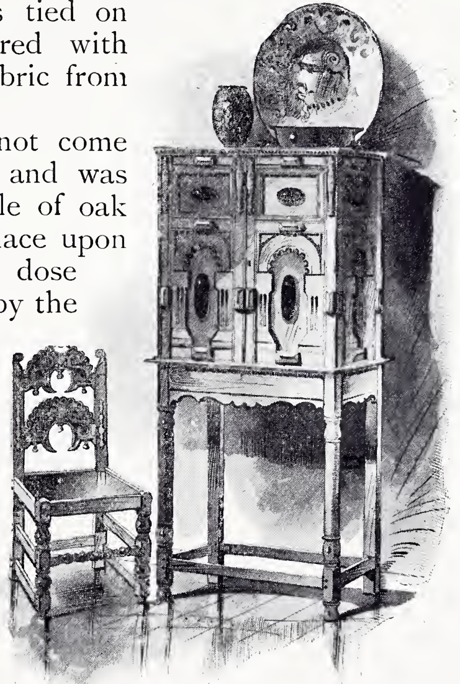


Fig. 50.

There are some natures for which a room of the character we have sketched possesses an irresistible fascination, and there are few who would not prefer such an apartment to the meaningless extravagances of the typical Drawing-Room of to-day.

As the century advanced, various alterations took place in the form and arrangements of the room. Chairs became more common in the democratic days of the Commonwealth; and the luxury of upholstery gradually took the place of hard wooden seats and movable cushions.

When we approach the end of the seventeenth Century we unconsciously think of the broken pediment and the carved swag-ornaments of Grinling Gibbons and his followers, but in reality a number of influences had been at work by which it was possible

to give character and variety to the room that would have been impossible in the early years of the century. The architecture was somewhat severe, but the accessories were delightfully varied and quaint in form and colour. The French refugees had introduced industries which, up to that time, had been but little practised in England. The accession of William III. set the fashion in the direction of the importation of Dutch furniture, while traders to the far East brought home specimens of blue and white and coloured china and rich lacquer cabinets from Japan. These accessories made the Drawing-Room of William and Mary or of one of Queen Anne an apartment full of colour and interest. For those who are in search of suggestions for the treatment of their Drawing-Rooms we can suggest no more delightful style than the one we are now considering, the wall panelled to the frieze line and painted in soft shades of willow green or cream; the frieze of plaster modelled after the manner of Gibbons in festoons of fruit and flowers with charming bird life and laughing cherubs; the light, "soft and diffused," from a hundred candles in silver sconces and elaborate hanging chandeliers of crystal; the chimney-piece, with its simple architectural lines, forming a fitting frame for the quaint Dutch tiles. This would be surmounted by an overmantel with a "broken pediment" in which the inevitable "Swags" would again be in evidence, the same architectural form being repeated in the "over-doors." The wall spaces would be broken by pictures framed in the panelling, and the colour and brilliancy reflected from mirrors in carved and inlaid frames. Brilliant touches of colour would be given by rich vases and bowls from China and Holland. The chairs would be of the quaint high-backed variety, with "cabriole" legs and shaped backs, inlaid with rich marquetrie in holly or boxwood on a pale walnut ground, and sumptuously upholstered in rich Spitalfields brocade. The arm-chairs would be of the same high-backed kind, well padded and upholstered in a similar manner. Fig. 51 from Hampton Court is a good specimen of these.

The tall Dutch clock was well in keeping with the corner cupboard and quaint bomb-fronted bureau. All these, together with the lofty four-fold screens would be probably in Japanese lacquer and would form a rich glossy background for the oval-featured Orientals who are proceeding on unknown errands among

groves of weeping willows, or sailing in wonderful junks down streams whose banks are lined with quaint pagodas—the strange fantastic stories all told in a wonderful old gold material which was the admiration and despair of European decorators till Martin discovered the process in the middle of the following century.

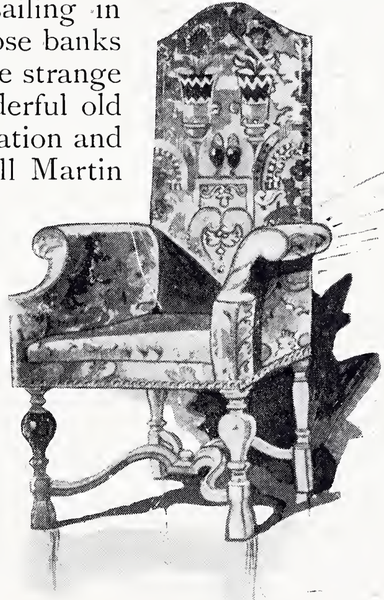


Fig. 51.

It has been the fashion to speak disrespectfully of the eighteenth Century. Carlyle called it "the age of prose, of lying, of sham, the fraudulent-bankrupt century, the reign of Beelzebub, the peculiar era of Cant." But, as Mr. Frederick Harrison has pointed out, it produced *Robinson Crusoe* and the *Vicar of Wakefield*, the "Elegy in a Country Churchyard" and the lines "To Mary" and "To my Mother's Picture," Berkeley's *Dialogues* and Burke's *Addresses*; Reynolds and Gainsborough, Flaxman and Stothard, Handel and Mozart. When we add to these the names of Hogarth, Romney, Morland, Bewick, Turner, Blake, Chippendale, Sheraton, and the brothers Adam, Wedgwood, Cipriani, and Angelica Kaufmann, we think we may agree with Mr. Harrison that "all that we value as specially distinctive of our age lay in embryo in many a quiet home while the struggle raged at its hottest on the banks of the Seine, or on the Rhine, the Po and the Nile."

There is no doubt some justification for the general opinion that the art of the Georges was somewhat dull and heavy, at all events as it was expressed in its exterior architecture. It has been called the period of the brick-box, but the brick-box was still true to definite traditions as to style. The mouldings and enrichments were usually excellent, and much remains to prove that Art was a living force in the eighteenth Century.

Mr. Dendy Sadler has painted us some very charming interiors of this period, and has furnished and peopled them in a way that

brings us face to face with the real life of the times. In the picture, 'Tis Fifty Years Since, the furniture and plenishings remind us of the period of the Regency. The walls are hung with a silk-stripe pattern, a simple but excellent background for the mahogany and brocade of the furniture and the other accessories of the room. The suggestion of the chimney-piece is altogether delightful; and the bits of colour in the brass and copper of the fireplace and the candlesticks, with the rich reds and blues of the china, all help to form a delightful background that has evidently been but little changed since the courtly old gentleman brought home his bride fifty years ago. These interiors of Mr. Dendy Sadler to their minutest details are all evidently painted from actual examples, and whatever we may think of them as works of art, give us an excellent idea of the grace and charm of Georgian times.

If we examine more carefully in detail the work of the latter part of the seventeenth Century and the greater part of the eighteenth Century, we think that it is from these periods that we shall find perhaps the most useful suggestions for our Drawing-Room. One thing that strikes us in regard to the work of the past as compared to the present is its coherency. One has to suffer for the virtues as well as the faults of the age in which one lives. Perhaps at no period in the world's history has more been said and attempted in the cause of personal liberty than in the century in which we live. As to whether all these strenuous efforts have been of the advantage that some would claim for them is a question that is beyond our power to answer; but certain it is that as far as the art of the nineteenth Century is concerned the results up to a definite point have tended to incoherency and what

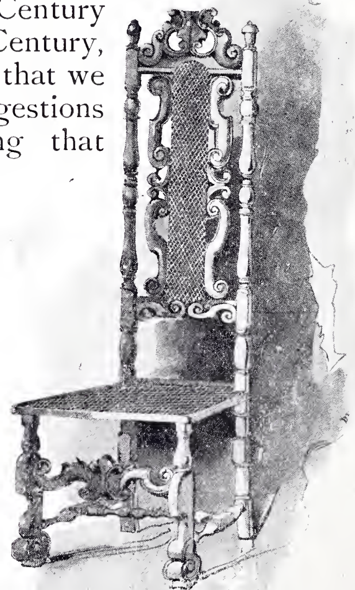


Fig. 52.

one might call a kind of topsy-turvydom in design. The spirit of the century affirms in a voice that will not be silenced the absolute right of every individual to settle for himself all questions affecting his own affairs. And he has done it with a vengeance in regard to the decorating and plenishing of his home.

That this present incoherency will eventually resolve itself into a definite language those of us who have any faith in humanity at all cannot but believe; yet we have to deal with things as they are, and, until the new language of art is learned, all we can do is to keep our eyes fixed on such things in the past as will help to a truer life in the present and assist the evolution of the new art which will surely come. It is with these objects in view that we have suggested a more careful study of seventeenth and eighteenth Century methods. Far from being an age of dulness and ugliness these were centuries, especially in the quieter homes in the country, full of simplicity, of refinement, and of grace.

Fig. 53.

It is particularly in the Furniture of the seventeenth and eighteenth Centuries that one observes a gradual change from the austerely plain to richer and more elegant forms. The history of the chair alone would furnish us with a fairly accurate insight into the manners of the times. The residence of Charles II. on the Continent had accustomed him to the more luxurious habits of France and Holland, and, though we do not trace the foreign influences in our architecture to the same extent, we cannot but notice their effect on the furniture and arrangements of the rooms.

We have spoken of the influence of Dutch ideas in the reigns

of William and Mary and Queen Anne. This influence continued until the second half of the eighteenth Century, when we notice a distinct change in the character of English work. Sir William Chambers about this time paid a visit to China, and came back with his mind full of Oriental fancies. The effects of this journey had a very distinct influence on English taste.

It was the age of the Cabinet-maker, and Chippendale, and, later on, Sheraton and Hepplewhite published their books of

Fig. 54.

designs. The chimney-piece and other accessories were no longer part of the Architect's design. Henceforth they were made and sold with the grates, and, as one turns to such designs as those illustrated in Chippendale's "Director," one cannot but see that, however charming his furniture may have been, his ideas of decoration were too fanciful for the sober English taste. The two brothers, Robert and James Adam, struck a truer note as regards architectural design when they published in 1778 the first volume of *Works on Architecture.*

There is a gracefulness and delicacy about their interiors that make them especially interesting as motives for Drawing-Room decoration. The decoration was in low relief, with fluted pilasters and delicate swags and wreaths which must have come as a welcome relief to the "rococo" work of Chippendale and his followers. The plaster work of the walls and ceilings was especially beautiful, and clearly showed the influence of Pompeii. These expert designers introduced what was called Adam's "Compo," which was a revival of the old Italian gesso work. And, when we remember that they had at their command such consummate artists as Pergolesi, Cipriani, and Angelica Kaufmann, we can understand the beautiful effects they were able to obtain.

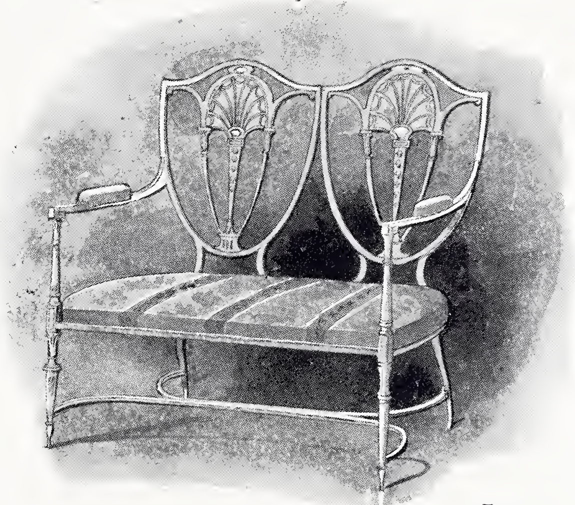


Fig. 55.

Though one may question the ability of Chippendale as an architectural designer, one cannot have anything but praise for the majority of his designs for furniture. In his designs for chairs he was particularly happy. The plain shaped "splat" of William and Mary gave place to highly ornamental work, in which twisted ribbons and quaint curves were used with excellent decorative effect. Of late years the furniture of this period has been much sought after, and nothing more suitable can be suggested for the furnishing of the Drawing-Room than the work of the designers of that time. The rich, warm mahogany, covered with tapestry or brocade, is unsurpassed, and chairs of that period in excellent condition may be had at a price that makes it possible for even those with limited purses to indulge in this fancy. Other designers of that period are Hepplewhite and Sheraton, each of

whom had a distinctive style. This furniture is as much sought after as that of the better known Chippendale.

The easy chairs of that day were extremely good in their form, and for comfort were unsurpassed. We give in Fig. 53 a sketch of a chair known as the "eared" chair. This type of chair has lately been revived under the name of the "Grandfather chair," and excellent examples on the old lines are to be had from the best furnishing houses.

Fig. 56.

Settees were common enough in the eighteenth Century, and formed a useful and characteristic piece of furniture for the Drawing-Room. The double "eared" chair made a charming settee, and a smaller form, known in the trade as a "courting chair," is quaint and comfortable in the extreme. Fig. 55 gives a suggestion for a settee, in the style of Sheraton, well suited for a room of this period.

Some of the old French chairs and couches would well repay the careful attention of the designer of modern furniture, especially those of the time of Louis xv. and Louis xvi. In speaking of French furniture we mean the simpler work of the smaller apartments; not the stiff and elaborate work of the grand Salon, but the more homely furniture of the "Salon de famille," in which elegance of design and perfect workmanship were combined with the most careful attention to comfort.

The French cabinet-makers of this period were, indeed, unsurpassed, and the bomb-fronted commode and smaller bureau, either in marqueterie or Vernis-Martin work, with exquisite little

pictures by Watteau or Boucher, and delicate gilt ormolu mounts by such masters as Cafferi, are to-day the admiration of connoisseurs. But there were other competent craftsmen, besides those whose names we have mentioned, who were working in France, in Holland, and England, and whose productions are still to be had at fairly moderate prices. If one desires to give an air of distinction to the Drawing-Room, an attempt should be made to obtain a specimen of this beautiful work. Other interesting examples of the same period are the smaller cabinets mounted on tables, hanging and corner cabinets, the three-fold screen with shaped top of various heights, with painted love scenes representing gentlemen in exquisite toilets, apparently spending their whole time in paying elaborate compliments to beautiful ladies dressed as shepherdesses and in other extravagant costumes.

But while we have discussed at some length the methods adopted by our forefathers and neighbours in the decoration and furnishing of the Drawing-Room, we should not suggest a servile copying of the past. Each age breathes into its surroundings an atmosphere distinctly its own. No mere reconstruction of past forms can ever be entirely satisfactory. Our references to the past have rather been with the idea of reminding ourselves of what was done when work was proceeding on sound and organic lines, and to discover, if possible, the principles that were at work, and the methods that were employed, to take up again the broken threads and carry on the work in the old ways and in the old spirit.

The Drawing-Room has perhaps suffered more from the eclipse of Art during the nineteenth Century than any other apartment of the house. It is, as we have already suggested, probably the least satisfactory of all our modern rooms, and there are a number of reasons which will help to account for this condition of things. It is the meeting place, where the social news of the neighbourhood is discussed at the fortnightly or monthly "at homes" of the lady of the house. We would not suggest that all the conversation which takes place at these functions is of a frivolous quality, but, from the very nature of things, it must to a large extent consist of gossip of a more or less disjointed character. Put twenty people in a room, the majority of whom are chance acquaintances, who have to do the best they can to make themselves agreeable for a quarter of an hour by the clock,

and, necessarily, their conversation must be of a somewhat trivial complexion. The Drawing-Room thus, almost as a matter of course, takes its form from the use to which it is largely devoted. Its Decoration and Furniture are often of a trivial and incongruous description. Visitors do not stay long enough to feel the full discomfort of the "art chair" in which they have been seated, but, as a rule, when the time arrives at which they can say "good-bye" with decorum, they have come to the conclusion that the art of designing a comfortable chair is forgotten.

Then, again, the room itself, as it leaves the hands of the Architect, is usually a very unsatisfactory piece of business. The average Drawing-Room consists of four bare walls, framed by the cornice and the skirting-board, and canopied with the dazzling expanse of a white plaster ceiling. The wall surfaces are broken into by the doors and windows, the former extremely commonplace and the latter consisting of a large unbroken area of plate glass, usually utterly devoid of proportion and carried up to such a height as entirely to destroy the lines of frieze and cornice. The white marble mantelpiece is to-day fighting a losing battle with the wooden mantelpiece and overmantle, and, objectionable as was the former, one may imagine a time when its comparative harmlessness will be remembered with regret, if the present trivialities in design are persisted in. Such, then, is the average Drawing-Room of to-day, and can we wonder if the lady of the house refuses to be satisfied, even if the walls are embellished with an art paper and the mouldings of the cornice are "picked out" in colours? The bareness and lack of design must be hidden at all costs. With this object in view, the walls are covered with pictures and "plaques" and other such devices.

The windows, in addition to their want of proportion, are also too large in area, and, as a consequence, the room is unbearably hot in summer and cold in winter. They are, accordingly, smothered with draperies, in the depraved taste of the professional upholsterer. These draperies in addition to being unhealthy are very costly, but as they bring much grist to the mill of the furnishing house, they are multiplied in every conceivable form. They are supported on portières to the doors and are cunningly disposed around the fireplace.

The furniture need not be catalogued. It is well known,

and may be seen in any well-appointed Drawing-Room of the day. But with all these things,—the "art" wall-paper, the pictures, the hanging, the furniture,—and with every possible space covered with costly curios and china of every description, the result is seldom a thoroughgoing success.

In designing a Drawing-Room an all important question is that of proportion. Do not be led away with the craze for lofty rooms which is responsible for much that is objectionable in modern domestic planning. Ventilation can be accomplished without excessive height of room, and is, in reality, not so much a question of cubical content as of constant change of atmosphere. The elusive charm of an old house often consists in the long low proportions of its rooms, and nine feet is an ample height for a room of moderate dimensions.

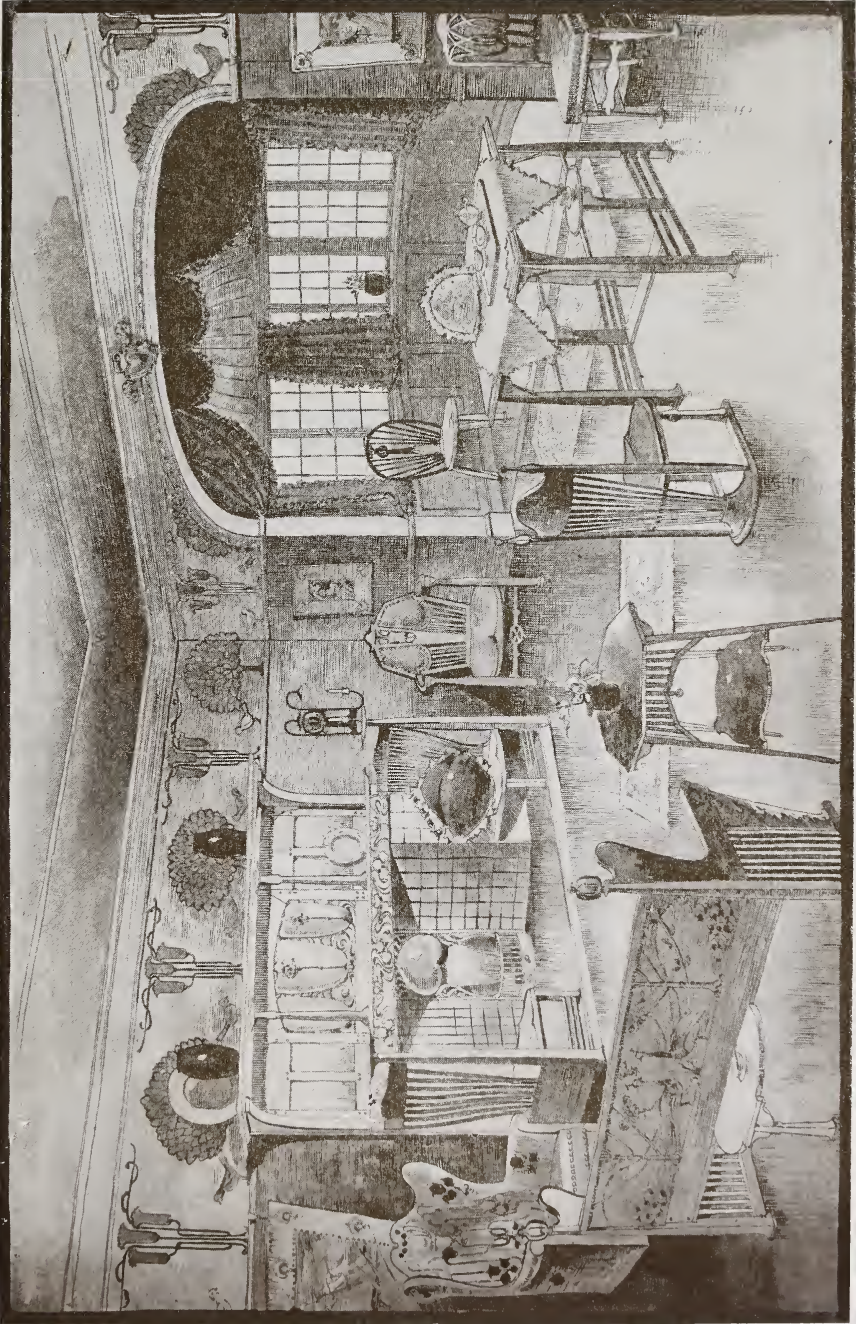
The *door* and its furniture is a question of much importance. In dealing with the Dining-Room we have referred to the question of the proportion and furnishing of the door. It will be remembered that we suggested, that where it was possible to plan the Hall, Dining-Room, and Drawing-Room as a suite of rooms for the purposes of entertainment, double doors should be used and rich glass be placed in the upper panels. A plan in the Appendix shows how this may be done, and also gives an idea of the delightful suite of rooms that may be obtained by this method in a house of such moderate dimensions as the one illustrated. Should, however, the door be of ordinary dimensions, some attention may still be given to its design and furnishing. The latter may be of brass or copper. Pewter is a material of great decorative value, and might well be employed in finger-plates and in repoussé panels. It is of good colour, and easily worked, and capable of rich artistic possibilities. The lock might be boldly exposed and decoratively treated. Some of the old German examples would furnish excellent motives for such treatment, and if the amount that is often spent on a single article of vertu were to be paid to a competent craftsman in metal, if the lock and finger-plates and hinges were to be specially designed and skilfully made, a far more lasting pleasure would be the result than if ten times the amount were to be spent in mere expensive trivialities.

It has been said that "no artist of the present century has understood better than Dante Gabriel Rossetti the poetry of the

Fig. 57.

casement and its province as a frame to the outside world, whether that be garden,—and garden for preference it should surely be,—landscape, or vista of roofs and roads."

Through what delightful casements and upon what delightful prospects did the old world look out as pictured for us by the old German engravers! But how is it possible to expect to obtain such results with the elongated sash of modern times, rearing itself up, as it does, with its expanse of plate glass until it reaches the line of the ceiling, ruthlessly breaking through frieze and cornice in its insane desire to get all the light it may? No! The ideal window is long and low, of the casement variety, with quarried panes of the old-fashioned crown sheet, in leaded frames, with, if you will, just a jewel of colour in the pattern in such places as will not interfere with one's outlook on the world. You may, if you will, have it canted at the side or circular; or, if you will, you may copy that delightful old window through which Sir Peter Pinder looked out upon the world that passed along Bishopsgate Street in Charles the First's time. With such windows as these, it will not be necessary to spend a small fortune in costly curtains and hangings. The simplest and daintiest way of dealing with a window of this description is by means of the old-fashioned cottage blind, which is, indeed, a combination of blind and curtain. It is hung from thin brass rods and may be of any material, Indian



muslin, dainty cretonne, Liberty silk, or what is perhaps as pretty as anything, surplice lawn. If the room be a sunny one, it may be necessary to have a double rail of brass on which to hang another curtain of thicker material. With a broad window-board for old-fashioned plants, our window will, if built and garnished in the way we have suggested, go a long way towards helping us in our search after a characteristic Drawing-Room. But we must not overlook the stay and fastener. In old windows these were always characteristic features of the design, and, if we examine the work of the past, in the simplest cottage homes we shall discover infinite varieties of form which prove to us that the craftsman of olden time did not think any detail trivial or beneath his notice.

The central feature, however, of the room is unquestionably the fireplace. In a climate like ours, hearth and home are almost interchangeable terms, and an Englishman's idea of comfort is unquestionably a cosy fire and a good book. We have described at some length eleswhere, and give in this chapter, a number of suggestions for the treatment of the fireplace, so that at this point all that is necessary to say is—Let the fireplace be designed to the minutest detail *for the room.* Do not be led away by anything you may see in the show-rooms. However beautiful the thing may be in itself, it will be out of place in your room, because it is not designed expressly for it, and it lacks that which must be the primary element in the ideal room, *personality.* Impersonal art, however good it may be in itself, is wanting in that nameless charm which the simplest piece of work achieves if it is designed so as to form part of a distinct scheme.

As to the treatment of walls and ceilings, much will depend upon individual taste, and to help our readers we give a few examples as suggestions from work actually executed. In regard to the floor covering, it must always be regarded primarily as a background for articles placed upon it, and must necessarily be unobtrusive, and a tone or so lower than the general scheme of the room.

The furniture of the Drawing-Room has already been referred to at some length as regards old examples. And in purchasing modern work one should be particularly careful to see that it is at all events true to the English tradition in being sound in construction and suitable for its purpose. One cannot in this chapter describe in detail the points to be especially kept in mind

in regard to what constitutes good furniture; but a certain daintiness should be the leading note in choosing articles for this apartment, though no quaintness or apparent beauty of form should be considered for a moment if the work is not built on sound constructional lines.

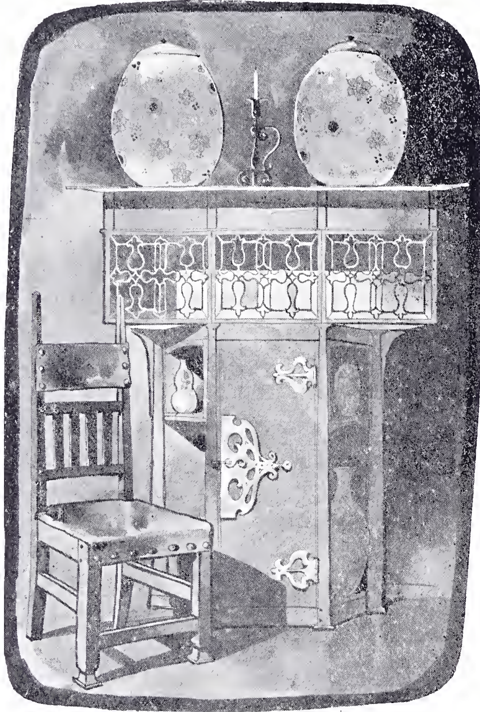


FIG. 59.

Fig. 58 is the Drawing-Room of the house illustrated in the Appendix, and gives an idea of a treatment for a Drawing-Room in a house of moderate dimensions. In this drawing the doors do not appear; they are of the folding variety already referred to, and are readily removed when desired. Their position is in the centre of the wall opposite the window. The cornice is formed of simple mouldings of plaster, and this, and a rather low picture moulding, form a frame for the frieze which consists of a somewhat archaic pattern in softly blended tones, orange and chrome yellow and greens, stencilled on a rather coarse woven fabric of dark straw colour. The same material forms the filling between the frieze and dado line, the latter consisting of simple square deal panelling. The fireplace is, as it should be, the centre of attraction in the room. It is of generous size and the shaped lathed seats at either end are extremely comfortable and offer a welcome to a visitor immediately on entering the door. A more cosy arrangement for a confidential chat cannot well be imagined. The mantelpiece is of deal with "gesso" enrichments, the "gesso" work being in tones that harmonise with the colour scheme of the frieze. The hearth and the sides of the fireplace are formed of hand-made

Fig. 60.

glazed tiles of Dutch manufacture, in which the glazes run together in tones of green of various depths. The joints of the tiles are fairly broad, and no desire has been shown to achieve a merely mechanical finish of workmanship, which is the cause of so much want of character in the average work of to-day. The grate is specially designed, and is of hammered copper of the dull natural colour, the action of the fire during the process of making having left a wonderful variety of colour. The pictures, which are few in number and carefully chosen so as not to destroy the general scheme, are framed in pewter and dull copper with simple decorative forms beaten on it. An efficient substitute would be flat broad splats of oak, in green or peacock blue stain, with simple patterns of gesso or stencil work.

The furniture is of a simple character but of sound construction, and mainly designed on lines suggested by the best of the old work. The upholstery is of tapestry of quiet but effective colouring, while the back of the settee is a piece of specially designed embroidery the work of the lady of the house. A similar piece of work is employed to decorate the front of the cottage piano.

The window is circular and this portion of the floor is slightly raised above the general level of the room. In the actual house that we are illustrating a low upholstered window seat is carried round the circle and provides a pleasant seat for eight or ten people. The view from this point, across the hall and the full length of the Dining-Room, with the rich reds and yellows of brick and stone and the deep brown of the oak in the Ingle fireplace in the far distance, is extremely interesting. The plaster is finished in ivory white, and the woodwork generally in cream.

In Fig. 60 a room of a different character is illustrated. In this case the walls are panelled in deal to within two feet of the ceiling which is formed by exposing the joists and beams of the upper floor with plaster between, the woodwork being painted to match the panelling. The fireplace is formed up to the shelf-line with an expanse of "Pavanazza" marble of rich and delicate veining, while the upper portion consists of a rather elaborate overmantel in the Elizabethan style with a tiny window at the back. The woodwork is painted to match the other woodwork of the room. A hooded grate of copper completes the scheme. The general plan of the room helps to give an air of quaintness. The

panelling and woodwork generally are painted a delicate shade of willow green, the plaster work ivory white, while the frieze is perfectly plain. The curtains, which are of the cottage type already referred to, are of cream silk-alpaca. There are a few good etchings and mezzotints in broad dull walnut frames on the walls, with here and there a little sparkle of colour in a water-colour. The china is chiefly of quaint English varieties and has been chosen with excellent taste, while the furniture, though inexpensive and most of it dating a century back, helps to complete a dainty and charming scheme of decoration.

One might suggest numerous modifications of treatment in a room of this kind. Here is one. The panelling and woodwork generally might be painted a warm reddish brown touched up here and there with gold, while the frieze might be hung with jute stained a dull yellow with a conventional pattern stencilled in Pompeian red, the plaster work being finished in harmonious shades of yellow, with the beams to match the panelling. In this scheme the hangings might be of the same red as the wall, but a little darker in tone, with the same conventional pattern suggested for the frieze worked on same in gold.

Plate 61 shows a cosy corner in a larger and more important scheme. The owner is a musical enthusiast, and desired a room that should be a combination of Music-Room and Drawing-Room. It is of unusual size and good proportions. The ceiling is of the barrel shape, with simple ribs of plaster, and a bold architectural cornice. Indeed, the whole treatment is on somewhat more architectural lines than is usual in a Drawing-Room. The photographs from which these illustrations were prepared were taken before the scheme of decoration was complete. It is now hung with stencilled patterns on jute, with a frieze, by the late Arthur Silver of similar materials, representing Music. The strong architectural lines are toned down by the delicate colouring of the woven fabric forming the frieze and filling of the walls, a slightly higher note is struck in the richer stuffs which are used for hangings and upholstering, while a jewel-like effect is obtained by the sparing use of brilliant bits of antique glass in the plain lead framing of the windows.

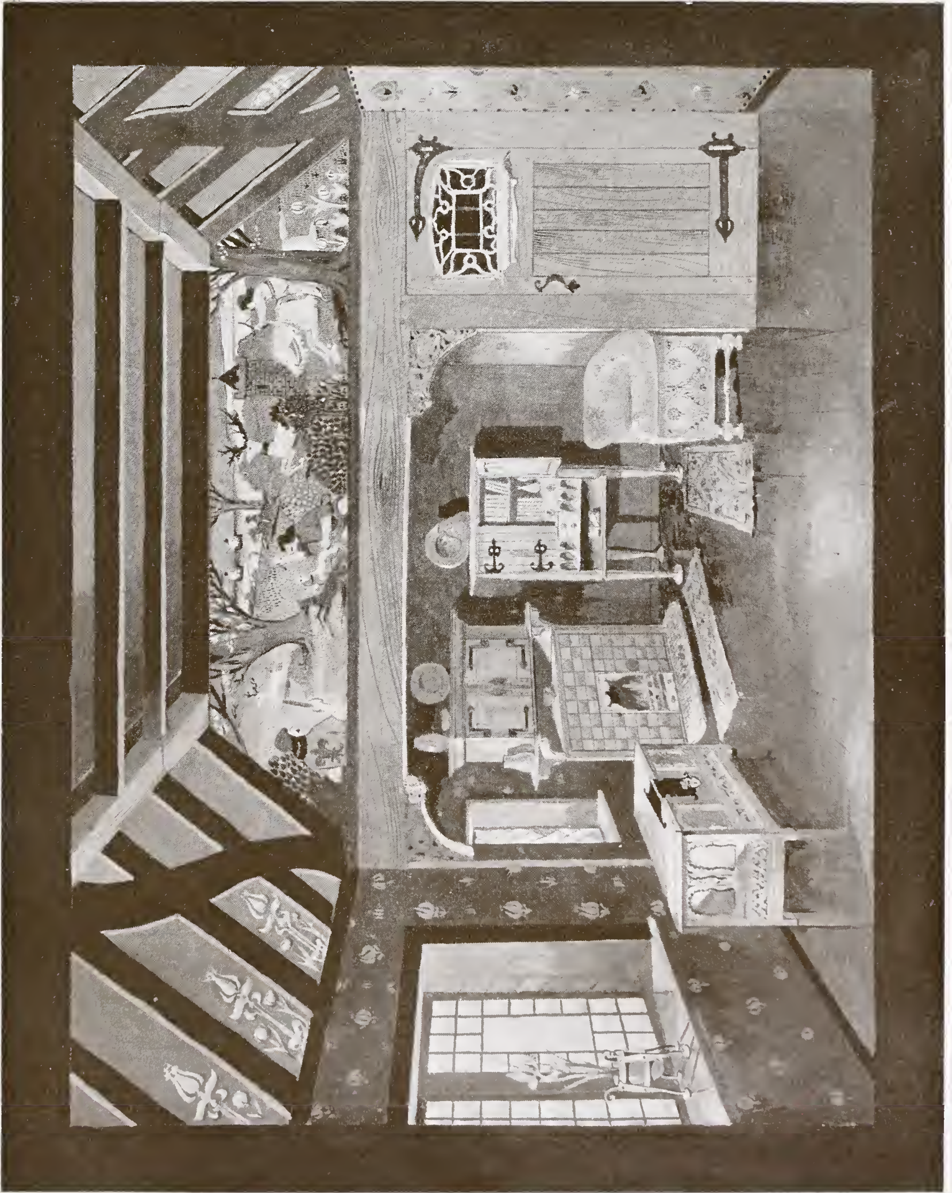
Fig. 62 is another scheme in which the possibilities of enriched plaster have been taken advantage of. Fig. 63 shows an Ingle-

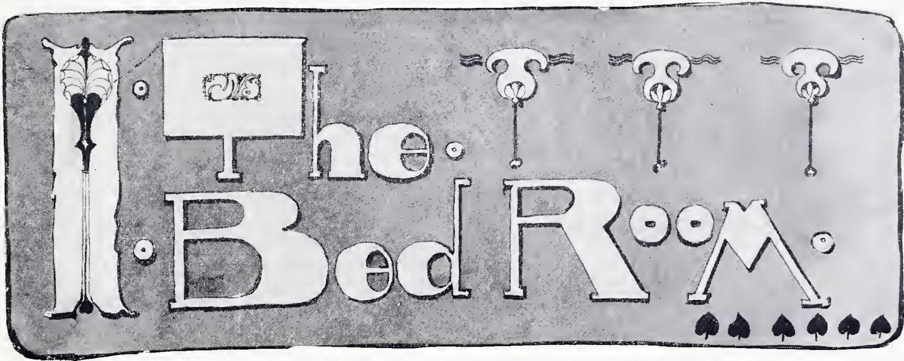
Fig. 61.

Fig. 62.

nook in this room, the lower portion of the mantel being formed of pine with broad slips of marble of delicate veining. The fire-grate and fender are of polished brass. The upper portion of the mantelpiece is worked in modelled plaster formed into delicate arabesques and straps in low relief with an oval frame in the centre in which a copy in oil of one of Greuze's pictures is inserted. The coved ceiling of the Ingle recess is finished with modelled plaster in harmony with the work on face of chimney breast.

Fig. 63.





"Her bed-chamber,

. . . .

". . . It was hanged
With tapestry of silk and silver; the story,
Proud Cleopatra, when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats, or pride: a piece of work
So bravely done, so rich, that it did strive
In workmanship and value;

. . . .

"The chimney
Is south the chamber: and the chimney-piece,
Chaste Dian, bathing: never saw I figures
So likely to report themselves: the cutter
Was as another nature, dumb;

. . . .

"The roof o' the chamber
With golden cherubins is fretted: her andirons
(I had forgot them) were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands."

CYMBELINE, *Act* II. *Sc.* iv.

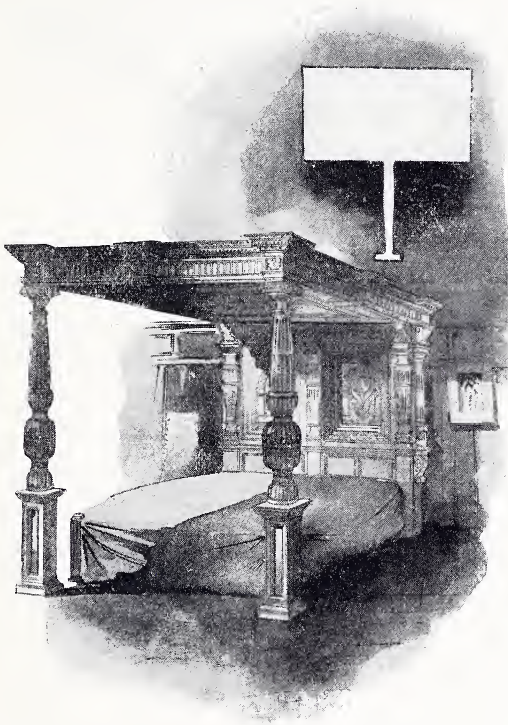


FIG. 65.

THE days have long passed away when noble dames received visitors in their bed-chambers, and so turned the sleeping apartment into a reception-room. It was a curious fashion, and many old prints are still preserved in which the hostess, dressed in a stiff brocade and an elaborate coiffure, sits enthroned in a bed of state while her visitors of both sexes, dressed in the height of fashion, are seated round the bed. This custom has passed away, but there are still certain confidences that can only be disclosed by the lady of the house to her most intimate female friends either actually in her bed-chamber, or in a room adjoining. It may be that an opinion is required as to the fitness or otherwise of a new dress or an article of millinery, and it is essential for the proper discussion of the subject that the articles themselves should be easily accessible, or it may be that a woman feels she is more likely to be free from interruption in the sacred recesses of her bed-room, than in any other apartment. In large houses another room is usually planned close to the principal Bed-Room, and known as the "Boudoir," and perhaps, if one were describing an ideal plan for a Bed-Room it would consist of a suite of four rooms, viz., the Boudoir or small Sitting-Room; the Bed-Room proper; the Dressing-Room; and the Bath-Room. But, in the house we have in mind, such an elaborate arrangement is impracticable, and our suggestions will be in the direction of what may perhaps be an efficient substitute.

It is possible by a simple arrangement to combine the idea of

Sitting-Room and Bed-Room in such a way as to make the one apartment answer the double purpose. In Fig. 64 we give an illustration of a room, where the object in question is gained by the simple expedient, of forming a recess by constructing a wardrobe-closet at the side of one end of the apartment. It will be seen that the recess contains the fireplace, the overmantel of which is formed into a useful cupboard. At the side of the fireplace is a writing-desk, which, when closed, becomes a quaint, and characteristic piece of furniture of the cabinet type, while the remainder of the space on this side is taken up by a luxurious couch, of the kind known as a "Chesterfield." An oak chest underneath the window completes the Sitting-Room portion of the apartment, and when the curtain is drawn, and a cosy fire burning in the grate, the occupant of the room may well feel that she is entrenched within her citadel, and free from interruptions of friends and enemies alike.

It will be noticed that this room is formed partly in the roof. This has the double advantage of being both economical and artistic. There are few architects who, when called upon to build a suburban villa, have the temerity to expose any part of the roof to view, from the inside of the house. Their client usually requires a square ceiling, with what is called a "bold" cornice, and would probably be shocked at the suggestion of anything so homely as a ceiling which in any way suggests the slope of the roof. The artistic possibilities of rooms designed on these lines are extremely varied, and we give a few illustrations of rooms in which the construction of the ceiling or the roof is boldly exposed. Effects are thus obtained which would not be possible if joists and rafters were decently buried away out of sight with layers of lath and plaster. In the room we are now discussing (Fig. 64) the space over the posts and beam forming the opening to the recess is treated as a panel in embroidery, the subject being worked on a background of tapestry of natural grey colour. The walls are hung with a similar material, upon which a simple conventional pattern is flowered at intervals. The rafters and beams of the roof and ceiling are displayed, and a low relief pattern is cut in the plaster as shown. The woodwork is painted ivory white, the daintiest colour of all for a lady's chamber, and the embroidered subject and pattern in faded brown bricks, red, and green.

It must not be imagined that a scheme of this kind is beyond the power of any but the wealthiest to accomplish. Plain tapestry may now be readily obtained in which the textures and stitches of the ancient looms are carefully reproduced, and there are few ladies who have not some faculty for producing embroidery work, which at present, for want of a better use, is to a large extent wasted on cushions and antimacassars. The difficulty would possibly be with the design, but in these days of art schools and guilds of artists, it is not a difficult thing to obtain a well-designed cartoon at a fairly reasonable price, and indeed, the cost of the actual embroidery, the work of clever and well-trained artists, need not be such as to render it prohibitive even to those whose means are limited, especially if the work is placed directly in the hands of an artist in a Guild of associated artists and craftsmen.

In Fig. 66 a scheme is shown in which the bed is placed in a recess, leaving the greater portion of the room free for use as a Sitting-Room. A curtain at the back of the beam would, if desired, completely hide the bedstead from view. Here again the timber construction is exposed, and is made a feature in the treatment of the decoration, as are also the quaint old-fashioned latches and hinges of the door. The wood of the beams and posts is stained dark oak, and the walls being distempered in cream, the panel of tapestry on either side of the wide bayed window gives just a touch of colour and a suggestion of richness. The whole of the furniture is oak, darkened and dull waxed without even a suspicion of french polish, and designed on lines which are thoroughly suitable to a wooden construction without a trace, as far as we know, of any suspicious relationship with a stone ancestry. Construction, although not unduly emphasised, is not studiously ignored, the mortise and tenon and the dowel are recognised as a necessity but are not dragged in for their own sakes alone. The legs of the table are strengthened with stout stretchers, because the wisdom of centuries informs us that such precautions are necessary if a table is to live to a decent old age and yet preserve the strength and rigidity of its youth. The absence of mouldings may be commented upon in this, as indeed in the suggestions we give for Bed-Room furniture. It is not from any desire for the austerely plain, but rather from a feeling that line, colour, and texture, together with sound construction, are far more to be desired

than stuck-on mouldings and misapplied ornament. The ornament is introduced with restraint, and is of such a character as to obtain its fullest value in the general scheme. It is not plastered on with the relentless hand of one who feels that he has behind him the infinite resources of the carving machine, but is rather suggestive of the craftsman who, pleased with an honest piece of work, out of mere exuberance, adds just a touch of richness, as a proud mother sends away her child to her first party with a happy kiss.

In Fig. 67 we show an attic Bed-Room. There are few people who have discovered the possibilities of the attic. Charlotte Bronte understood its romance and peopled it with ghosts of bygone generations, who moved noiselessly about amid furniture removed from the lower apartments, as fashions changed. She described how the imperfect light entering by the narrow casement showed "bedsteads of a hundred years old; chests in oak or walnut, looking, with their strange carvings of palm branches and cherubs' heads, like types of the Hebrew Ark; rows of venerable chairs, high backed and narrow; stools, still more antiquated, on whose cushioned tops were yet apparent traces of half effaced embroideries wrought by fingers that for two generations had been coffin dust." She "liked the hush, the gloom, the quaintness of these retreats in the day; but by no means coveted a night's repose on one of those wide and heavy beds; shut in some of them with doors of oak, shaded others with wrought old English hangings, crusted with thick work portraying effigies of strange flowers, and stranger birds, and strangest human beings—all of which would have looked strange indeed, by the pallid gleam of moonlight."

The term attic is usually associated by polite society with lumber rooms and servants' quarters, but imagine if you can Jane Eyre's attic with the casements cleaned, and the dust removed, "empty, swept, and garnished," and then furnished with just enough for comfort of that discarded old furniture which she has so delightfully described. Who would not covet such an apartment and such furniture. And what a place for day dreams. As for night dreams they are after all a question of an easy conscience and a good digestion.

But indeed the possibilities of the attic are infinite. The old Scotch called it "garrit" or watch-tower. In old French it was *garite*, a place of safety; and in German, it is allied to *Wehren*, from

Fig. 67.

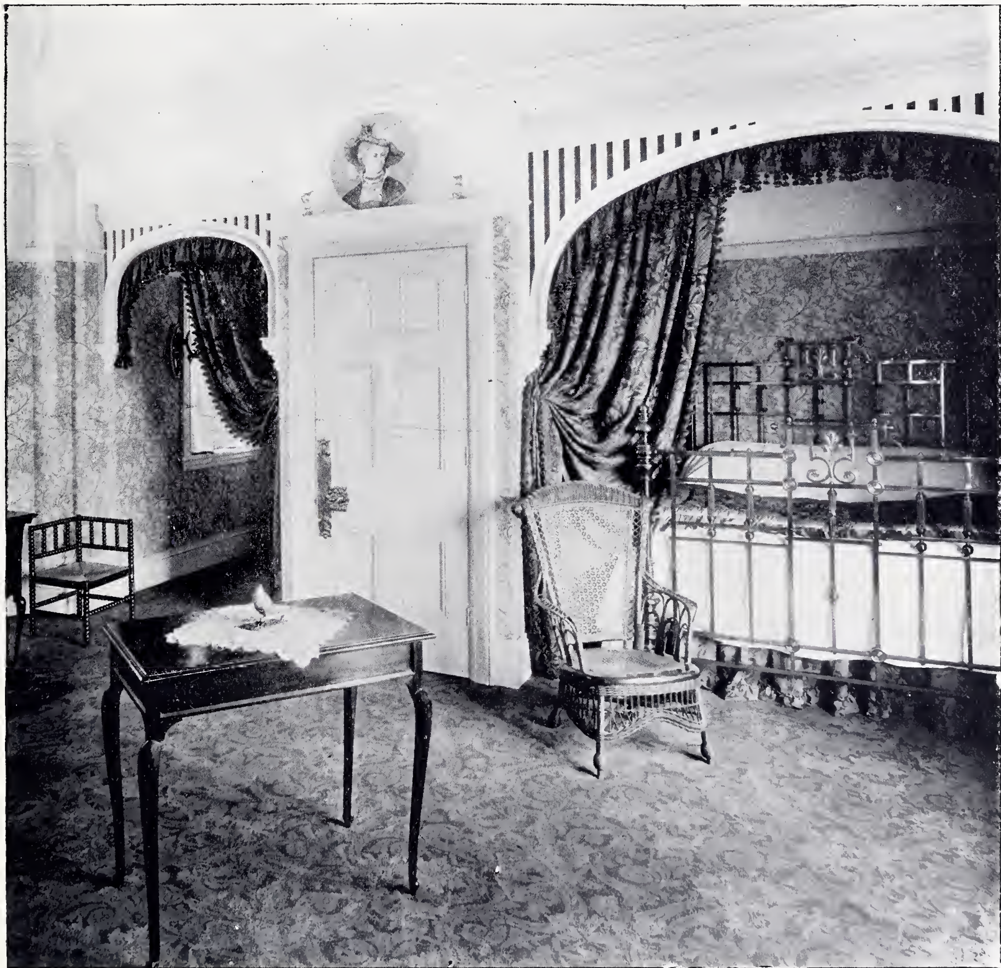


Fig. 68.

Fig. 69.

the remoter Gothic *Vargan*, to defend. And anyone who in his youth has enjoyed the privilege of such a local habitation can understand the full meaning of these deviations. In Fig. 67 we show an attic of large proportions—and it is usually possible to obtain these spacious rooms on the upper storey. The bed and fireplace and couch are here placed in a recess formed by opening out one of the heavy principals that supports the roof. This is just the chamber in which to read the finishing chapters of a thrilling romance by the light of the latticed panes from the bayed window that faces the West.

But one cannot expect that everyone will be satisfied with rooms of the character we have described. To some natures they would appear crude and archaic and not sufficiently luxurious. In Figs. 68 and 69 we give illustrations of a bed-room on more ordinary lines, which are simple but effective.

These illustrations will give an idea of the scheme as a whole. The ceiling and frieze are ivory white, and the woodwork cream. A rich paper covers the walls, and the furniture, which is of mahogany finished the old Chippendale colour, goes well with its surroundings. Wardrobes and cupboards are part of the construction, and the small recess, lined with tiles, which contains the wash-hand stand, allows the process of ablution to be performed in seclusion.

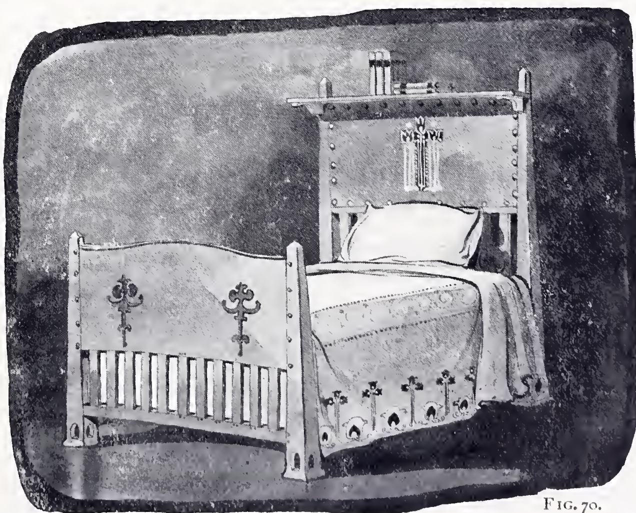


Fig. 70.

Perhaps the fault of this room is that it is too heavily encumbered with draperies, and, indeed, one of the achievements of the coming generation will probably be to dispense with most of the heavy

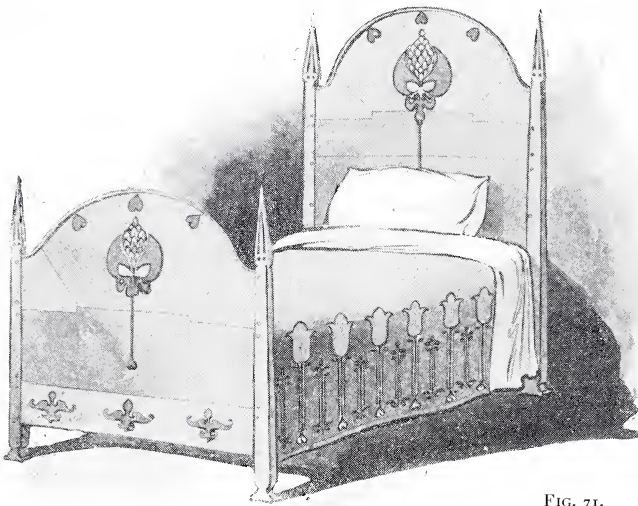


Fig. 71.

hangings, and nailed down carpets that are now admitted to be opposed to all the teachings of sound hygiene. And nowhere is this more necessary than in the sleeping chamber.

In considering the furniture of the Bed-Room the bed naturally claims our first attention. One cannot hope, even were it desirable, to revive the glories of the carved and panelled tester of Jacobean times; much less would one desire to revive the turned and carved mahogany of a generation ago, even if they had not been declared by the doctors to be insanitary. The brass or iron bedstead, although answering all hygienic requirements, is hardly satisfactory from an artistic point of view. It has been pointed out, that it was the wooden

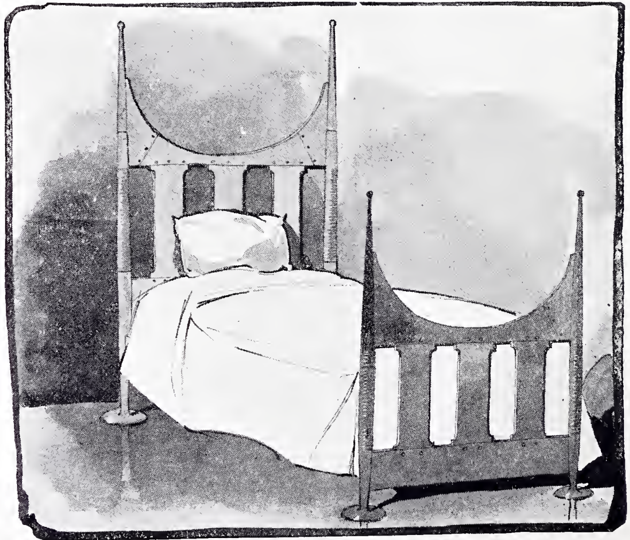


Fig. 72.

bottom and cumbersome joints that were the chief faults of the old wooden bedstead. These objections have been overcome by means of adopting the metal dovetail joint, exactly the same as that employed in the metal bedsteads, to the modern wooden bedstead, and by this means the spring mattress or iron frame supporting the laths can be dropped into position as easily on a wooden bedstead as on an iron one. With this improvement in construction a bedstead,

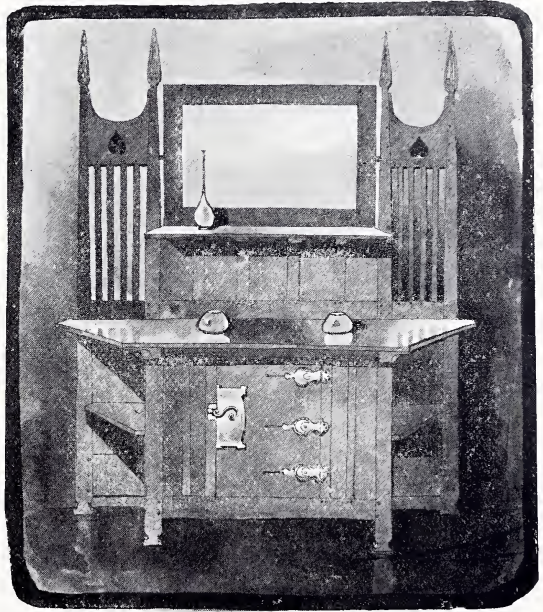


Fig. 73.

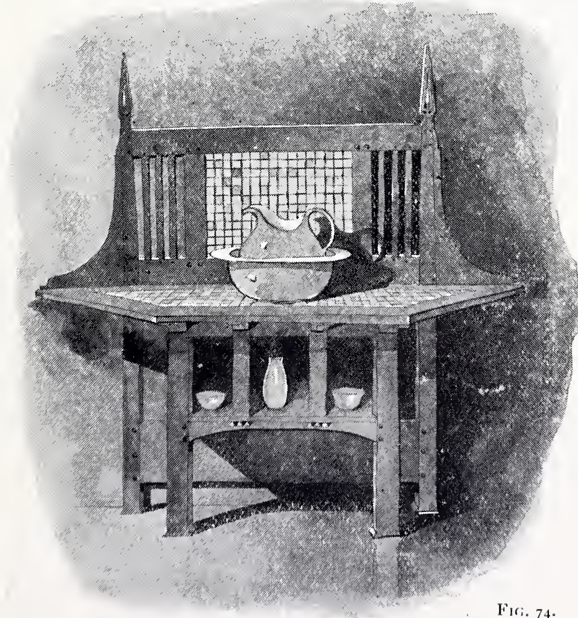


Fig. 74.

good from a sanitary point of view, may be provided, and certain well-known firms are making articles of excellent design and workmanship which fulfil all the requirements of the most up-to-date professors of hygiene. In Fig. 70 we have an illustration of a wooden bedstead fitted with metal joints. The wood may be either of oak or ash, and either stained green

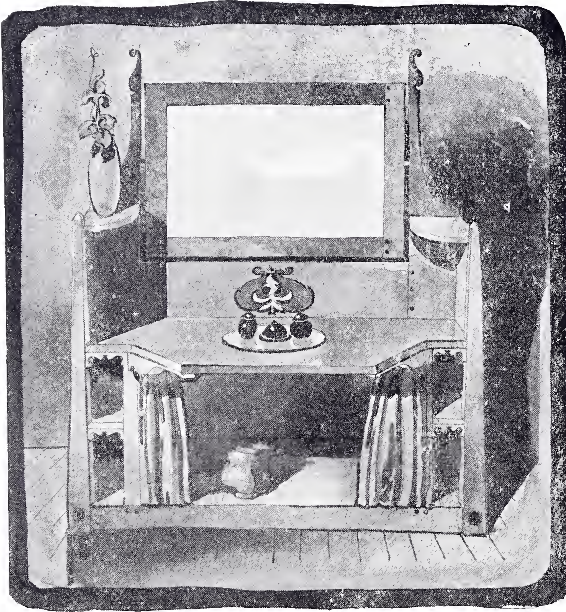


Fig. 75.

or fumed to a rich brown. The panel at the head and foot is of leather, with a simple pattern raised and gilt, and secured to the post by heavy solid-headed nails of antique copper. A narrow shelf at the head gives a suggestion of a canopy of state, but might be employed as suggested for a more useful purpose than that of mere display. If preferred, the panels at the head and foot might be of tapestry suitably embroidered. Fig. 71 is another suggestion of a somewhat simpler character. This is formed entirely of ash, except the metal joint and frame supporting the mattress. The wood is stained green, and the enrichments are in gesso work. It will be noticed in all these designs that simplicity is the prevailing note, and nowhere in the house is this quality of more importance than in the Bed-Room. By simplicity we do not necessarily mean

Fig. 76.

poverty of design or self-conscious austerity. It is rather a result that is arrived at by a process of severe self-restraint, by discarding everything that savours of mere display, and relying solely for effect on beauty of line, colour, and texture. One may in time get tired of a mere ornamental dressing, which is often enough the excuse of the indifferent workman to cover the poverty of his design ; but one never tires of beautiful form any more than one tires of a statue from the Parthenon. Fig. 72 is even simpler still. It has a certain quaintness, though somewhat severe, and would go well with a suite similar to the one shown in Fig. 77. The posts are suggested by the spindle-like staves of the old Windsor Chair.

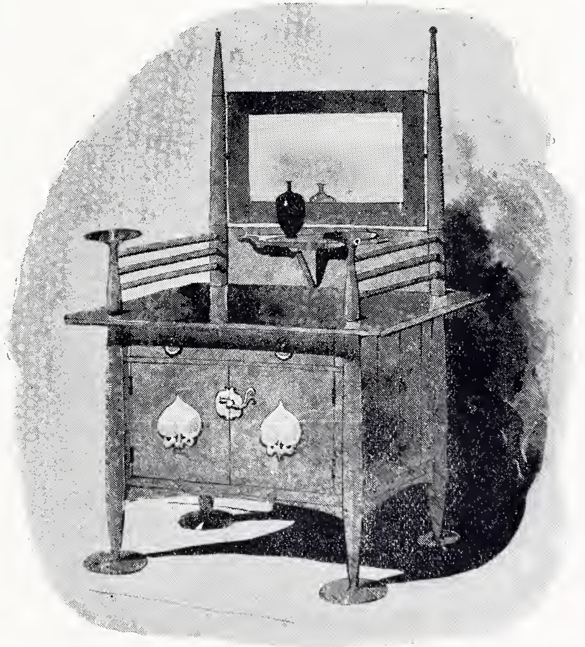


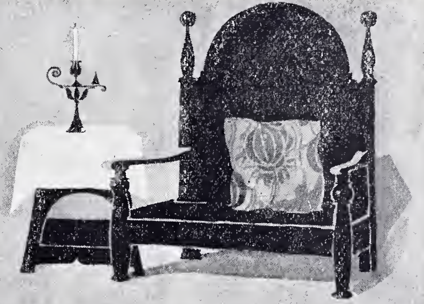
Fig. 77.

In discussing the remaining furniture of the Bed-Room much will depend on individual taste, and our own contributions are given as suggestions only. We do not claim any special originality. All we desire to emphasise are the principles which should, as we think, govern the design, though we may, perhaps, claim in these sketches some qaintness and appropriateness that will fall in well with the schemes we have suggested for the treatment of the Bed-Room. Fig. 73 and Fig. 74 are designs for a dressing-table and a wash-stand, in which a simple lath construction is employed, the chief decorative result being obtained by the metal work in the hinges and lock plates. These are of pewter, with the working parts and handles in bright steel.

It will be noticed that in all these designs for furniture we rely largely for effect upon the beauty and finish of the metal work. This may be of wrought iron, steel, pewter, copper, or brass, but in any case it must be good in design and show signs of simple direct work on the part of the craftsman. The elaborate stamped work, which has so long disfigured even the most expensive furniture, will, we hope, soon be a thing of the past. As long as the public is satisfied with meretricious work, the maker will take no trouble to supply anything better, but with the demand for better things will surely come the supply.

No special remark need be made in respect of Figs. 75, 76, and 77. They may, we think, be left to tell their own story, attention being drawn only to the absence of what we have called the architectural form which has, since the period of the Renaissance, too largely dominated all designs for furniture. It is a far cry from a Greek temple or a Renaissance palace to a design for a bureau or a dressing-table, and yet one might, by taking a walk along Tottenham Court Road any day, point out hundreds of pieces of furniture offered for sale in which the mouldings and general form are copied from Athens or from Fontainebleau. Mouldings designed originally for another material, and as a protection of the fabric from the weather, are surely out of place in a piece of furniture, and we do not think that anyone who possesses an article in which these unnecessary embellishments are wanting will ever feel the loss of them, so long as in form and finish the article itself is good and suitable.

FVRNITVRE & ACCESSoRIES



" HAVE nothing in your houses that you do not know to be useful or believe to be beautiful. *WILLIAM MORRIS.*

" THE object to be gained in furnishing a room is to supply the just requirements of the occupants, to accentuate or further the character of the room, and to indicate the individual habits and tastes of the owner. Each piece should be beautiful in itself, and, still more important, should minister to, and increase the beauty of the others. Collective beauty is to be aimed at ; not so much individual." . . .

" A MUSEUM of beautiful objects has its educational value, but no one pretends that it claims to be more than a storehouse of beauty. The painter who crowds his canvas with the innumerable spots of colour that can be squeezed out of every tube of beautiful paint that the colourman sells, is no nearer his goal than he who fills his rooms with a heterogeneous miscellany of articles swept together from every clime and of every age." *HALSEY RICARDO.*

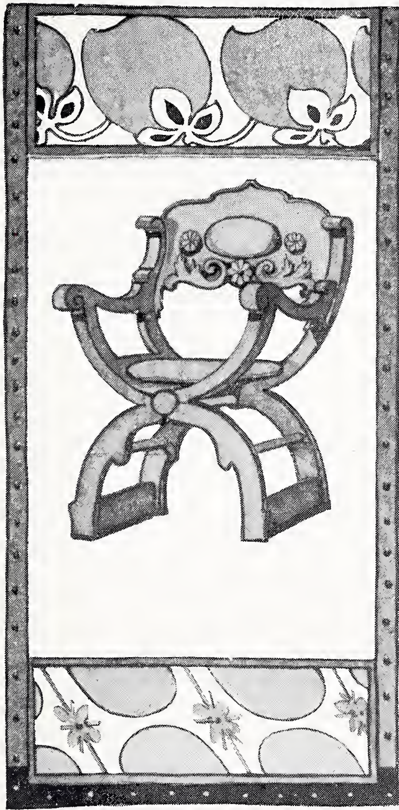


Fig. 79.

IT is interesting to know as a matter of history the nature and use of the various articles which were employed by our ancestors in the common occupations of life, the weapons they used in war and in the chase, the pots and pans in which they cooked their food, the clothes they wore, and the furniture with which their houses were plenished. But these interesting studies lie more within the province of the antiquarian than of the architect. For our purpose a knowledge of the furniture of past times is useful only so far as it shows us the underlying principles of construction, and provides us with a clue to the intricate problems of modern life.

It is not our intention, then, to introduce at this stage a History of Furniture; but, as the various articles of domestic use up to a certain point were made upon sound and well-considered lines, it will be our object to point out, as well as we are able, what were the principles by which the older craftsmen were guided, where they were successful, and where they failed, and, particularly, to consider the causes that led to their ultimate degeneracy and lack of power. With this object in view, we have chosen a series of examples from periods in which were produced, almost as if by instinct, articles sound in construction and perfectly adapted for the purpose for which they were made. This method is, we think, much more likely to be useful than it would be for us to presume to design a number of articles and insist upon their acceptance by our readers as canons of taste; and although we have elsewhere in the pages of this work made certain suggestions in regard to original designs for furniture, we prefer rather, on the

whole, to lay down principles which few would care to question, than to publish what might be considered a catalogue of original designs for furniture. With these examples, which have been carefully chosen from all sources ready at hand for study and reference, it will be a comparatively easy matter for our readers to apply the principles they enforce either in designing or choosing furniture for their homes.

It will be noticed that we have not selected our examples from what might be called museum specimens, but rather such pieces as would be likely to be in place in the home of the man of limited means. It is the work that was done for everyday men and women that is likely to be useful to us, not the specimen pieces that were produced for princes and great nobles. Occasionally we may refer to more elaborate pieces, but only when they particularly illustrate a principle we may wish to enforce. As we are appealing mainly to English-speaking people, we shall confine our attention in the main to English forms and types, for the genius of the Anglo-Saxon race has always been of a sturdy character, and, though influenced at times by foreign fashions, has always been strong enough to assert itself, and to work out forms in harmony with the tendency of its own national life and character.

Our reason for dealing with furniture as an important factor in the decoration of the various apartments of the house is because we feel that, if the whole is to be successful, both the room and the furniture must be in harmony; there must be no striving for mastery, but both the furniture and the room must dwell like brethren together in peace and amity. Directly there is any appearance of the one striving to out-do the other a subtle sense of unrest begins to be felt.

A wise discrimination is necessary, not only in the quality but the quantity of furniture that is placed in the room. That air of fussiness which is the usual condition of the average Drawing-Room is largely brought about by a foolish fashion of overcrowding. A piece of furniture or a china ornament strikes our fancy, and we become its possessor. By and by the novelty wears off, and still we keep it, because we paid a big price for it, or from a passion for hoarding which seems part of our nature. This process has only to be continued for a few years for our room to

become so crowded with furniture and nick-nacks—most of which, perhaps, perform no useful service—that in time the apartment has the appearance of a show-room, and safe locomotion is almost impossible. Compare with this useless overcrowding the simplicity of a well-kept farmhouse kitchen, the very memory of which comes to us as a fragrant breath from an old-fashioned garden. The charm of it all is that everything in the room is or has been necessary to the comfort and happiness of those who live in it. The candlesticks and snuffers may have been superseded by the oil-lamp or the gas, but they have a purpose still, calling up, as they do, pleasant memories of winter evenings long since past, and the beloved forms that have gone to their rest may still be pictured as they appeared in the soft and subdued light of the candles which those old brass pedestals once sustained. But for a man who never used any artificial light other than gas, to load his mantelpiece with old brass candlesticks, or for a lady to place a spinning-wheel, the mechanism of which she does not even understand, at the side of a drawing-room chair, savours somewhat of affectation. Personally, we would not be too hard on fancies of this kind, if they were kept within bounds, as we must confess to having ourselves placed pieces of china and copper vessels in coigns of vantage, so as to give interest and colour to a dark corner, or to bring out more fully the effect of a glossy background of rich brown oak. We would not banish all these things from the home, but would at least suggest that if they do not answer a distinctly useful purpose they shall at least achieve a definite decorative result.

Furniture has suffered, in common with all the surroundings of life, from that eclipse of decorative Art which came about in the early years of the present century. We have shown in an earlier chapter how this was largely due to economic causes. The furniture designer, in common with others, lost, so to speak, his bearings, and has ever since been sailing on unknown seas with few reliable charts to help him to the desired haven. He has given us lately what he calls "quaint novelties," and some of them certainly are extremely "quaint"; but by degrees this quaintness loses its piquancy, and we sigh for something that is not "quaint," so that one sees growing up as a protest against all this a school the work of which is austerely plain, and which some men speak

of as the "cult of ugliness," though it will perhaps, from its very self-repression, work out its own salvation and bring us back again to the days of a living tradition.

There was a time when the furniture was probably of a more durable and elaborate character than the home itself. In early days it was necessary for men to move rapidly from place to place, and the chest was the chief article of furniture. When the time came to move the tent, or to abandon the rude house of logs, the chest was used as a receptacle in which were placed the clothing, the hangings, and the more valuable domestic utensils; and when the new camping-ground was reached, it would serve the purpose of table, chair, and couch. The time arrived when men lived in more settled habitations and their furniture began to take more definite forms; but always up to this point in its history the furniture was made for the room, and its various changes of form ran on parallel lines with the changes in its architectural surroundings. Of late years furniture has been attempting to run alone; it has refused to be subordinate to architecture, and hopeless incoherency has been the result. It has lost its old *esprit de corps*, and it has been necessary, in order for it to obtain due recognition, constantly to make its influence felt, like vulgar people who have been placed in positions which their early training have not fitted them for, and find it necessary constantly to insist on a due recognition of their importance.

Up to the middle of the second half of the eighteenth century the panelling of the walls, the enriched ceilings, and the fireplace had been connecting links between the furniture and the room, but about that time Messrs. Chippendale & Co. stepped in with their catalogues and Mr. Architect allowed himself to be bowed out. Henceforth his functions had to be confined to the plan and the outside elevation, and all that had to do with the inside had to be left entirely to the furnisher and decorator. We are, however, discovering the mistake that has been made, and the architects are everyday seeing the importance of resuming their old position.

While we have chosen the majority of our examples for illustration from old work, we do not necessarily advocate the mere copying of old forms. They are given rather with the

idea of furnishing a clue to the tradition we have lost, for, as we have suggested in an earlier chapter, until we have ourselves acquired this traditionary power, which seemed almost an instinct with the old workers, we must perforce be content to substitute another power—that of precedent. We are satisfied that up to a certain time the work produced was on sound principles. Let us therefore discover these principles, and our own work cannot but be the better for our study.

In considering the various articles of furniture the points we shall have to keep particularly in view are chiefly *sound construction, good form, suitability for purpose.* Where any of these points are overlooked, however quaint or pleasing the articles may be, we must avoid them because their morals are unsound.

Let us first turn our attention to the Chair. For the purpose we have in view it will be sufficient if our illustrations are taken from the period which lay between the begining of the seventeenth century and the end of the eighteenth. Up to the end of the sixteenth century chairs were very uncommon in England: benches, usually of a less elaborate character than that shown in Fig. 101; or stools, a common form of which is shown in Fig. 104, formed the usual seats of both rich and poor.

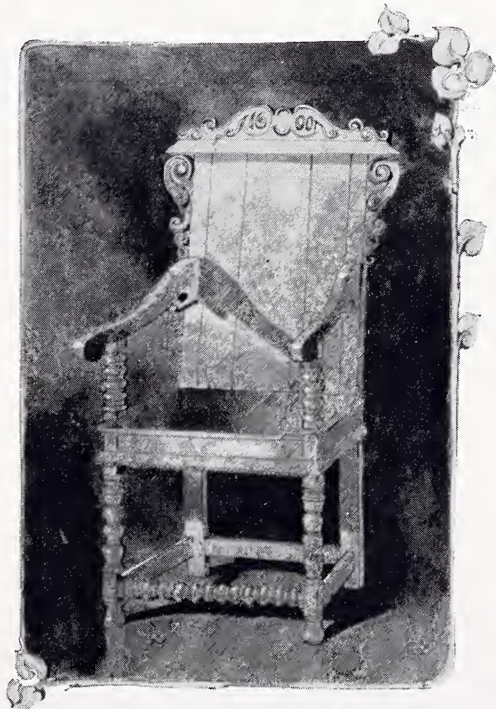


Fig. 80.

Fig. 80 may be taken as a typical variety of a chair of the time of James I. It was an age when men had a great respect for authority, and although the lesser folk might well be content with a simple bench or "joyned stool," it was at least due to the master of the house that he should be accommodated with a chair of state.

And very dignified, almost throne-like, were these ancient pieces of furniture. Perhaps they were not quite so comfortable as our modern notions might require, but capable of considerable improvement by the aid of cushions, which are fastened on to bench and stool and chair alike. We think that in this specimen the points that we insisted upon are all exemplified. Its construction is sound, it is as good to-day as on the day it was made—and of how much, think you, of the furniture of to-day will this be true when three hundred years have passed? Its form is good, and its suitability for its purpose is undoubted.

In Fig. 29 a similar chair is shown, and indeed good examples of this type are to be had from all parts of the country. In Fig. 50 is shown a single chair of Yorkshire origin. This was a common type of the period and shows the peculiar arched and cusped work with the small drop pendants and split balusters that were so characteristic of the times. In all these examples one should notice the sturdy constructional lines which had already begun to characterise the English tradition. The construction is visible, the supports and braces being carefully placed and dowelled or tenoned together.

Fig. 81.

Fig. 81 is the well-known chair in which Charles I. sat during his trial. It is interesting apart from its historical associations, as it is one of the earliest examples in England of an upholstered chair. It shows signs, however, of foreign origin, having either been imported or made in England by foreign workmen. It is on similar lines to the one illustrated in Fig. 79, which is from the Steen Museum. The original idea, however, of both is probably from Italy.

In Fig. 82 we return again to the sturdy English type. This chair is probably also of the time of Charles I. and speaks well for the sound work of the craftsman: notice, as in so much of the work of the same epoch, the simple truthful way in which the parts are put together; the construction is visible, and the oak pins by which the framing is kept in its place are plainly to be seen. The stretchers and rails are straight, as also is the back, although this, for comfort's sake, is slightly curved away from the seat. Notice also the delightful shape of the broad flat "splat," the outline of which was no doubt suggested by the section of a stone balustrade. The chair is altogether a very beautiful example of the good direct methods of the workman of the day, and personally we should much prefer our own dining-room furnished with chairs like this than anything we have lately seen in the show-rooms.

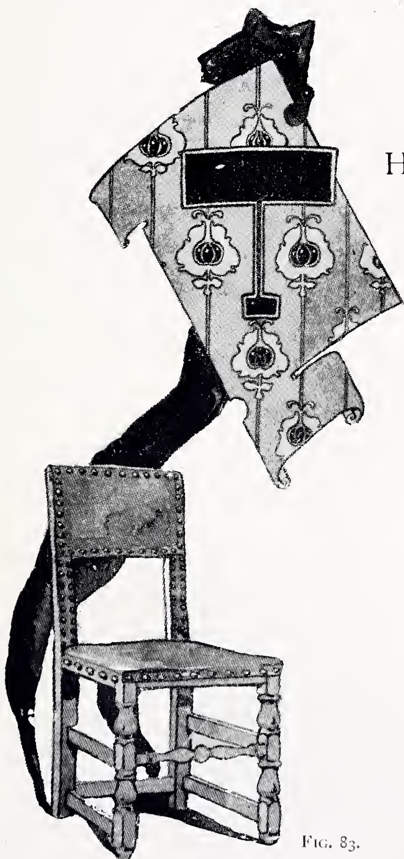


Fig. 83.

HE history of the Chair alone would help us considerably to a knowledge of the social habits of the times. In the democratic days of the Commonwealth chairs became more common and were not considered exclusively as the property of the master of the house. A type of chair which has come to be known as Cromwellian was very popular in England at this time. The seat and back were upholstered in stout leather, and beautiful decorative value was given to the chair by the use of large brass-headed nails.

Fig. 83 is an example which may be taken as typical. In the days of its origin every village workman had his lathe and knew how to use it with taste and spirit, and all the mouldings that he worked were on well-considered lines and

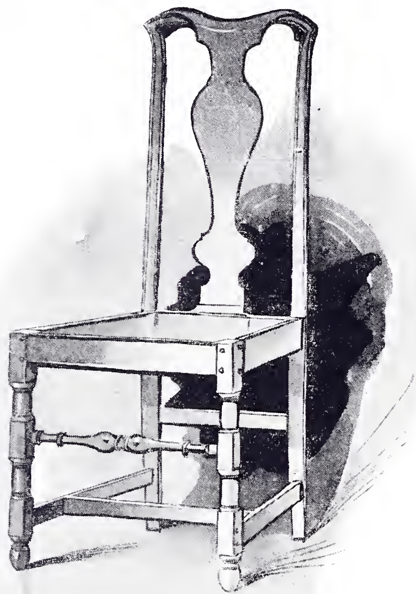


FIG. 82.

altogether to be preferred to the meaningless shapes of modern work. The construction of this chair is perfect, and for breadth of treatment and general beauty of form it would be hard to beat. Occasionally it will be found that instead of simple moulded lathe work more difficult spiral patterns are introduced, but in most cases these spiral forms are imported specimens from the Netherlands; the spiral, as applied to genuine English work, not being common until a much later period. In these days of trade papers, "Art" Magazines, and International Exhibitions a cosmopolitan modishness asserts itself in the designing of furniture as well as of dress; but, while Steam Furniture Works were still undreamed of, exotic forms were only met with in the houses of the travelled and the great. Fig. 84, for instance, is from Haddon Hall, and shows evident signs of foreign influence. The back is higher than was usual in the

FIG. 84

purely English type and the framing generally is lighter and flimsier and the construction is not quite so good. Notice the form that the front rail takes, which is also repeated in the top back rail. But in this example, notwithstanding the foreign influences of design, there is sufficient evidence to prove that it was of home manufacture. The front legs are carried up above the seat framing, and the seat itself is sunk slightly below to keep the cushion in its place.

Fig. 85 is of the same type but somewhat later. In this case the wooden seat gives place to a seat of interlaced cane work, with a similar treatment for the back. Its shape is good and very suitable for a drawing-room, the mouldings in the turned work being exceedingly well designed. The construction, however, is weak, the front legs stopping short at the underside of the seat, being framed into the same; instead of which the seat should be strengthened by a framing to receive the legs which just makes all the difference as to rigidity. The framing of the seat should be of sufficient depth to make it impossible for the chair to become rickety from use.

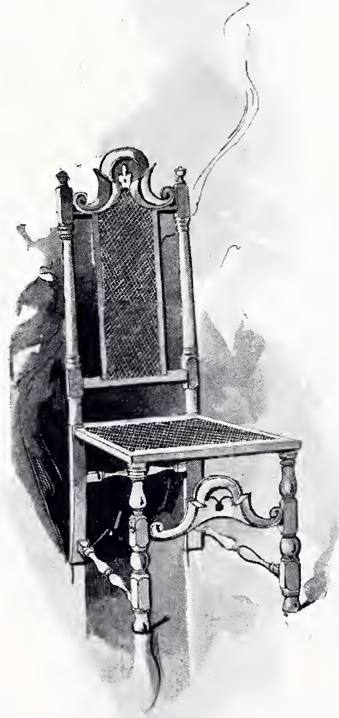


Fig. 85.

Fig. 52 is of the same period but much more elaborate, and the same faults of construction are apparent. The seat is weak and the lower framing is disproportionately heavy. It is clearly of the period of Charles II. and shows evidence of Flemish origin. Notice the way in which the legs are bent; this is the embryo condition of what a few years after grew into an almost universal form, and came to be known as the Cabriole leg. It is an extremely elegant chair and might

well be revived for drawing-room use if the framing of the seat were treated in a more soundly constructional manner. We know of three chairs which are all practically facsimiles of each other. The one here illustrated belongs to Mr. Edmund Butler; another owned by Mr. J. W. Jarvis, and came from Abingdon Abbey, and is believed to have been the property of Shakespeare's grand-daughter, Lady Barnard; while the third is in the Cluny Museum at Paris. From this it may be assumed that the pattern was exceedingly popular, as, from its grace and dignity, it deserves to be.

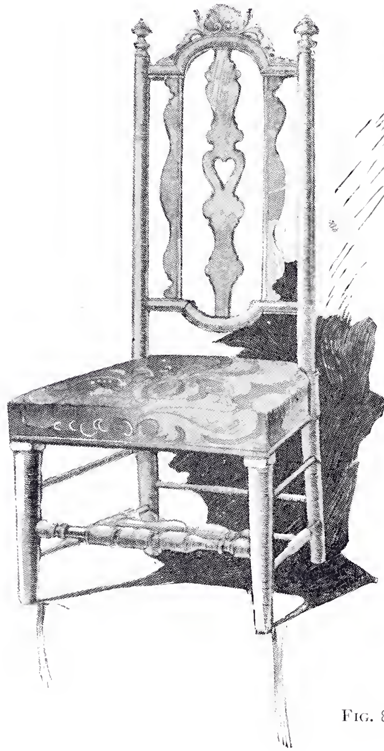


Fig. 86.

The chair illustrated in Fig. 86 is somewhat of the same type, but is much sounder in construction. The legs and back upright posts have no turned work, excepting in the terminals, which are worked into a very beautiful finial. There is a subtle sense of line in the legs and posts, while the play and fancy of the cut and shaped splats are altogether delightful. The carved shell form of the top back rail is evidently a foretaste of a feature that became extremely common in the reign of William and Mary. Observe the grace and strength of the stretchers and the general feeling of stability and usefulness. This shows a further development in the direction of the upholstered seat. It should be remembered that the Restoration had an important influence on English life. The long residence of Charles abroad had imbued him with foreign ideas and the somewhat austere simplicity of English life began to disappear. Many luxuries were introduced by the foreign workmen who came over to England at this time, and we begin to discover a certain playfulness of fancy somewhat at variance

with the national character. Upholstering became more common, the materials used being leather, silk, and damask.

Fig. 87 is an early example of the Cabriole leg, which in the reign of William and Mary became extremely popular. It is an exceedingly quaint and comfortable chair, and thoroughly sound in its construction. It is designed to give support to the back, and most admirably does it fulfil its object. The spaces between the outer framing and the centre shaped splat are filled with cane work, and the seat is formed of a similar material. Notice that in this case the seat is constructionally sound as opposed to the seats of Fig. 52 and Fig. 85.

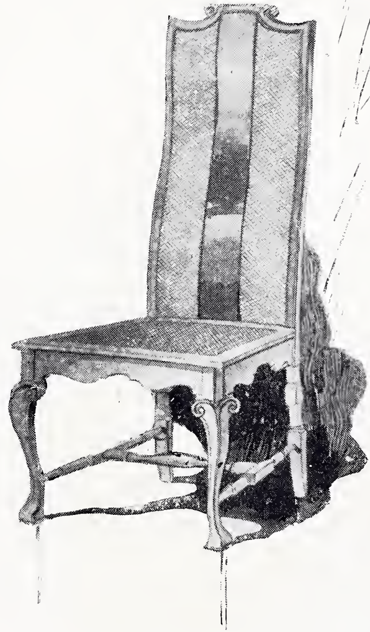


Fig. 87.

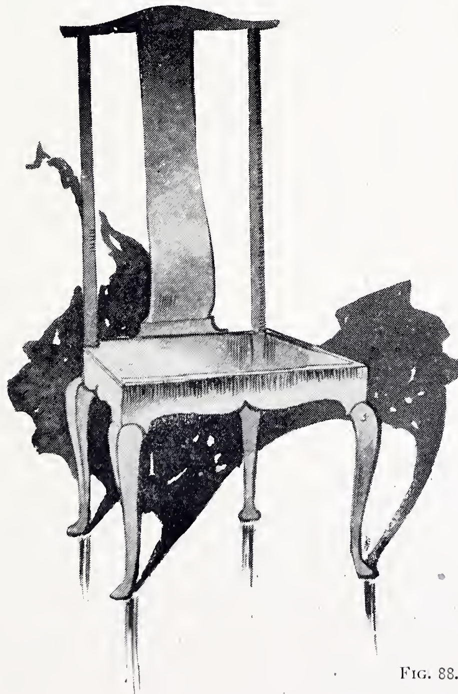


Fig. 88.

Fig. 88 is a very interesting example, and was exhibited by Lord Zouch at the Exhibition of Furniture at the Bethnal Green Museum in 1896. It is extremely simple in form, and was probably the work of a

village craftsman who had received a commission for a chair with the new fashion in Cabriole legs, but who could not get away from the old English idea of the sunk seat to receive the cushion.

Fig. 89 is a very charming example of the time of William and Mary. The illustration scarcely does justice to the original, and a more perfect rendering is shown in its position in the room in Fig. 38. Whoever designed this chair was a perfect master of line and form, as is proved by the refined sweep of the curved outer framing of the back and the delightful way in which the shaped back splat drops into the framing, the ends of which are turned in as horns to support it. The lower portion of the framing forming the back legs is circular in plan, but of varying thickness, like the spindle of a Windsor Chair, but directly it reaches the line of the seat the face is flattened and the framework itself follows the subtle sweep of the back splat: the seat is ample and well cushioned, and from the experience of sitting on it daily we can speak with authority as to its comfort. The spindle-shaped stretchers have preserved its rigidity for more than two hundred years, and altogether, though absolutely free from ornament, and depending for its effect on pure line and delicate curves alone, it is in some respects one of the most perfect chairs we have seen.

Fig. 89.

Fig. 90 is an arm-chair of ample dimensions, and evidently designed by one who had made a careful study of the human form. It is just made for comfort and by the aid of a loose cushion would be all that could be desired. It dates from the

reign of Queen Anne and is of what is known as the Windsor type; spindles and circular rails are used in conjunction with the shaped splat and a very happy combination is the result. This type of chair is thoroughly sound in construction, as is demonstrated by the fact that chairs of various shapes, but similar in construction, are to be found in almost every country farmhouse kitchen in the land, sound and whole as the day they were made. This particular chair is additionally interesting from the fact that, in common with Fig. 88, the back as well as the front legs are of the Cabriole pattern.

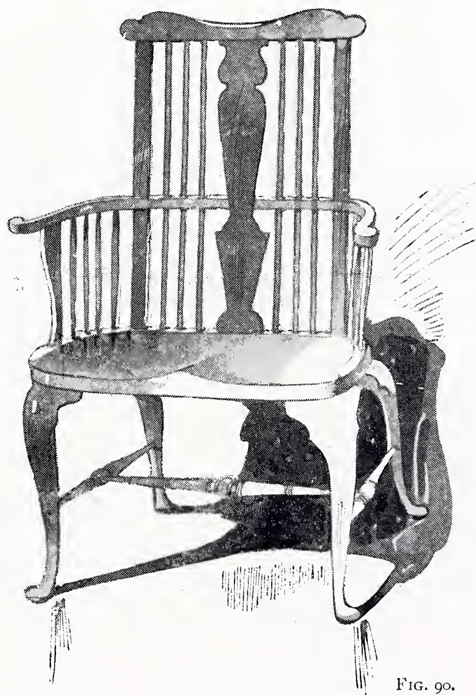


Fig. 90.

The chair known as Oliver Goldsmith's Chair in the Museum at South Kensington and illustrated in Fig. 35 is of the same date and of a similar type. This chair is extremely quaint and thoroughly serviceable, and would not be out of place in the Drawing-Room.

Fig. 34 is a chair once extremely common in English cottage homes. It is a charming shape, and, made of birch and stained and polished green, would be worthy of much more imposing surroundings than have usually been its fate.

Fig. 91 was in the Bethnal Green Exhibition of 1896. It is interesting as a prototype of the Chippendale chair. The arms are fully developed and one can easily see how the plain splat, if pierced, would suggest the more intricate patterns of later times. Soon after the second half of the eighteenth century a very marked change began to show itself in English furniture. Sir William Chambers had paid a visit to China, and his influence was such as to set men studying the quaint fancies of the Far East. The

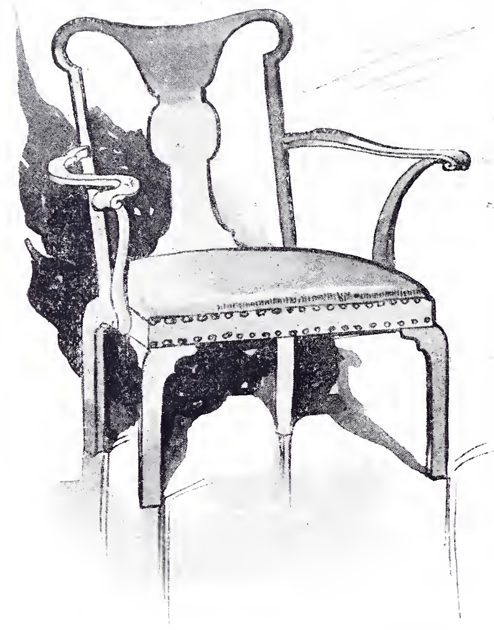


Fig. 91.

suggestions of new forms were followed with zest by Thomas Chippendale, who published in 1754 his famous work, known as the *Gentleman and Cabinet Maker's Director*, and its influence on public taste was soon evident. In addition to the fantastic suggestions of forms from the work of the Far East, he was very much influenced by the French. His book of designs contained more than two hundred copperplate engravings, and was illustrated by every conceivable piece of household furniture which the "fashionable taste" of the time might require. It must not be supposed that all the pieces of furniture in this style now in existence were the work of Chippendale. His book apparently penetrated into the most remote country districts, and village craftsmen, finding some of the more elaborate designs beyond their skill, worked out simpler forms on similar lines

Fig. 92 is from a well-known example

Fig. 92.

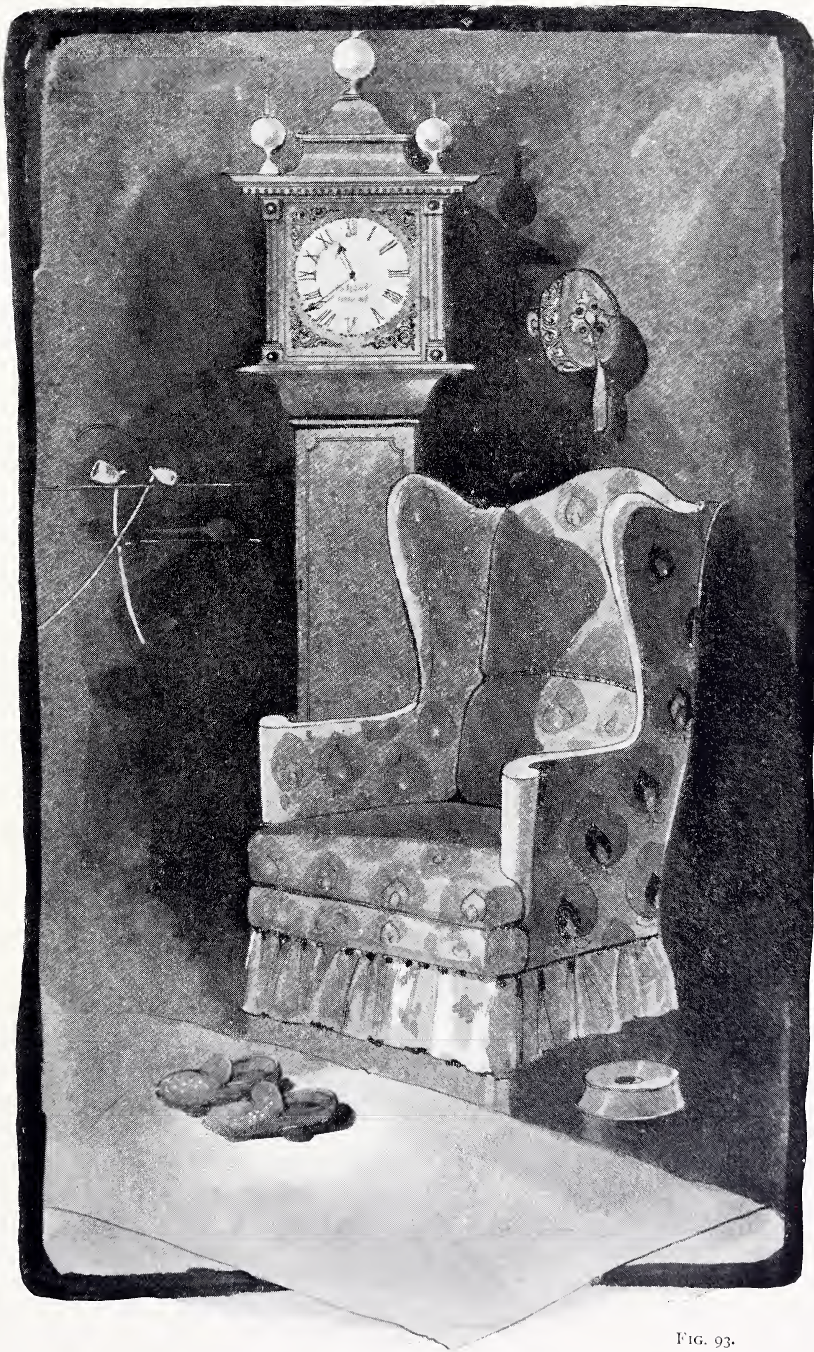


Fig. 93.

at South Kensington, and is sufficiently typical to serve our purpose. The back is gently sloping, wide, and well proportioned; there is a delicate sweep about the side and top rail which are richly carved and moulded. The centre splat is cut and perforated with beautiful curves, interlacing each other in a truly delightful play of fancy, with rich touches of carving in positions where they appear to the best advantage. The curves in the arms of chairs of this period are masterly, and unlike that of any other style. The legs in this example are sturdy and serviceable and are enriched, as was often the case, with delicate fret ornament. In nearly every case the wood used was the very finest Honduras mahogany, which, as the result of generations of beeswax polishing, has attained in existing examples a texture and glossiness altogether unique. The workmanship was perfect, and specimens of this beautiful work may still be obtained in all parts of the country and at moderate prices.

During the whole of the eighteenth century the upholsterer was at work making the chair comfortable and beautiful by the aid of rich brocade velvet, tapestry, and silk, which he used as an outside lining to his carefully stuffed and padded frames. The curves of the arms and the slope and shaping of the backs and ends were very beautiful, as will be seen from the illustration from Hampton Court (Fig. 51).

A very charming chair common to this period was that known as the "eared" chair. It was designed for comfort and cosiness, the ear-like flaps of the upper part of the sides being particularly serviceable in a draughty room. This chair has been revived of late years under the name of the "grandfather chair," and in Fig. 93 we give an illustration of a chair of this type standing, as is only fit, by the side of its cousin, the "grandfather clock," waiting with everything ready for its owner to spend a peaceful evening in front of the cheery fire. In Fig. 53 is another illustration of a similar chair.

The example of Thomas Chippendale was followed by a number of imitators, who published works which were more or less trade catalogues. It is not necessary for us to refer to more than two of these, from each of which we give a typical example of a chair. H. Hepplewhite published his book in 1789. It contained three hundred designs "of every article of household furniture

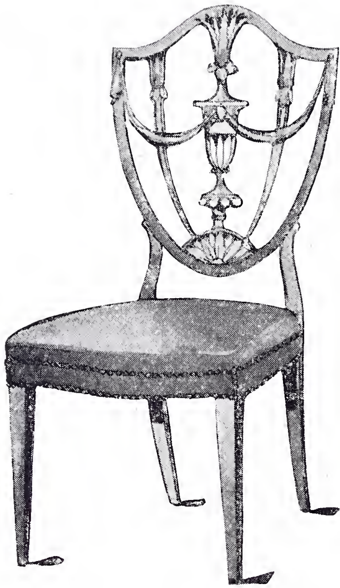


Fig. 94.

in the newest and most approved taste." Hepplewhite formed a connecting link between the rococo work of Chippendale and the simple forms of Sheraton. Fig. 94 is an illustration from Hepplewhite's book. Fig. 95 is a somewhat similar chair from Sheraton's book, which was published in 1793. Sheraton worked in a much more severe style than either of his predecessors, as will be seen more clearly in his more important pieces, as, for example, in the "China Cabinet" illustrated in Fig. 113. The Cabriole leg is a thing of the past, and severe lines and quiet ornament, chiefly in inlay work in the form of wreaths of flowers, husks of corn, and drapery take its place. Sheraton was the last of the great English cabinet-makers, and though the tradition of sound workmanship continued in the best workshops, the Art of designing furniture was practically dead by the end of the eighteenth century.

From the chair we pass to the Settle, the Settee, and the Couch. Closely allied with the chair as an article of domestic furniture is the couch. It will not be necessary to go over the ground so carefully in its consideration as we have done in regard to the Chair, for exactly

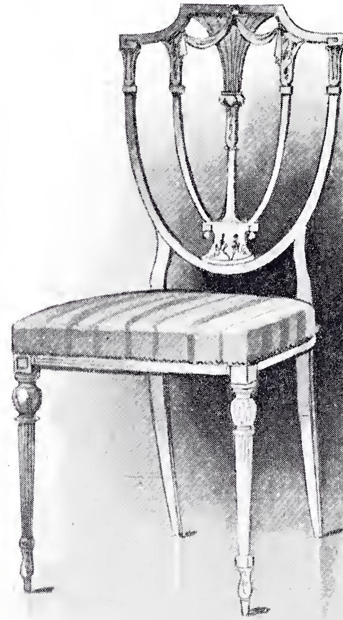


Fig. 95.

the same influences were at work shaping the form and construction of each. Fig. 96, which dates from the early years of the

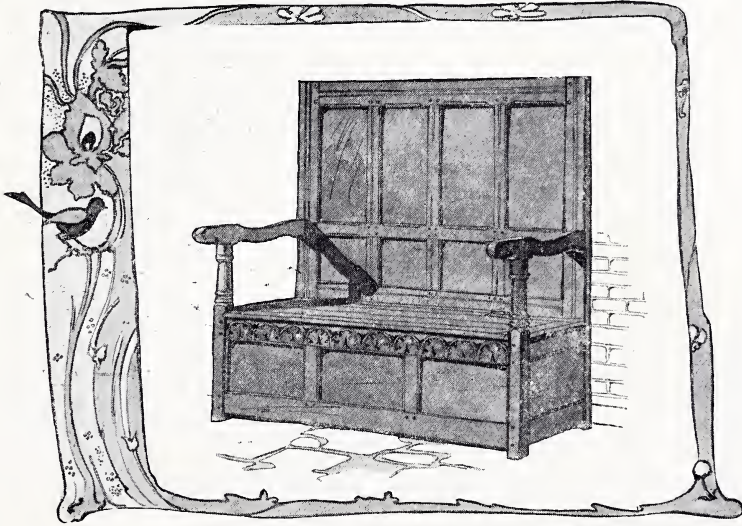


Fig. 96.

seventeenth century, will help to elucidate the origin of the couch. It began with the chest, and for some years the chest form was continued and nearly all the early settles have hinged seats and panelled fronts and sides.

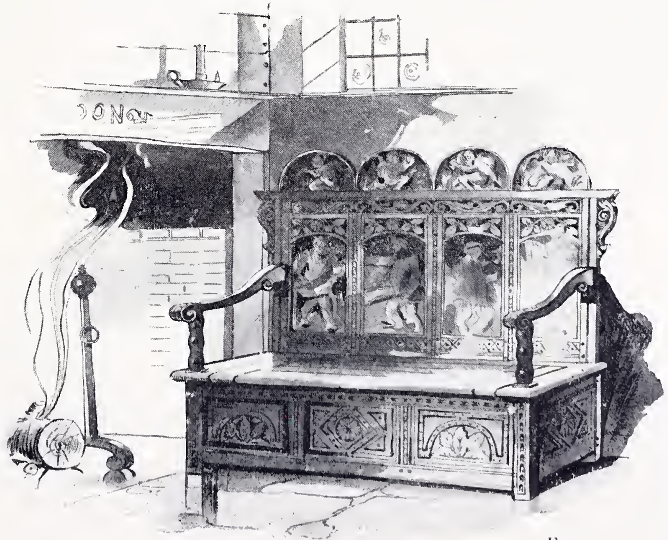


Fig. 97.

Fig. 97 is of later date and more elaborate in its detail, but does not depart at all from type. It exhibits the

box seat, the high back—serving the double purpose of support and screen—and the shaped arms at each end. These settles were common, not only in the houses of the rich, but in every farmhouse kitchen and Inn parlour throughout the land. A well-known variety, and one of which many existing examples may still be found, was formed by carrying up the ends as a further screen for the head like great ears, these being then shaped downwards to form a comfortable rest for the elbows.

Fig. 98 has lost the suggestion of the chest, and is framed in much the same way as the chair. This is a simple example from St. Mary's Hall, Coventry, and its family relationship to such chairs as Figs. 88, 89, and 90 will at once be recognised. Much more elaborate specimens of course exist in various parts of the country, notably at South Kensington Museum, but the examples we have given will be sufficient for our purpose. These settles, in common with the chairs of the period, were made comfortable by the plentiful use of cushions covered with velvet, tapestry, or "Turkey worke."

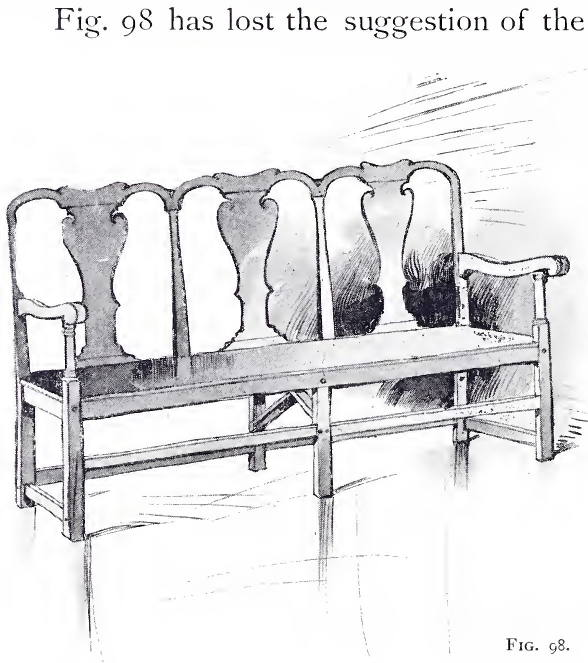


Fig. 98.

Since the revival of the ancient chimney corner, the advantages of the settle have also been recognised, and their use is becoming extremely common. To be really useful they must be low and wide and of sufficient length to allow of their use as a couch.

The introduction of upholstery affected the settle in the same way as the chair, and the same alterations in line may be traced in the one as in the other, until at last all form was lost in the vagaries of the Victorian Era.

Fig. 99 is a couch in the style of Hepplewhite, and there is little difficulty in tracing its family resemblance to both the "Eared" chair (Fig. 91) and the "Courting" chair (Fig. 54). The covering is of striped Pompadour silk, mounted with small

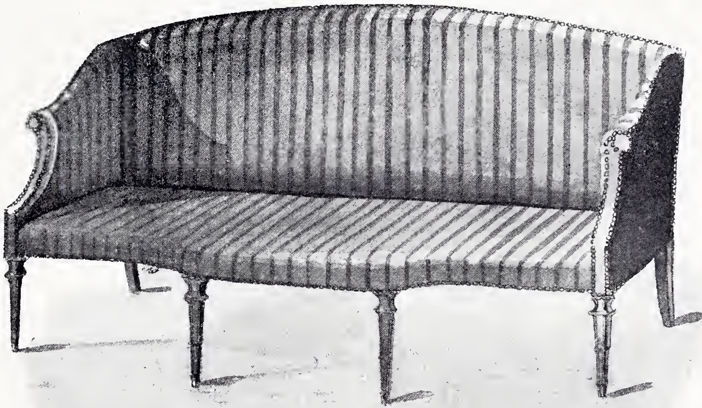


FIG. 99.

brass-headed nails, and the lines upon which it is designed are admirable in every way and might well serve as a suggestion to the designer of modern furniture. Some of the French couches of about this time are also extremely good, and would well repay careful study.

In Fig. 100 we give a suggestion for a couch of the Chesterfield type, in which the comfort of the upholstery is not allowed to interfere too much with form and construction.

We now pass on to the Table, an article of equal if not greater importance than the chair and the couch. There are, we believe, nations in the Far East who have been able to dispense with the chair, but we have not discovered any ancient or modern race with any claims to civilisation who have found it possible to live without a table of some form or another. But, for our purpose, a knowledge of the customs of far-off lands or far-off times, is of little value unless it helps us in our English nineteenth century requirements, and for our purpose it will be sufficient if we confine

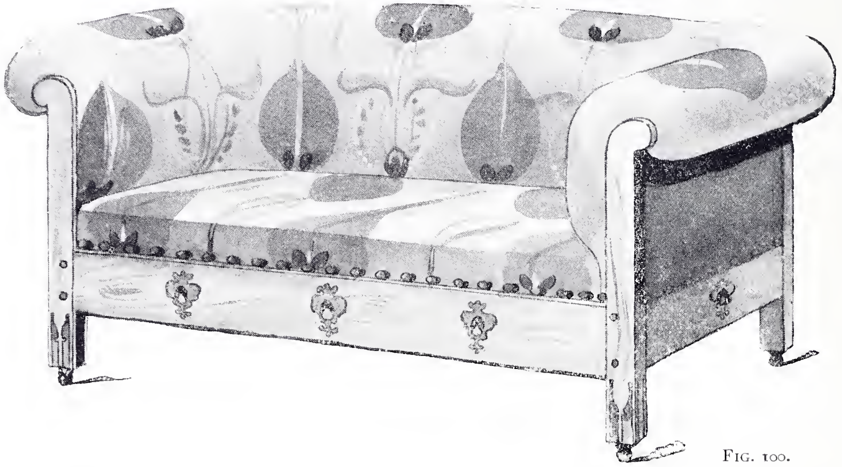


Fig. 100.

our attention almost exclusively to English types of a period subsequent to the end of the sixteenth century.

In an earlier chapter we spoke of the Mediæval custom of the

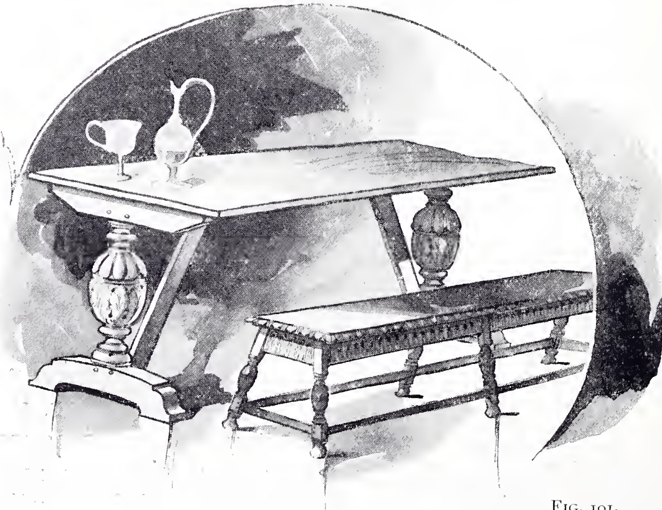


Fig. 101.

feudal lord feasting with his dependants in the hall of his castle or manor-house. The table then consisted of stout trestles with loose boards, which were easily removed when the meal was over. The tables were ranged down each side of the hall, the guests sitting

on one side of the table with their backs to the wall to be ready for any unexpected attack, either from an open enemy or a false friend. With advancing civilisation what were called "joyned tables," as opposed to the loose boards and trestles, became common. In these early tables, however, we find that the custom still continued of sitting on one side only, and the tables are consequently too narrow for modern use, being only about thirty inches wide. In most cases the carved enrichment is carried along the front and the two ends only. In Fig. 101 we illustrate a very early example known as a "table-dormant," which is the

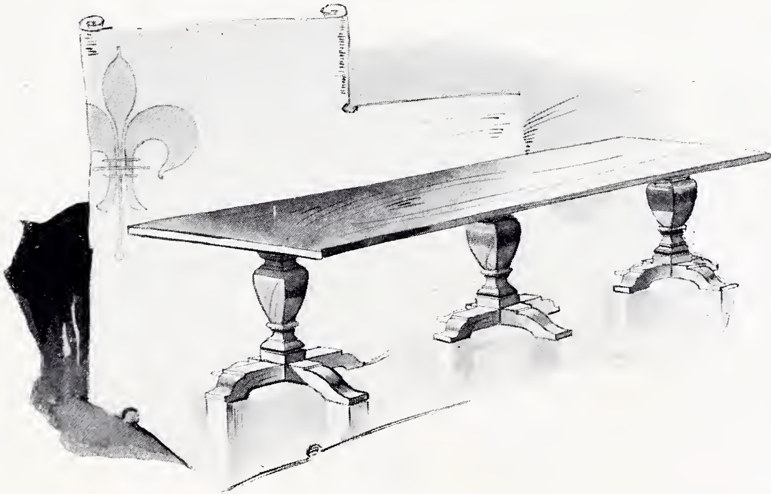


Fig. 102.

immediate successor of the trestles and boards, and the combination of the two forms may easily be seen in this example.

Fig. 102 is from Haddon Hall. The last traces of the trestle supports have disappeared, but the simple form of the top is still preserved. This is a very good type of table, and for stability requires that the base shall be secure, that the top shall be of good thickness with stout clamps where the legs join on, and that the whole shall be carefully dowelled and jointed together.

The table which is illustrated in Fig. 29 is a very elaborate specimen of Elizabethan or early Jacobean times. It was the period of the bulbous leg, and the details generally were over

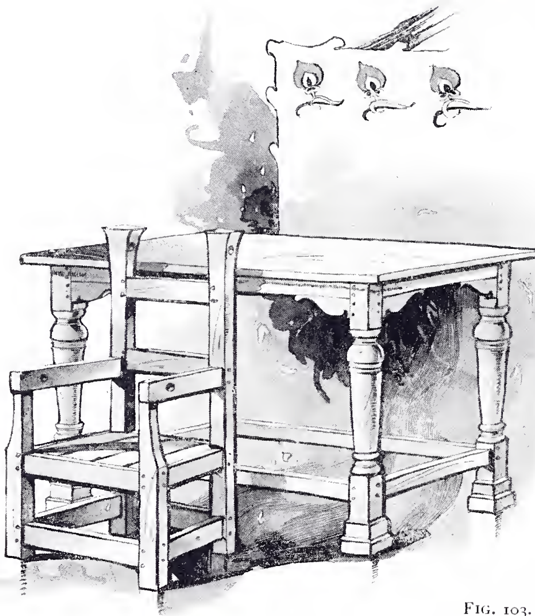


Fig. 103.

elaborate and exaggerated. A more refined style became the fashion under the influence of Inigo Jones, and the tables that were made in his day are of great beauty and sound construction. The turned moulded work of the legs is particularly good, and may be compared with advantage with the meaningless shapes of modern work. They are modelled on careful study of the old classic forms and were designed by men who had an instinctive appreciation of line and form. Figs. 103, 104, and 105 are all simple examples of the period of Inigo Jones. The chair which is shown at the side of the table in Fig. 103 is interesting. It is an ancient "Ducking-stool," but we have illustrated it, not from any desire to reintroduce this obsolete punish-

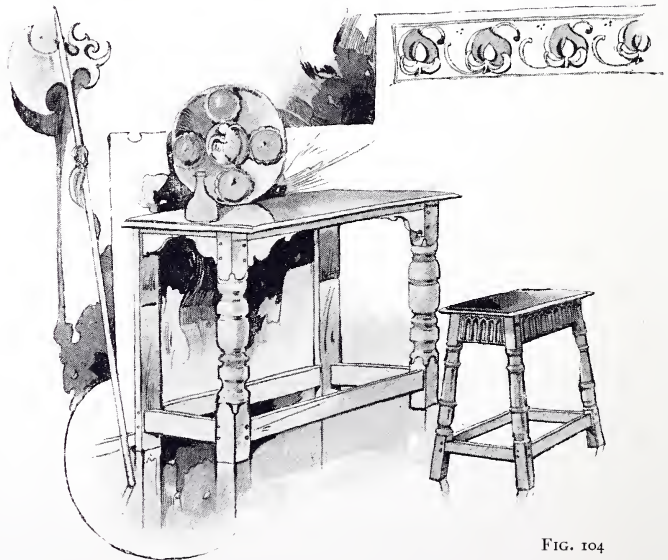


Fig. 104

ment, but because it shows how, even when entrusted with a commission for an article associated with a degrading punishment, the workman of those days was still true to the traditions of his craft and produced work sound in construction and good in form, which with slight alterations might even suggest something to the modern designer. In all these tables the framed stretchers just above the floor level should be noticed. We have already referred to their use in the construction of the earlier forms of chairs, and their value is self-evident, as nothing can affect the rigidity of a table that is braced not only by the top framing but

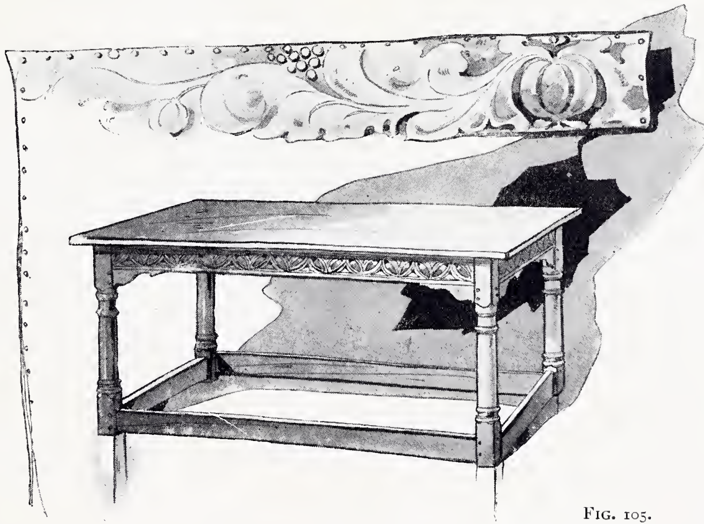


FIG. 105.

also at the base. Notice also that where the workman feels that the price paid by his patron will allow of a little embellishment, it is put where its value will be seen to the fullest advantage but will not interfere in any way with the article's use. It was common at this time to project the top about a foot at each end, strengthening the same with a brace underneath; this gives an æsthetic value to the table that will at once be recognised.

Various methods have been adopted for increasing the size of the table in the event of a larger company than usual being present at the meal. Perhaps the most scientific method is that known as the telescope dining-table, invented and patented by

Richard Gillow in 1800. But, however scientific and admirable in its way this method may be, we have never seen a telescope table that we should feel any pleasure in being the owners of. We should even prefer the method, which was common in the eighteenth century, survivals of which still remain in country inns, of a number of small tables which were placed together when a large company was present.

A very common form of table in Charles I. time was what is known as the "drawinge table." The table illustrated in Fig. 42 is a genuine example of a table of this kind. The length is increased to half or double the ordinary size by drawing out the lower leaves, each of which are half the size of the upper. A wedge-shaped support allows these lower leaves to be drawn out and the table then drops to a level top. This method, although simple, is extremely ingenious and might well be revived in the modern table. It was the period of Charles I. that saw also the introduction of the gate-legged table with eight legs or more, as in the well-known example at Penshurst Place, which has no less than twenty legs, and when shut up is reduced to about one-third of its extended size. Fig. 34 is an example of a table of this kind; they are exceedingly common all over England, and anyone desiring to possess one can do so for a few pounds.

The oval table of mahogany shown in Fig. 41 would go well in a Queen Anne or Georgian room, but if mahogany is used it should be of the Chippendale colour and finish, and oil and bees-wax should be the only materials used in its polish.

The Side-Board and the Cabinet must next engage our attention. The habits and customs of the times of course settle to a large extent the form and uses to which the various articles of furniture are put, but it will readily be seen that what was done originally with a definite purpose is often repeated in later times from mere habit, and it would be an interesting study to watch the development of such an article as the modern side-board through its varied changes, and so discover what was essential and what was a mere fad on the part of its designers. But though such a study would be interesting, it is scarcely necessary for our purpose. All that we shall do is to point out typical examples, and leave our readers to use the information we supply them with in such a way as will be of service to them.

The early side-boards were simply our old friend the chest mounted on legs and fitted with doors at the front instead of lids at the top. In old examples it will be found that holes were often bored for the purpose of ventilation, as it was customary for the food that was not eaten at the meals to be placed inside these "livery cupboards," as they were then called. The meals in those days were far apart, consisting usually of only two per day. Dinner was at about 10 or 11 o'clock and supper at 5 or 6 o'clock, and so the custom grew up of serving out what were called "liveries" for all night, which were kept

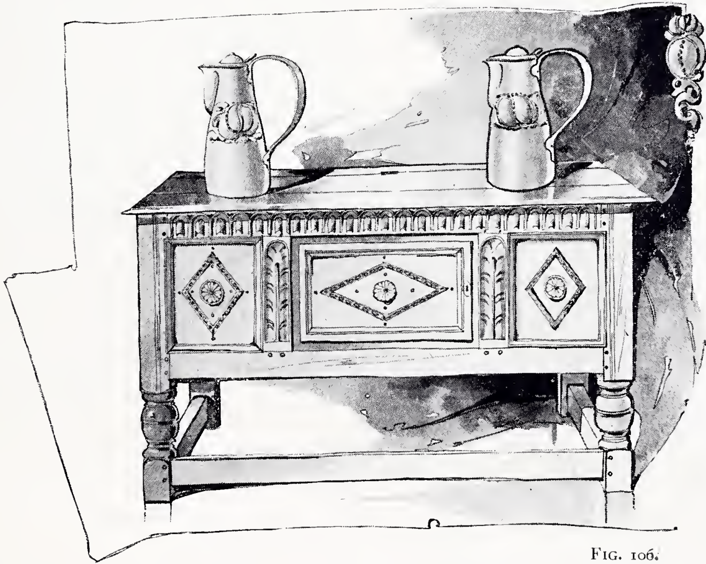


Fig. 106.

in these "livery cupboards," and in the old inventories these cupboards are described as being not only in the Dining-Hall but also in the Bed-Rooms. In country districts old examples may still be found under the name of "bread and cheese cupboards." Fig. 106 is of this type. The Livery Cupboards often took more elaborate forms than the examples we have given, and may always be distinguished from the Court cupboard by the presence of some contrivance for ventilation.

The Court cupboard, examples of which are given in Figs. 107–109, was an article of furniture distinct from the "livery

cupboard," and was used for the display and safe custody of the various vessels and dishes used at the feast. It will easily be seen how the type shown in Figs. 107 and 109 grew out of the simple chest on legs as shown in Fig. 106. Fig. 107 is a very beautiful example from South Kensington, and is suitable in every way for modern requirements. The upper portion or cupboard proper has splayed sides, and is fitted with a single door at the front, elaborately carved. These splayed sides give a triangular shelf on either side, which were useful for displaying the more elaborate vessels used at the table. The lower portion of the side-board consists of two drawers for table linen, with simple drop handles; between these drawers is a conventional flower inlaid in holly and lines of check inlay in a similar wood, ornament the framing throughout. The carving and the work generally is excellent. We have described this piece at some length, because it is a typical variety, and also because it is a style that we should be glad to see revived.

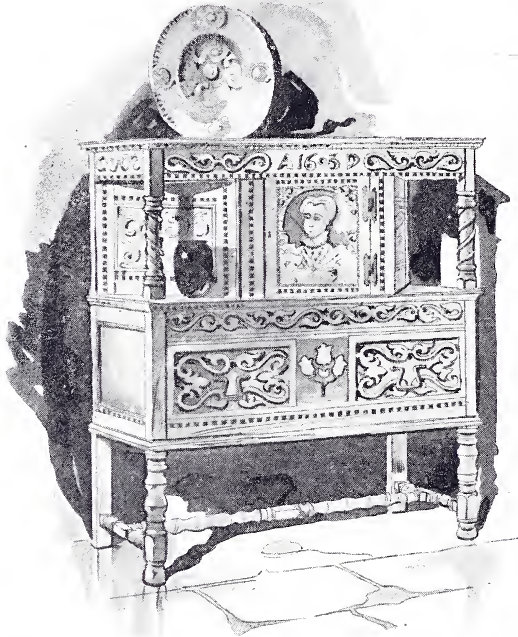


Fig. 107.

Fig. 108 is similar in general form, but the upper cupboard is square and recessed to form a narrow shelf at the front, the lower cupboards being large and provided with shelves.

Fig. 109 is the form the side-board took in Wales and in the border counties. Its peculiar characteristics are the projecting hood and drop pendants. Specimens may be still easily obtained of a more or less elaborate character in remote districts in Wales, and it is curious that the village workman to-day makes these

cupboards for his peasant customers on almost identical lines to those which his forefathers worked on three hundred years ago.

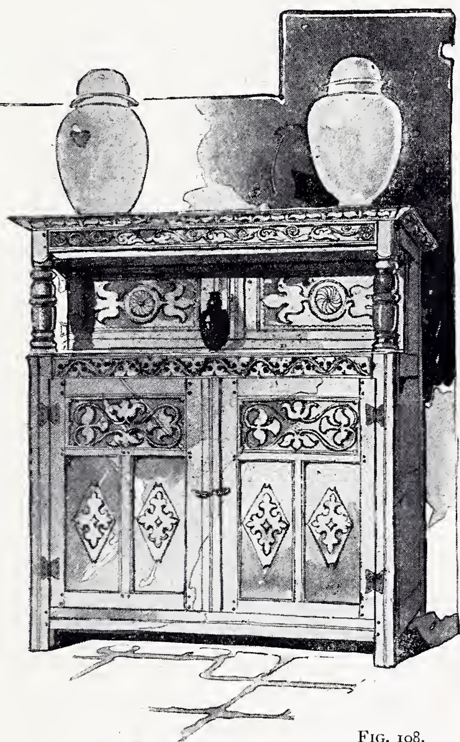


Fig. 108.

Fig. 33 illustrates what is known as a dresser, of a kind still common in country homes. The arrangement of a cupboard on either side, with pigeonholes above, is picturesque, and the shelves between give an opportunity for an effective display of china and copper. The drawers are all that is necessary for the custody of the table linen. Beautiful specimens of this furniture inlaid in natural woods in perfect condition are to be had in Shropshire, Cheshire, and the adjoining counties. Simpler forms, without the back shelves, on the lines of Fig. 106, but of a later date, are also to be had without much difficulty.

Fig. 109.

It is from such examples as these that our designers must look for motives for their work, and it will be found that they

contain all the essentials for a thoroughly useful and interesting modern *side-board.*

Many kinds of decorative treatment may be used for their embellishment, as, for example, inlaying in natural woods of various colours, or by gesso work, which is a method capable of exceedingly rich effects, or the work generally may be of a simple form with rich mounts and hinges of copper, pewter, or polished steel, but, whatever the means relied upon for giving interest to the work, the essential purpose of the article must always be kept in mind.

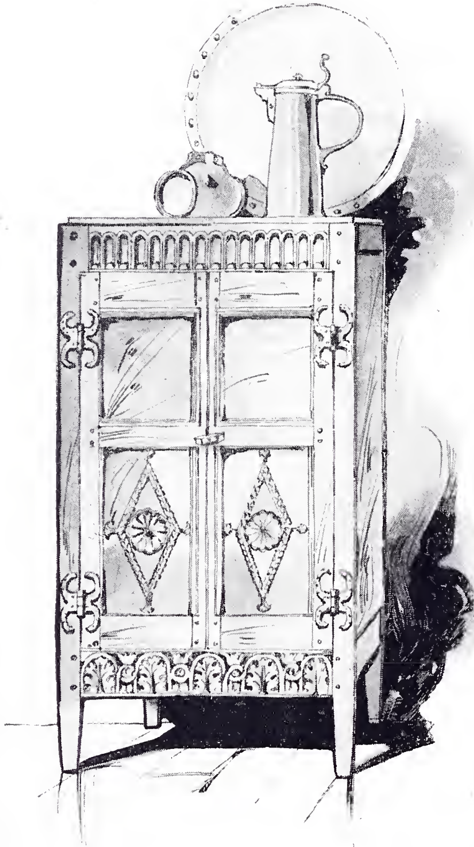


Fig. 110.

The Cabinet is an article usually associated with the Drawing-Room, and it would perhaps be difficult to trace its growth in the same way as we have considered the side-board. The desire to possess articles of historic or artistic interest is common to all educated races. The first necessities of life are food, shelter, and clothing. The desire to obtain these may be described as primary instincts. But immediately these are satisfied other requirements equally necessary to comfort and happiness begin to assert themselves. The æsthetic faculty develops and in some natures becomes more absorbing than the gratification of the merely physical appetite; not only must the house be beautiful, but weapons and domestic gear must, in addition to being perfectly adapted for their purpose, have an additional value which we call *beauty.* Some of these articles are

in daily use, others are only used occasionally, others are perhaps interesting from their associations; and it is necessary to provide some safe place for them when not in use. In early times the chest was used for this purpose. But men found a pleasure not only in possessing articles of beauty but also in displaying them, and the closed up chest did not satisfy all their requirements. So, from the embryonic chest, which was originally an article designed for safe custody only, a new article of furniture was manufactured, which served the double purpose of safety and display. Such was undoubtedly the origin of the cabinet.

Fig. 111.

The Drawing-Room *Commode* is a lineal descendant of the Mediæval chest, and though it was somewhat neglected in England it was always popular in France and Holland. We have suggested its revival in the Drawing-Room in a previous chapter, and in Fig. 56 we give a drawing of one of those quaint *bombé*-fronted *Commodes* or *Bureaus* that were so popular in France in the eighteenth century. The Italian marriage Coffers were on similar lines and many beautiful examples are preserved at South Kensington.

In England the cabinet proper was not very common until the time of William and Mary, but there are examples to be found occasionally of cabinets of a very elaborate character in various museums and private collections. In Figs. 110 and 111 we have what may be looked upon as early types of the cabinet

of later days. No doubt these were used for the custody of clothes or hangings, but their tops would form a convenient resting-place for jugs or tankards, or dishes of pewter or copper.

In Fig. 50 we illustrate an example of a cabinet of the period of Elizabeth, and though simple in form it is good in every way and worthy of careful study. Towards the end of the seventeenth century a fashion for importing Oriental china set in, and the necessity for furniture designed expressly for its safety and display began to be felt. A common form taken by the cabinet of Queen Anne's time was that of the well-known corner cupboard, which formed an almost universal feature in the rooms of those days: and a very pleasant break they make in the angle of the room and an ideal resting-place for a Worcester bowl or Nankin vase. Their shapes and construction were varied. One of the quaintest of all was of Dutch origin with a bowed front painted with Scripture subjects. Another variety is in old Japanese lac work with quaint Eastern landscapes and figures in a lovely copper-toned gold on a black glossy background. The later eighteenth century varieties in inlaid marquetry with glass panels in quaint trellised framework are particularly interesting and extremely decorative with the rich tones of silver and porcelain showing through the trellised frames.

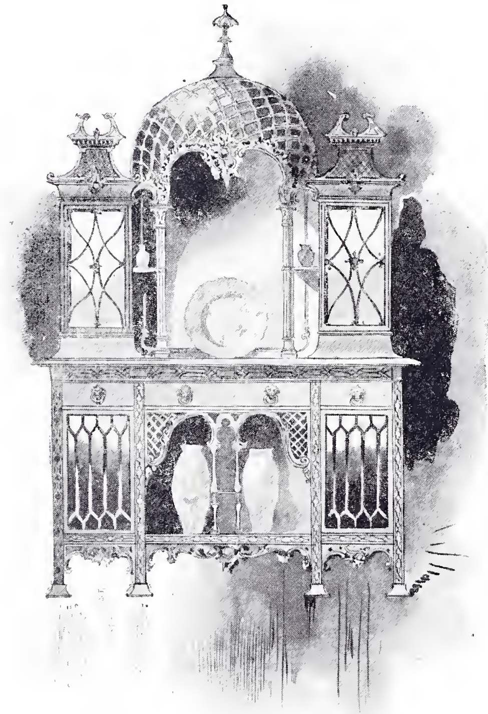


Fig. 112.

The influence of Eastern Art is very noticeable in the China Cabinet, in the Chippendale Style (Fig. 112). It is designed for

execution either in ebony or mahogany, and is very suitable for the display of rich porcelain from the Far East. The workmanship of these cabinets by such masters as Chippendale was exquisite and good examples to-day are of great value.

Fig. 113, in the style of Sheraton, is on less fanciful lines than the piece we have just described. It is of satin wood with inlays of various natural and stained woods and quite characteristic of the furniture designed by this master. He was probably the last of the great English cabinet-makers, and his work is refined in style and exquisite in design and finish. There are few in our days who would be prepared to pay the price necessary to produce work of this class, finished with such care and accuracy as was common to the work of Sheraton's time. Old pieces of this period are difficult to obtain, and always fetch very high prices.

Fig. 113.

In Fig. 59 we have given a sketch for a cabinet which we think would be effective and not too costly. It will be noticed that in this suggestion we have worked on simple lines, avoiding mouldings and needlessly expensive work, and relying for effect principally on form and suitability for purpose, decorative value being obtained by the use of metal mounts and hinges. We should like to see the cabinet-workers of to-day proceeding more on these lines. There is a gratifying tendency in what seems to

us to be the right direction, but the common pitfall to avoid is too great a striving after novelty. Freaks and fads though interesting at first are not things to live with, and our purpose will be served if the examples we have given are used as correctives against a too ardent fancy which is apt at times to see things in false perspective. If the first principles of sound construction—beauty of form and suitability for purpose—are kept in mind the fancy of the designer may have full play and there will be little to fear as to the result.

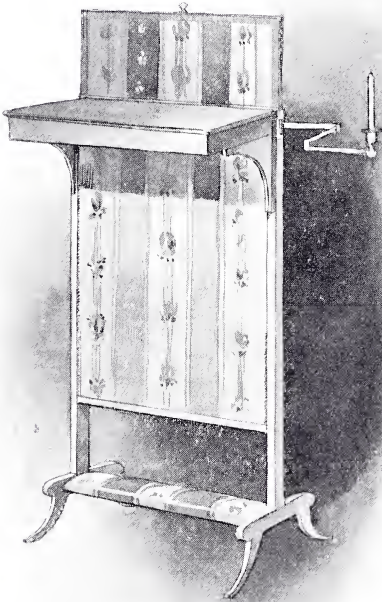


Fig. 114

There are a number of smaller articles of furniture which are important in a way and help to give interest and value to the room, but to which we can give only a passing reference. In old houses the screen was perhaps more essential to comfort than it is to-day. Whatever the disadvantages of the modern house, as a rule, comfort and cosiness are carefully considered. But a screen is useful for other purposes than merely to prevent draught. There is a charm about a screen reminiscent probably of childhood's days when we shut ourselves up in little corners and so formed worlds of our own. But in a large room a screen is useful in reducing the apparent size of the apartment, which when there are but few occupants, helps to give a cosiness that is possible in no other way. The Art of Japan is not yet a thing of the past, and to those desiring to add a screen to their household gear we could not give better advice than to choose with discretion one of

those delightful productions of that wonderful land. Some of the screens covered in sombre-toned Spanish leather have a beauty of a more stately kind perhaps than the daintier wares of Japan, but these are costly and difficult to obtain. Another variety is decorated in the Vernis-Martin manner with Eastern subjects; but whatever the particular style that may suit the room the screen must not be neglected if we are to give full decorative value to the apartment. Some of the smaller varieties of fire-screens, too, have an old world flavour and are extremely quaint. In Fig. 114 we reproduce a variety of the screen of a somewhat uncommon character uniting the two purposes of screen and work-basket.

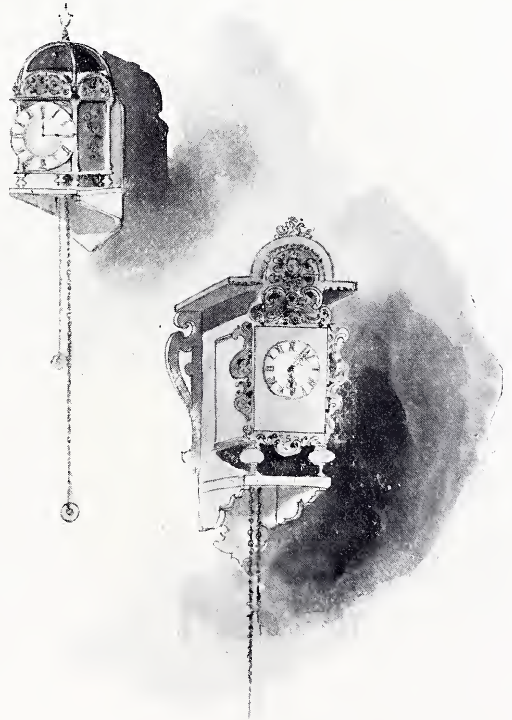


Fig. 115.

Of Clocks one might have many things to say if time permitted. There is nothing more quieting and soothing than the measured tick of an old pendulum clock, and as one lies awake at night how pleasant it is to listen to the chiming of the hours from the old-fashioned tall-backed clock in the Hall as it comes to us mellowed and softened by distance; and on the contrary how irritating to be kept awake by the worrying splutter of a modern American timepiece, and how utterly objectionable the whirr of its spiral substitute for the sweet-toned gong upon which the hours are hurriedly struck.

Some of the old clocks, with brazen dials cunningly engraved, and domed tops are very quaint and are usually excellent timekeepers. The modern French clock—a gilt group under

a glass case—is as bad as bad can be, and as the fear of smashing the said glass case more often than not deters the owner from winding it up, it does not even atone for its badness as ornament by practical utility; but some of the old French clocks with dull brass dials and blue enamelled figures with cases of curious shapes painted with love scenes in the style of Watteau in that incomparable Vernis-Martin work are altogether to be desired.

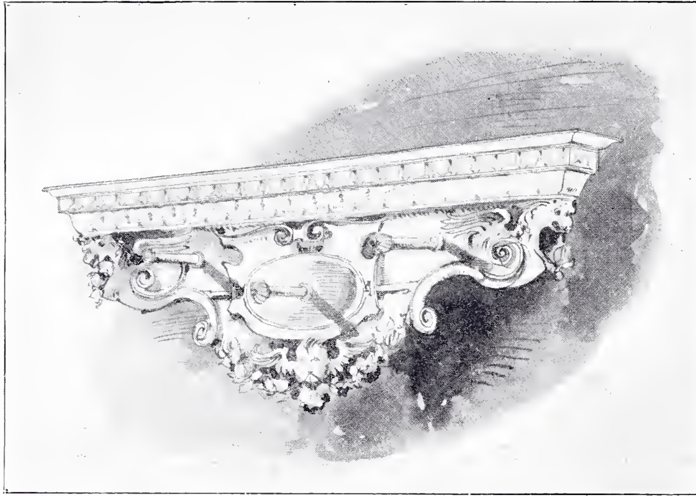


Fig. 116.

We have in our possession a replica of an old Delft variety in blue and white, quaint in shape and enriched with cherubs' heads, and leaf and floral ornaments, with a delicate little cupid flying across an oval panel below the dial. The general effect is delightfully fresh, and if only greater care had been taken with the mechanism we would not wish for a more charming timepiece.

In Fig. 116 we give a sketch of an old Italian hat rail and shelf as an example of how in olden times the most trivial articles received careful attention at the hands of the workman. We have never seen in a modern house a hat or cloak rail which showed any attempt at real decorative treatment.

China is not, strictly speaking, furniture. In discussing it we do not propose considering it from the standpoint of the collector, but purely as an accessory of great decorative value. We do not profess to be able to admit the uninitiated into

the mysteries of "glazes" or those cabalistic "marks" which prove antiquity and consequent value to the connoisseur—we do not desire that men's houses should become museums in which precious things are so closely packed as to lose their beauty, but that everything shall perform its part in making the home a "Palace Beautiful." If we prefer the old work of Leonard of Limoges to a modern copy, or the ware of old Cathay to something produced for the modern European market, it is because the older work has an undefinable charm and naïveté, which though attempted is seldom attained in the modern work. Take the matter of perspective which Charles Lamb in a well-known passage touched so deliciously: "A young and courtly mandarin handing tea to a lady from a salver—two miles off. And here the same lady or another—for likeness is identity on tea cups—is stepping into a little fairy boat moored on the hither side of this calm garden river, with a dainty mincing foot, which in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead a furlong off on the other side of the same strange stream. Farther on, if far or near can be predicated of their world, see horses, trees, pagodas, dancing the hays. Here a cow and rabbit, couchant and coextensive—so objects show seen through the lucid atmosphere of fine Cathay." Very charming are these simple conceits breaking all the laws of perspective and distance, because we know the artist—simple-minded soul—was unacquainted with the mysteries of the science and drew nature as it presented itself to his untutored fancy. For men who know the rules of perspective to do this for mere quaintness is perhaps somewhat affected. No amount of familiarity can stale the old willow pattern plate with its curious border, its tree forms, in which trunk and branches are so definitely outlined and fruit and flowers grow in such strange profusion. What delightful pagodas and how utterly absurd the perspective. On what errand are the three young ladies bound crossing that impossible bridge and what is in the mind of the fisherman in his solitary junk? In what book of natural history will those two birds be found? And yet how superbly decorative the scheme is as a whole, and how impossible it would be to improve it by altering a single line.

Some of the old Staffordshire dishes in blue and white are very charming, some representing simple English pastoral scenes, while others are in the grand style of Claude Loraine with Italian peasants and ruined temples; but all are valuable in their way. Some of the old bowls and jugs are equally good. Here is one made some hundred years ago in Staffordshire, in which a diminutive Chinaman in yellow trousers and faded brick-red jacket is presenting a blue rose to a very beautiful young lady in blue, carrying a basket of yellow fruit, a discreet female in soft tones of red, yellow, and blue playing propriety in the near background, this central group being enshrined in a perfect bower of blossom, which when we turn the bowl round is we find growing out of a lovely blue and white pot. Jugs, bowls, and dishes of the kinds we have suggested are still to be had for a few shillings a-piece, and though we have protested against the crowding of our rooms with expensive and useless nick-nacks, we think our readers will distinguish between those and such aids to effect as the wise disposition of china. We have in our mind a dark corner in a panelled room containing a richly carved oak corner cupboard. The tones of colour in panelling and cupboard were much alike and scarcely to be distinguished. But a rich Worcester bowl was placed upon the cupboard and the alteration was instantaneous. The brilliant splash of blue and white not only gave colour but defined the line of the cupboard and carried the eye on to the richer work of its own panels in contrast with the simpler work around it. Copper and brass and pewter have all a value in this direction. Notice in Fig. 38 how the brass dial of the simple "sheep's head" clock gives interest to an otherwise dark corner. We remember a vision of colour at the end of a long corridor in an old Welsh house,—a simple black oak cupboard covered with highly polished copper utensils, with just two or three old jugs and a central bowl of blue and white filled with "gloire de Dijon" roses; and—but we have rambled on too long and must bring this chapter to a close. We have tried to lay down as far as we can first principles; to find, where possible, a reason for the courses we recommend, to get in touch as far as may be with the spirit that animated the workers of past times. Mr. Frederick Harrison has summed up the whole matter—

"'Tis as easy as lying to learn how to chatter one deaf about Satsuma and old Lustre, to simper about the early manner of Piero della Francesca, to be curious in Rhodian vases and Baghdad rugs, the Liber Studiorum and old Crome. . . . One may know the marks of a piece of porcelain or an early engraver, run off the hall-stamp of silver and determine the point of old lace, and yet remain curiously ignorant of everything that is properly Art. Art is long and life is brief, and the true history of Art is a true and spacious field, not to be traversed without a brain and a will, and an eye for the glorious faculties of man."

"*Every man's proper mansion-house and home, being the theatre of his hospitality, the seate of his selfe fruition, the comfortable part of his own life, the noblest of his son's inheritance, a kind of private princedom, nay, the possession thereof an Epitome of the whole world, may well deserve by these attributes, according to the degree of the master, to be delightfully adorned.*"

Sir Henry Wooton.

"*The true root and basis of all Art lies in the handicrafts. If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship—if Art is not recognised in the humblest object and material and felt to be as valuable in its own way as the more highly rewarded pictorial skill, the Arts cannot be in a sound condition; and if artists cease to be found among the crafts, there is great danger that they will vanish from the Arts also, and become manufacturers and salesmen instead.*"

Walter Crane.

IMPORTANCE of relying in the main on proportion, simplicity, and sound constructional methods for successful decorative results has been insisted on throughout the pages of this book. It is obviously impossible to expect a satisfactory effect in an apartment which is badly proportioned, or in which the permanent features, such as doors, windows, and fireplace, have received but little thought from their designers. It is possible, however, by means of skilfully "applied" decoration to divert attention from inherent defects, and this chapter may be serviceable to those who are compelled to live in houses which, apart from added features, are without artistic beauty. And even if the room is well designed and first principles have been carefully considered, and the scheme, though severely simple, is yet entirely charming as a theme in pure line and composition, an added beauty of colour and richness may be obtained by the judicious use of decorative accessories. In previous chapters brief references have been made to materials and methods suitable, under certain conditions, for the embellishment of various apartments of the house, and in this chapter it is proposed to consider them a little more fully.

Let us begin with Tapestry. The art of representing pictorial subjects and decorative patterns by weaving together dyed threads of various colours has existed from the earliest times, and as a wall decoration is unsurpassed. The nations of the East have

always excelled in the production of these rich woven fabrics. The ancient Egyptians, the Jews, the Assyrians, the Babylonians all used tapestry as an aid to the beautifying of their public and private buildings. The Greeks and Romans spent large sums in acquiring specimens of this work from the East, and in their turn became expert workers in the craft. Throughout the Middle Ages woven and embroidered fabrics were used for covering the cold and cheerless-looking stonework in the interiors of churches and houses. It was no uncommon thing for well-appointed factories for the manufacture of tapestry to be established within the precincts of the monasteries, and it is difficult for us to be sufficiently grateful for the services rendered to all the arts under the sheltering influence of the religious foundations. France was always famous for the skill of its weavers, and such towns as Poitiers, Rheims, Troyes, and Beauvais were known throughout Europe for the excellence of their productions. English work was much sought after and had characteristics which were recognised as national. The Bayeux Tapestry attributed to Queen Matilda, wife of William the Conqueror, is one of the oldest as well as one of the most famous works of its kind in existence.

Tapestry is the work of the *loom*. Embroidery, which is similar in effect, and often confused with tapestry, is the work of the *needle*. The ladies of the present day have many interests in life compared with those of olden times, and one can hardly expect nowadays the attention to be given to embroidery that was common in those days. Indeed one of the chief amusements of the fair dames of the Middle Ages was to embroider with wonderful skill the pious legends of the Saints or the tales of Chivalry which they knew so well. The great bulk, however, of the work was produced by skilful artizans with the aid of their looms, upon which they worked out with marvellous skill designs that were often prepared by the greatest artists of the times. Flanders was deservedly famous for the skilful work produced by its weavers, Arras tapestry being perhaps the most famous of all. Indeed nearly every important town in Europe had workshops and craftsmen capable of producing these fabrics. Royal patronage was freely bestowed upon the tapestry weavers from very early times. The art of weaving *haut-lisse* (vertical warp) was introduced into England by one John Sheldon in the time of

Fig. 119.

CCCCLIIII·HIEMIBVS
PERACTIS·POST
NATVM·DÑN·NOS
TRVM·I·C·OPOR
TET·HANC·SEDE
COMPLERI

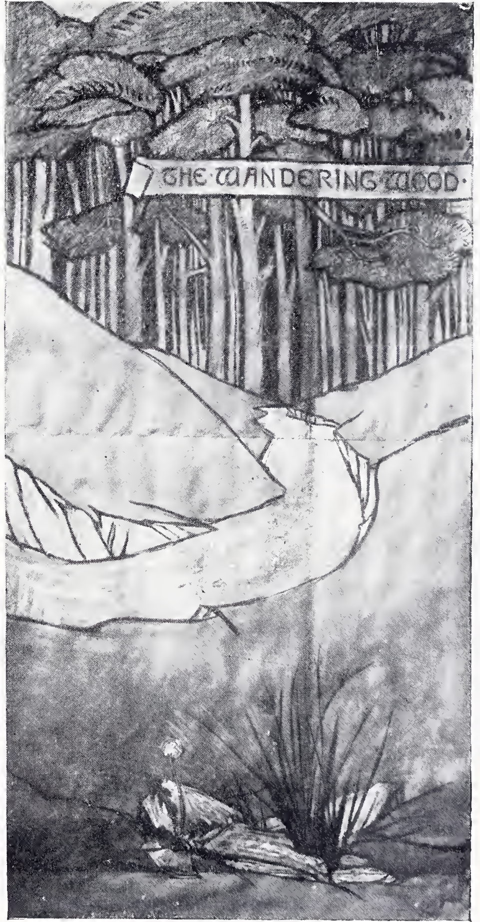
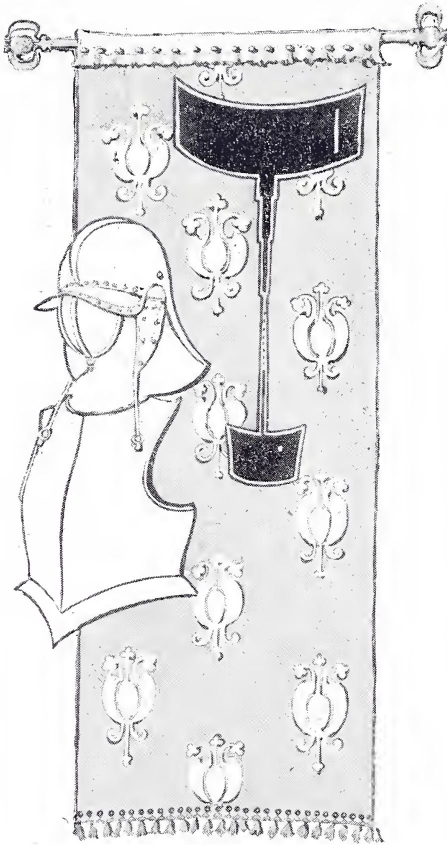


Fig. 126.

Fig. 127.

Henry VIII., and James I. founded at Mortlake a manufactory which in the days of Charles I. executed in tapestry the seven great cartoons by Raphael now at South Kensington. In France the craft was also under the patronage of the king, Francis I. having established a factory at Fontainebleau for the manufacture of tapestry similar to the old Mortlake work. Factories were also established by the kings of France in other parts of the country, and the famous Gobelins factory is still under the control of the State. William Morris established works at Merton Abbey, in Surrey, and produced some magnificent tapestries by the ancient methods. The cartoons for the figure work were designed by Burne-Jones, and the series of tapestries illustrating the Quest of the Grail at Stanmore Hall will compare for excellency with the products of the ancient looms. Through the kindness of Messrs. Morris & Co. we are able to reproduce them here. Some exceedingly beautiful examples of ancient tapestries are to be seen at South Kensington, while perhaps the finest tapestry in the country is at St. Mary's Hall, Coventry.

Speaking of tapestry, William Morris says: "As in all wall decoration, the first thing to be considered in the designing of tapestry is the force, purity, and elegance of the *silhouette* of the objects represented, and nothing vague or indeterminate is admissible. But special excellences can be expected from it. Depth of tone, richness of colour, and exquisite gradation of tints are easily to be obtained in tapestry; and it also demands that crispness and abundance of beautiful detail which was the especial characteristic of fully developed Mediæval art. The style of even the best period of the Renaissance is wholly unfit for tapestry; accordingly, we find that tapestry retained its Gothic character longer than any other of the pictorial arts. A comparison of the wall-hangings in the Great Hall at Hampton Court with those in the Solar or Drawing-Room will make this superiority of the earlier design for its purpose clear to anyone not lacking in artistic perception; and the comparison is all the fairer as both the Gothic tapestries of the Solar and the post-Gothic hangings of the Hall are pre-eminently good of their kinds."



THE equally ancient art of Embroidery is closely allied to Tapestry as to the effects produced. The simplest form of Embroidery is to work a pattern upon a plain ground, such as velvet, or cloth, or silk, in such a way as that when the work is finished the original ground is visible and the pattern silhouetted upon it. Another method is that known as appliqué, which consists of mounting pieces of embroidery already worked or pieces of richer stuffs upon a plain or brocaded ground. A third method, which in its results most closely resembles the ancient tapestry, is that of embroidering the design in such a way that the original ground is either wholly obliterated by the applied stitches or falls into the pattern in such a way as to become part of it.

We have already suggested that tapestry or embroidery may be used for covering the walls of a room with simple flowered patterns for the larger spaces, with more elaborate designs in special positions, such as the panels shown at side of fireplace in Fig. 38. Figs. 126 and 127 reproduce a panel forming a part of a rather important scheme of embroidered tapestry for the decoration of a Dining-Room. The work is designed and executed by Miss Mary Newill, and illustrates various passages from Spenser's *Faery Queen*.

We have also already suggested the revival of the ancient art of Painted Tapestry, of which magnificent specimens dating from the fifteenth century may be seen at the Hotel-Dieu at Rheims. The work of M. Julien Godon on *Painted Tapestry*

and its Application to Interior Decoration should be carefully studied by those who desire practical information as to methods of work. It is possible now to obtain canvas, the texture of which is an exact imitation of the various kinds of tapestry produced by the old looms, and colours are also prepared capable of acting as dyes to the tissues, which, it is claimed, are both fast and brilliant.

One of the great advantages of the use of woven fabrics as a groundwork for decoration is that the artistic effects are such as are impossible upon a surfacelike paper or plain plaster. The colour is more broken and gradations of tone are possible. A very effective method of decoration on jute or arras has been lately introduced by means of stencil work as practised by the Japanese. Mr. Ingram Taylor, Mr. Arthur Gwatkin, and the late Arthur Silver have each produced some notable work in this direction. The method is not prohibitive in price, and if the work is well designed, it produces admirable decorative results.

Mr. Benjamin Creswick's friezes, which are produced by means of a patent process, are somewhat similar in effect to the stencil friezes, but are printed from blocks. In these designs it will be seen that the figures are silhouetted against a plain background of canvas or paper, and an intensely interesting result is obtained (Fig. 129).

We pass on to say a few words about Wall-papers. To the great majority of people panelled walls and tapestry hangings will be impossible, and they will have to be satisfied with the cheaper substitute of wall-paper or distempered walls. Of late years immense strides have been made in the design and manufacture of paper hangings. Many of the cleverest designers of the day have given of their best in the preparation of designs for execution in this material, and have taken the trouble not only to make careful designs, but have also mastered the difficulties of manufacture, spending much time in the workshops superintending the actual printing of the papers, so that to-day it is possible to get really artistic results by means of paper hangings. The best papers are printed by means of wood blocks, the pattern being worked by means of flat brass wire, driven edgeways into the block, separate blocks being necessary for

each colour used. The designs most suitable for use in ordinary rooms are those in which the pattern is of moderate size and not too obtrusive in form or colour, the paper-hanging acting as a background for the furniture and occupants.

Wall-papers may be used in various ways to obtain certain effects; for examples, a simple pattern with a richer frieze, or a plain distempered frieze with a richer pattern below. But all depends upon the room, the furniture, and the special effect one desires to obtain. Various methods have been employed to add to the richness of plain paper. One of the most notable is by pressing the paper when damp into modelled dies, and by this means obtaining patterns in relief. These are coloured and gilded to imitate the old Spanish and Italian leather, and if the work is well designed and judgment is used in the colouring, very excellent results may be obtained.

Paper is also largely used to imitate decorative plaster work, both for ceilings and friezes, and many of the designs are exceedingly good. The best known are Lincrusta-Walton and Tynecastle Tapestry. The latter has a very pleasing texture. Most of the designs are based on a careful study of the old work, and as a substitute for the costlier material it is as good as may be. These processes, however, are only substitutes for another material and must be considered in that light. They cannot hope to supersede the actual thing, however clever an imitation they may be; and although we have mentioned these for the slender purse, we should be sorry to find them used where decorative plaster is not out of the question.

The art of plastering, in common with all the arts connected with the building, goes back to very early times. There are examples in the Pyramids executed four thousand years ago, and it is due to the care and knowledge of his craft on the part of the Egyptian plasterer that the paintings illustrating the daily life of those far-off ages are still preserved to us. The Greeks and Romans brought the art of modelling in plaster to a high state of perfection. During the Middle Ages, although largely practised, it was used almost entirely as a smooth surface for painted decoration. In Italy the use of modelled plaster was becoming common, and the discovery of the Golden House of Nero by Raphael in 1518, with its wonderful modelled

decoration in stucco-duro, caused this form of decoration to become exceedingly popular.

The art of decorative plastering in England owes much to the Italian workmen who came over in large numbers from the middle to the end of the sixteenth century. The English workmen, however, soon learnt their methods, though they never reached perhaps that skill in design which characterised the ambitious work of Italy and France. The fact is they adapted the art to the exigencies of their own English work; and as a result of their labours they have left numberless examples which are charming in design and exquisitely suited to their purpose. What was in character with the magnificence of an Italian palace was out of place in an English home, and accordingly a method of decoration grew up in England which has never been adapted in exactly the same way in any other country—that of covering a flat ceiling in a room of moderate height with suitable plaster decoration.

This characteristic English work at first took the form of simple geometric forms, such as interlacing squares and circles, suggested probably as a flat treatment of the drop pendants of the Tudor work. As the workmen became more expert these surface ornaments became more elaborate, with low relief ornaments between the moulding, the lines being gathered together in elaborate pendants with richly modelled bosses. This plaster decoration was often coloured and gilded. Spenser sings of halls where

> "Gold was the parget, and the ceiling bright
> Did shine all scaley with great plates of gold."

Indeed, the plasterer not only modelled his ceilings but painted them too, until the refinement of the Renaissance gradually made colour less important, and a desire grew up for the effect of the simple white plaster, and line and form came to be relied upon solely for effect. All kinds of forms became common, and nothing was too elaborate for the plasterer to attempt. Those of our readers who desire to study these plaster decorations will find examples easy of access in every county in the land. In Fig. 40 (on page 63) we have given sketches from Plas Mawr at Conway, a house which is perhaps one of the most interesting

in the country, where on walls and ceilings modelled plaster has been entirely relied upon for decorative effect. The work is rude, but full of fancy and playfulness, and for those who desire to catch the spirit of the old-time workers we cannot suggest anything better than a week spent in studying the various rooms in this old house.

The plasterer did not confine his work to the ceiling; he soon began to embellish his walls with deep friezes running from the ceiling line to the top of the oak wainscot, and these were filled with figure work, emblems in relief—strap and scroll ornament, heraldic devices, all being designed in exquisite taste.

The huge chimney-pieces of this period offered great scope for the skill of the artist in plaster. Indeed, throughout the seventeenth century their work was all-important as a decorative enrichment, and it is clear that a great deal of the artistic capabilities of the workman found expression in this material.

The plaster work of the eighteenth century passed through the same phases as the architecture and furniture, and in the later years of the century the most delicate and refined work was that designed by the brothers Adam and their contemporaries. At the end of the century the art gradually died out, and to-day the ordinary plasterer is nothing more than a workman who can cover walls and ceilings with plain plaster or run a plain mould, and any modelled work has to be done by "special modellers to the trade."

A modern substitute for the old enriched plaster work of the seventeenth and eighteenth centuries is what is known as fibrous plaster, and most of the important work is done in this material. It is different from the old work, in that it is prepared in the shops of the manufacturer and fixed in sections and made good on the spot. It is strengthened by strips of wood and by a background of coarse canvas. The old work was all done on the job. Fibrous plaster is often very well designed, but it suffers, like most of our modern work, from over-elaboration and a desire for mechanical smoothness and finish.

In the earlier pages of this work we have suggested various positions in which "gesso work" will form a suitable medium for

decoration. It is more adapted perhaps for furniture and smaller surfaces than for larger and more elaborate schemes. It is the work of one who has been trained to use the brush of the painter rather than the tools of the modeller, and is indeed a kind of high relief painting. The mixture is of various materials, usually plaster of Paris, glue, boiled linseed oil, and a little resin mixed to a paste of the consistency of thick cream and laid on with a brush. As a body for the higher forms, some fibrous material is mixed with the gesso, and the whole finished with brush work. It is a material capable of the most subtle effects of line, relief, and colour, and is sure to become more and more used for delicate decorative effects. Much of the delightful low relief ornament on the Italian marriage coffers is gesso work. Mr. George Frampton, Mr. Walter Crane, and others have lately given much attention to this fascinating medium, and have produced some very beautiful results.

There have been at various times lengthy controversies as to whether colour ought or ought not to be applied to sculpture or modelled work. We think that the only reply is that it is not a question of morality but of result, and if a certain decorative effect can be obtained by the combination of colour with high or low relief modelling that is possible in no other manner, and if such a result is a beautiful one, then the combination needs no defence, but should rather be studied and made use of as occasion offers. A tree is known by its fruit, and an artist's work should be judged, not by the scaffolding upon which it is built up, but by the thing itself. There are some who refuse to accept an art that is not ancient, or to allow any method of decoration which cannot be shown to have been practised by great art workers in the past. In so far as sticklers for mere precedent are worth arguing with, we would point out the practice of Italy in the best days of the Renaissance. The two Della Robias are known to fame largely on account of the charming results they obtained by colour decoration in high or low relief. In our own day such artists as Mr. G. Frampton, Messrs. Gerald Moira and Lynn Jenkins, and Mr. Anning Bell, have all achieved eminently successful results in this method of decoration. Simple modelling is too cold and uninteresting for interior decoration in these islands, and the lighting often coming from various points destroys the shadow

effects the artist desired to obtain; but these objections are to a large extent removed by the use of colour in combination with high or low relief modelling. In the work of Mr. Moira and Mr. Jenkins the use of metals on various planes gives effects far beyond the possibilities of the fresco. The colouring may be as brilliant as the artist desires so long as it is well under control, though when this form of decoration is used the architectural surroundings must be sober and restrained and not enter into undue rivalry. Of course it is taken for granted that the work must be good in every way—motive, design, modelling, and colour—in order to be successful. All these, however, may be excellent, and yet if the architecture be over-elaborate or incongruous the whole may be a dismal failure. Too often decoration is an afterthought on the part of the architect. A sum of money is usually provided, and the amount is as a rule totally inadequate. Then, when the structure is complete, the question of decoration is considered, and as a natural consequence it is usually misapplied. A better course would be to consult early in the work with those to whom the decorative scheme is to be entrusted and to preserve a judicious harmony between the various parts.

Sgraffito is an ancient Italian method of decoration which has lately been revived, and in some positions it produces, if carefully done, excellent results. Mr. Heywood Sumner has given a great deal of attention to this art, and has produced some extremely interesting work. In Sgraffito work the decoration is cut on the plaster before it has properly set, thus exposing surfaces of various colours which have been laid on at a previous stage. It depends for its effect upon pattern thus produced in various colours.

The work is done by means of three coats of plaster or cement, the first coat being about three-quarters of an inch thick, to defeat the damp. Upon this is placed the colouring coat of various colours in their proper position in relation to the design. The colouring material is mixed with its own bulk of the cement, and may be about an eighth of an inch thick. On the top of this is placed the finishing coat of Parian cement, slightly coloured, to destroy coldness. The upper coat is then cut away to the required design, the various colours being thus exposed.

N ancient craft, the mysteries of which were perhaps more forgotten in England than those of any other, was the manufacture of stained glass. The architects of the Gothic revival found themselves confronted with a number of exceedingly difficult problems. They had not only to acquaint themselves theoretically with the principles which governed a style that had been dead for three centuries, but in order to put those principles into practice they had to train an army of workers in crafts, most of which had degenerated and some of which had actually fallen into disuse. One cannot but admire their enthusiasm, and although they did not succeed (as indeed it was impossible that they should succeed) in all they attempted, the impetus they gave to a revival of the arts and crafts was the beginning of a genuine forward movement, the full possibilities of which we are only beginning to realise.

Side by side with the Gothic revival in ecclesiastical architecture was an equally important revival of domestic architecture, and the new interest in the arts as applied to decoration was taken advantage of by the architect who designed the house as well as the architect who designed the church.

In earlier chapters reference was made to the ugliness of the modern plate glass window and to the necessity of draping it with expensive and insanitary hangings, and various alterations were suggested in the size and shape of the window of our ideal house. We are of opinion that no better method of glazing the windows in the living rooms of the house is to be

found than by means of old-fashioned crown glass in leaded frames. Crown glass was in the early part of the century the only glass in use in England, but of late years it has been almost entirely superseded by sheet and plate glass. It is possible by using sheet or plate glass to obtain panes of almost any size. Crown glass is blown, and consequently cannot be obtained in large squares. Its advantages are, extraordinary clearness from the inside of the room and wonderful richness and depth of tone from the outside. It is a subtle difference, but one that explains a great deal of the charm of the simple lattice-paned windows of an old country house. The panes need not be very small, but the lead itself should be broad and strong. Simple patterns, either of quarry or diamond, are perhaps the best to live with, and if colour be introduced in the living rooms it should be sparingly and so as not to interfere with the outlook.

An interesting method of treating stained glass for domestic work is by forming the pattern entirely in the lead, and introducing the glass in various colours to bring out the richness of the design. In this treatment everything depends upon the line of the lead and the care with which the glass is selected. What is known as "pot metal" must be used. This is obtained by mixing metallic oxides in the glass while in a state of fusion; the colouring matter thus becoming part of the substance of the glass. There is a cheap imitation known in the trade as "cathedral glass," but the real "pot metal" known as "antique glass" has great richness and diversity of tone caused by the varying thicknesses of the glass.

More elaborate schemes are possible in the windows of the hall and staircases. For these positions painted subjects are admissible, and if such work is attempted the principles that governed the old stained glass workers of the Middle Ages must be carefully observed. In those days the greatest artists were engaged in preparing cartoons for the workman. When the cartoon was finished, and the lines of the lead indicated, the various pieces of coloured glass were carefully selected, cut to shape, and placed in position. The shapes of the figures, the ornaments, and other accessories were then carefully painted with an enamel which was afterwards fixed by firing. The whole

Fig. 131.

FIG. 132.

was leaded together and fixed in position, being strengthened with iron stays. The leaded framework in stained glass is a necessity of its manufacture, and is not a thing to be ashamed of, but must be taken advantage of to aid the effect. A well-designed and well-executed stained glass window is neither a picture nor a mosaic, but it has qualities that are essentially its own and is capable of producing effects not to be obtained in any other way.

In the seventeenth century it was common to insert in the upper panes of the plain leaded glass panels of various shapes, such as oval, circular, diamond, and square. In these were often emblazoned the arms of the family in their appropriate colours, ciphers, portraits, battles, processions, and views of cities. The Swiss work of this kind was very bold and spirited, and rich and lace-like effects were produced on the painted work by delicate scratching with a needle point. A very beautiful effect and suitable for domestic work was common in Flanders and Germany. It consisted of small pictorial panels let in to the plain glass as before described. The subjects were taken from Scripture, from history, or from fable. There are some very effective panels of this description at South Kensington, in the vestries of St. Mary's Church at Shrewsbury, and one quite charming example at Warwick Castle.

In Figs. 24 and 25 we have given illustrations of figure subjects in the hall of a house recently erected. These were designed and executed by Miss Mary Newill, of whose work Figs. 131 and 132 supply further examples. It should be explained at this point that the reason why so much of Miss Newill's work is reproduced in these pages is that it was designed and executed expressly for such apartments as have been described.

The use of metal work for the decoration and furnishing of the house has always been of great value to the artist. Copper, either in a state of purity or with various alloys forming brass and bronze; lead, with its alloy pewter; and iron, either cast or wrought, have all been used by countless generations of art workers for the production of useful and beautiful objects of household use. In discussing metal work it will be necessary clearly to keep in view the two leading processes employed in its manipulation—(1) the casting of metal into moulds already

prepared, the metal being in a molten condition; (2) the working of the metal when in a heated condition by means of the hammer.

The first is the work of the founder, the second the work of the smith. Each of these processes is distinct in itself, and the effects obtained by one are not possible by the other. It is the attempt to imitate, by means of castings, the natural form which wrought iron takes, that has brought what is in reality a craft capable of very beautiful effects into disrepute.

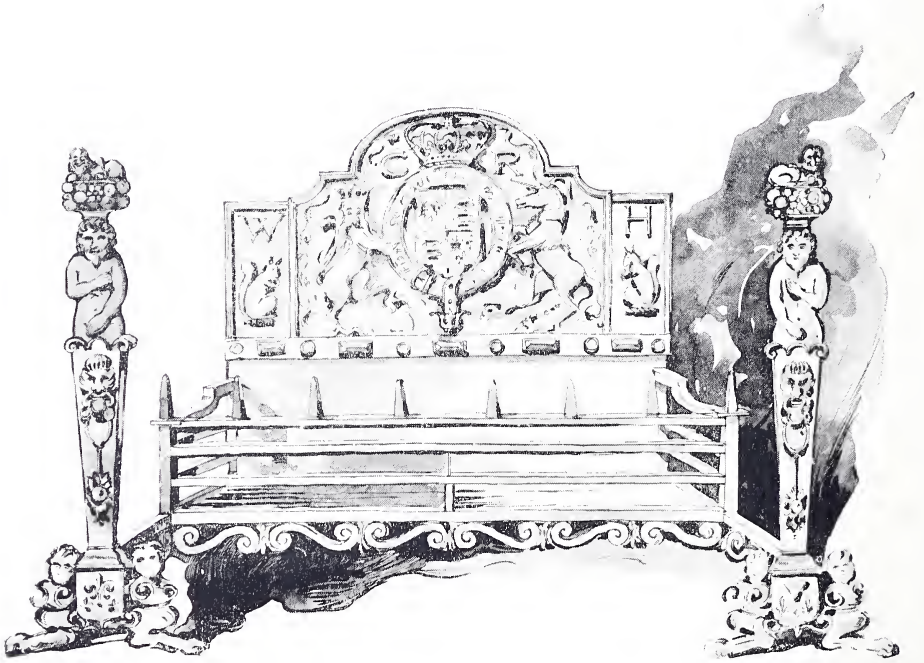


Fig 133.

In cast work everything depends upon the legitimate use of the material employed. The old workers of the seventeenth and eighteenth centuries perfectly understood its nature and possibilities, and one has only to look at those beautiful old firebacks which are still common in country districts to see how capable this material is of the highest artistic results. The designs are most varied, consisting of crests and shields of arms, mythological subjects, mottoes, and floral ornaments, all executed with more or less skill in low relief. In Fig. 133 we give an illustration of a

fireback and basket from Aston Hall dating from the early years of the seventeenth century, and it may be taken as a fair sample of the cast work of its period. In the eighteenth century Cast Iron was largely used in the manufacture of the charming hob-grates of the day, and these are usually in excellent taste and designed to suit the material employed. The ornament is very similar to that introduced by the brothers Adam—bead work, floral work, and reeded forms being characteristic of the style but always in delicate low relief. Indeed, there is no reason why we should speak disrespectfully of cast iron. There is little doubt that it will ultimately take its old position and become again a useful member of society.

Wrought Iron, however, is perhaps capable of more varied usefulness than cast. In the interior work of the house it may be employed as hinges, handles, and other furniture for doors and windows; for fire-grates, either alone or in conjunction with other materials such as copper and cast iron; for lamps and brackets, and in ways too numerous to catalogue. We have in previous chapters suggested suitable positions for articles of the character mentioned and here it need only be added that all work done in wrought iron should be, as we have pointed out possibly to weariness, suitable to the material employed. It is the simple direct work of the blacksmith who skilfully hammers out the design in heated metal, and the marks of his tool are characteristic of the method of manufacture and ought not to be effaced.

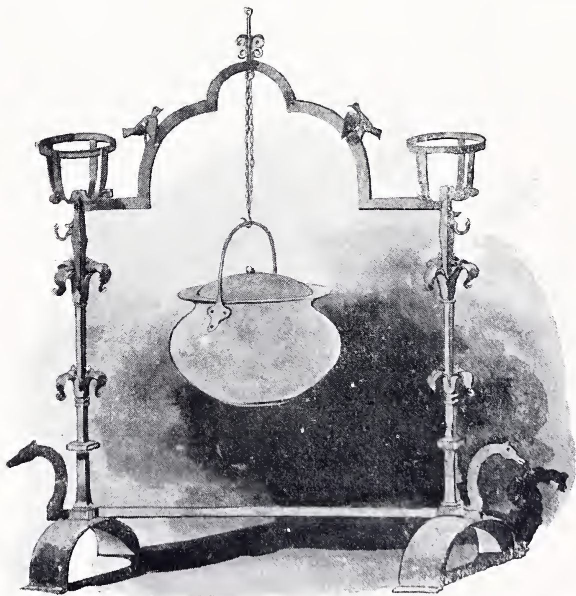


Fig. 134.

A great deal of work has lately been produced, the chief interest of which seemed to lie in emphasising these marks of the tool, and even special tools such as punches of various shapes were used for giving a roughened appearance to the work. This of course is absurd. The hammer marks tell of the means by which the work

Fig. 135.

was done, but are only means to an end, and to introduce them or exaggerate them as distinct features is to go one worse than the exponents of machine-made smoothness.

Repoussé treatment is suitable for almost any of the metals, and very beautiful results often reward the practitioner. The work is done by hammers and small punches of various sizes and shapes, the metal being annealed or softened occasionally by the use of

the blow-pipe. It is usual to bed the metal in pitch while working on it, the pattern being raised from the reverse side and finished from the front. The technique is comparatively simple, but successful work requires great skill on the part of the designer and long practice on the part of the workman. Of late years *repoussé* work, especially in copper, has become very popular owing to the influence of the Guilds of Handicraft in various parts of the country, and some exceedingly successful work is being done on sound lines. The work of the purely commercial house is usually overcrowded, and too much attention is given to mechanical finish and polish. *Repoussé* work, especially in copper, is useful in hoods for fireplaces and in panels for same; we give examples of work in these positions in Figs. 38, 42, and 60.

Beaten copper may be used either by itself or in conjunction with wrought iron in the manufacture of sconces, hanging lamps, brackets, etc. The process of firing gives to the material exquisite tones of colour—brilliant reds, greens, purples, and yellows. Metal treated in this way should not be too highly polished but kept from becoming dingy by rubbing occasionally with a dry rag or a little whitening. By this means the high relief work is brought into greater prominence and the slight corrosion of the background assists in producing an admirable result.

Pewter has been mentioned as a suitable decorative material. It is easily worked and has a pleasant texture and tone and is a useful metal for *repoussé* work. It may be used as mountings for furniture, as panels, and as framework for tapestry or other materials, while it would undoubtedly be exceedingly rich as a hammered frieze.

Mosaic work is the fitting together of a number of pieces of marble, opaque glass, coloured clays, or other materials to form a pattern. The design may be of various degrees of elaboration, from the simplest geometrical pattern to the most elaborate picture with figure subjects represented in colours of countless gradations. It may be used for pavements or for wall decoration, and is perhaps the richest and most permanent form of colour adornment that is known. It was practised in very early times and some of its most sumptuous examples are to be found in the Byzantine churches. In English decoration it has been but sparingly used, largely on account of the fact that until lately it was necessary to have the

work done abroad, and delay and disappointment were often the result. Lately, however, a number of our best English craftsmen have been giving attention to mosaic, so that it has now become possible to obtain work of the simplest or more elaborate character, in which the freshness and daintiness which is becoming characteristic of the best English work is in every way apparent.

Mosaic is suitable in domestic work for such situations as outer halls and bath-rooms. It may be either of marble, ceramic, or glass. Personally we prefer the marble, as improving with the polish of wear; for although more brilliant colour may be obtained by the use of coloured clays, these lose their brilliancy with use. A simple scheme is best for marble mosaic pavements as the tones of colour are limited in range, and breadth and severity must be the first essentials of the design.

For wall decoration nothing is more beautiful than the glass mosaic. This is made of coloured glass rendered opaque by means of oxide of iron. The melted glass is cast in thin slabs about half an inch thick and cut into shapes. Every possible colour and gradation of tint may be produced. For gold and silver effects the leaf is fixed on to a piece of glass of any colour and a thin coating of colourless glass is run over it, thus preserving it absolutely from the effects of the atmosphere. The work may be executed on the spot in a mastic putty, or by the more usual method of fixing the various cubes on paper by means of paste and washing away the paper, afterwards grouting the work in Portland cement. For panels, sides of fireplaces, and friezes mosaic work is perhaps the highest form of decorative Art.

APPENDIX

The foregoing pages have been almost entirely devoted to the matters covered by the title, "The Apartments of the House, their Arrangement, Furnishing, and Decoration." References to the House as a whole have been few and brief. But, lest anyone should think that the rooms described are as difficult of realisation as the fine square apartments of the famous amateur who forgot the stairs and chimneys, it appears desirable to append one set of plans and elevations. The House they illustrate is within the means of the man in the hansom. The building contract should not exceed fifteen hundred pounds, while another five hundred —or two thousand in all—would furnish the place on the lines suggested in the book.

The disposition and decoration of the rooms are the chief points of interest. The apartments are arranged so that at ordinary times they will be cosy, and suitable for the simple tastes of a quiet, home-loving man, yet so that on great occasions a splendid suite of rooms, capable of holding a very large company, can be obtained simply by removing the double doors of the Dining and Drawing Rooms. From one end to the other of the vista thus opened will measure sixty feet.

On the ground floor are Drawing-Room, Dining-Room, Morning-Room or Library, Kitchen, Scullery, Larder, China-Closet, Lavatory, Cloak-Room, etc. On the upper floors are provided seven Bed-Rooms, Lavatory, Bath-Rooms and Box-Rooms.

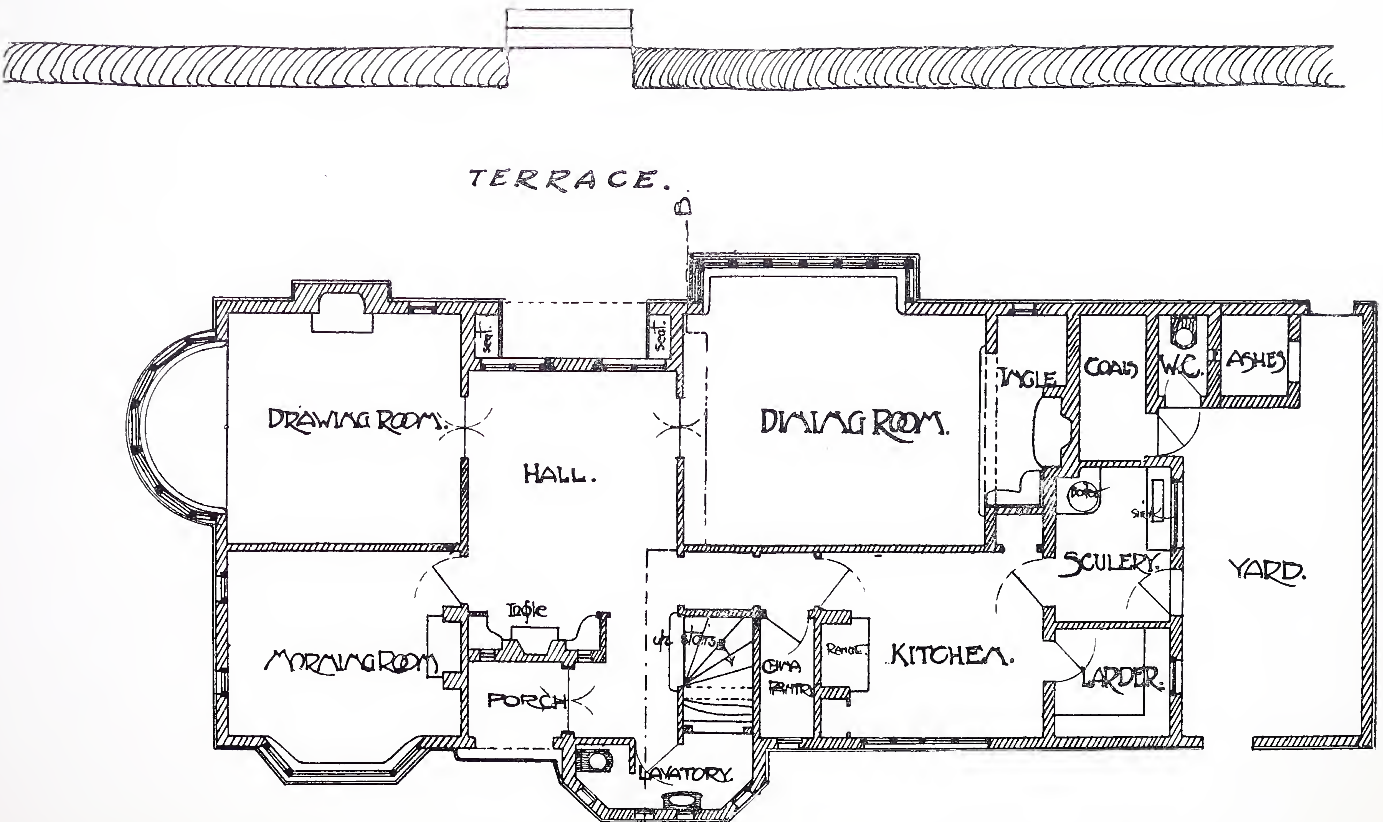
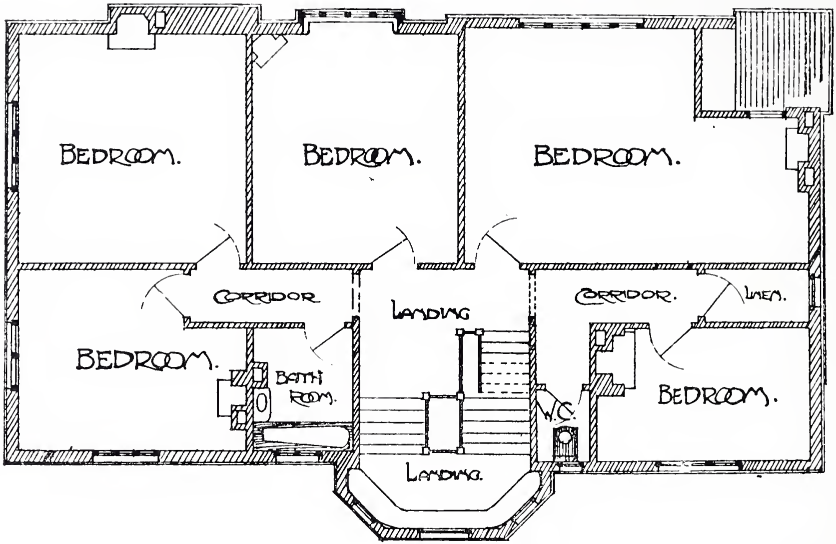
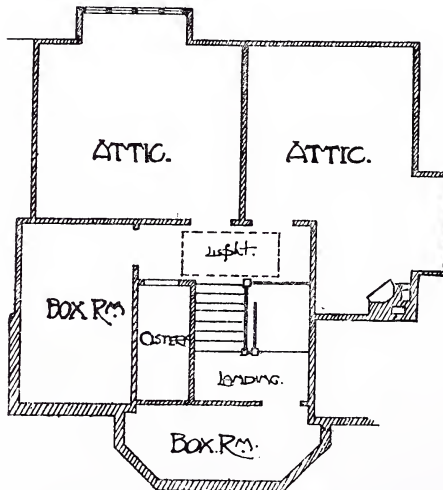


FIG. 136.

Fig. 137.



FIRST FLOOR PLAN.



ATTIC PLAN.

FIG. 138.

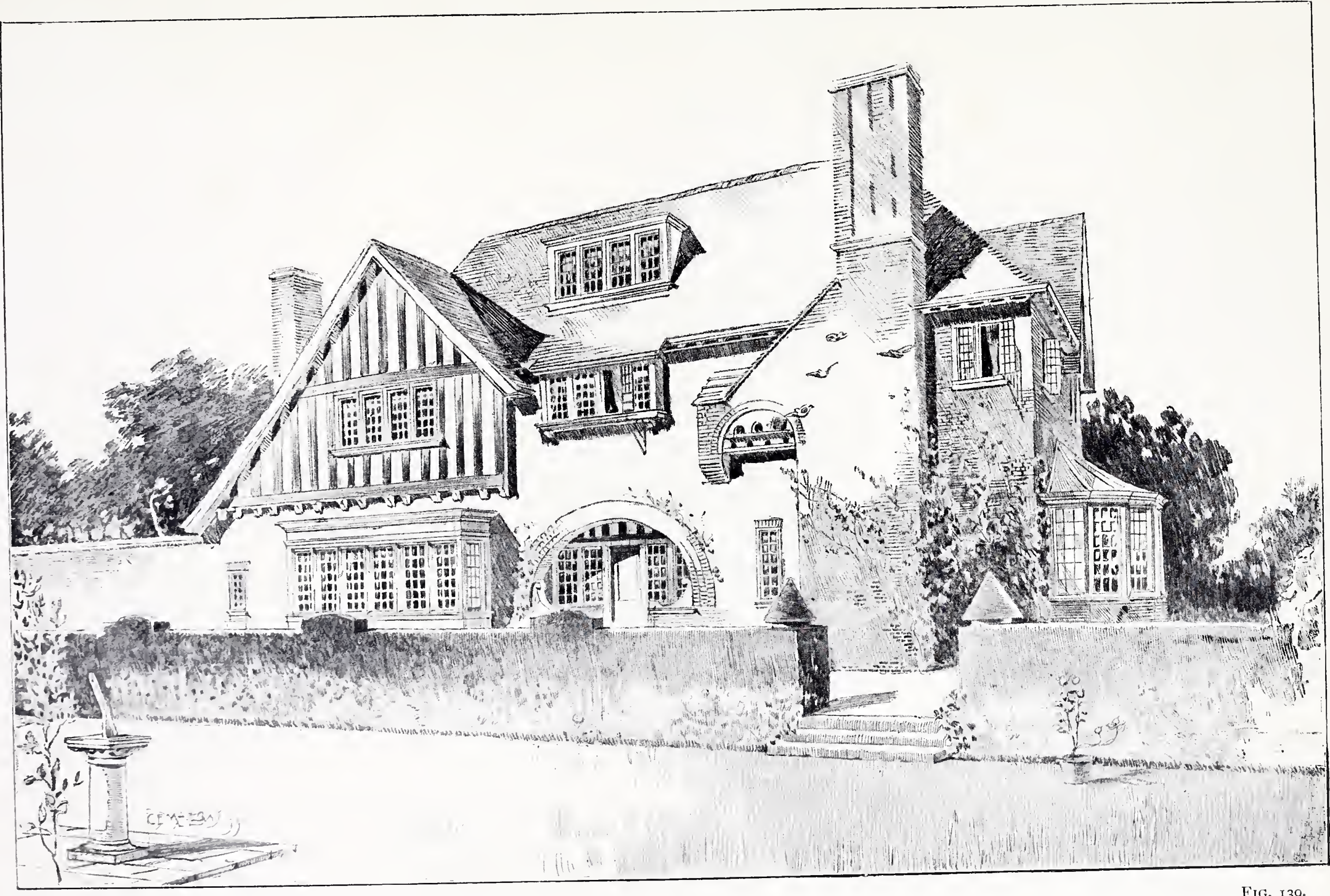
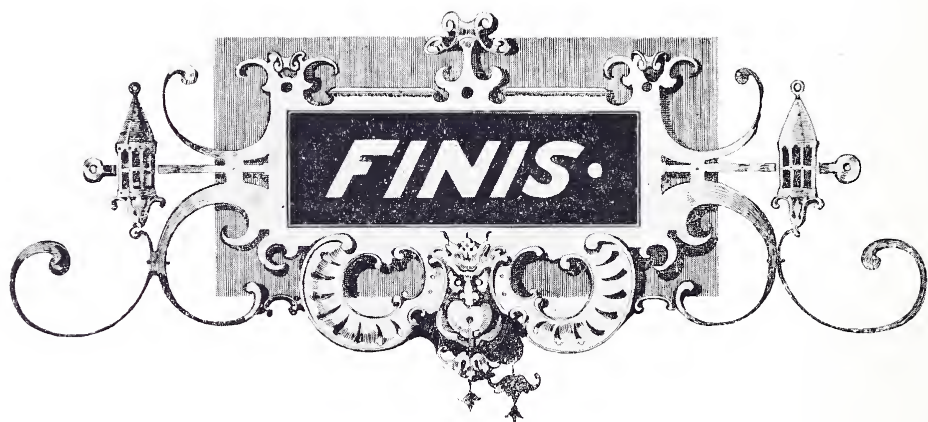


Fig. 139.


FINIS·

PRINTED BY

MORRISON AND GIBB LIMITED, EDINBURGH

GETTY CENTER LIBRARY
3 3125 00769 1443

AT THE SIGN OF THE UNICORN