

MODERN DWELLINGS: THEIR CONSTRUCTION, DECORATION,  
AND FURNITURE.

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DESIGN FOR FRIEZE FROM "THE LADY OF SHALOTT."

## II.—COLOR DECORATION.

IN all good architecture, from the earliest ages, color has been recognized as an important accessory. In the stupendous monuments of Egypt and Assyria, the graceful remains of Pompeii, and the more elaborate buildings of Athens and Rome, color was universally employed; and never do we strip the desecrating coats of Puritan white-wash from the walls of a venerable church without finding traces of the admirable mural painting which once so greatly enhanced its beauty. Even among nations that we have been accustomed to consider as almost barbarous—the Hindoo, Persian, Chinese, and particularly the Arab—we find the most exquisite designs and choice of color.

The sister arts of architecture, sculpture, and painting go hand in hand; and unless they are combined, a monumental structure can hardly be called complete. Just as a steel engraving can give us but a partial idea of a fine painting, all the warm tone and harmonious depth of blending hues being wanting, so the building is but a mere architectural outline, however good the masonry and rich the detail, unless the soul of the painter has animated its sombre masses through the *spirituelle* and enlivening influence of color.

It has been said that the author of the outside of a house should also design the interior. I would go a step farther, and claim that, in order to secure harmony, the same mind that conceived the original structure should guide the arrangement of all its details, even to the extent of color decoration, furniture, carpets, etc. This, however, is seldom the case. It is true that in building our dwellings the assistance of an architect is called in, but when the work of the carpenter and plasterer is finished, his services frequently are no longer required, and an *artist*, in the shape of an upholsterer, of entirely different feeling, is employed to complete the work, which may be done in utter contrast with the original spirit of the design. The details, perhaps intended to be emphasized by certain dis-

tinctions of color, become subdued by being treated in a subordinate manner. A high wall, intended to be broken up with frieze and dado, appears in disproportion, in consequence of being continuously colored; and if one style of architecture is intended in the construction, an entirely different idea may be carried out in the decoration. I have in mind a very beautiful church which has been deplorably marred in this manner. The style is of the late Gothic, vigorously and spiritedly rendered, and the stained glass is some of the finest of this school. After it was finished, it remained one or two years with its interior walls uncolored, when the trustees, in order to be in fashion, concluded to have their walls decorated, and a committee of solid men, and, as it frequently happens, uneducated, were appointed for the business, and they did it in a thoroughly business-like way. They argued that as color was not architecture, why then go to the architect? Their object was to decorate the walls in color, so it was natural to conclude that the color decorator was the one whose services were required. Now one of them knew such an artist, an Italian of some renown, who had recently embellished a bank, of which our solid man was a director. The contract consequently was awarded to him. He arranged Corinthian columns around the walls, with painted mouldings, which were considered masterpieces of *chiaro-oscuro*. The ceiling was paneled in the Italian style, and as there was no chancel in the church, it was considered necessary to design one in perspective; he therefore wondrously constructed in color a receding niche, worthy the scene-painter of our provincial theatre—and the committee thought it was beautiful! How can we wonder, then, that in the face of faults like these, many sensible people object to color altogether, and prefer their walls plain white?

Now the only way to overcome the errors of these so-called decorators is by the education of the people themselves. England prior to the International Exhibition of

1851 was almost in a state of barbarism as to the industrial arts. Seeing then and there how inferior her works appeared in comparison with those of her contemporaries, she began seriously to reflect upon the cause, and concluded that it must be the fault of the English system of education. From this conviction resulted the determination to afford all classes the opportunity for improvement in design, by establishing schools of art and educating the rising generation. The consequences have been so apparent that England at the present time stands equal to, if not in advance of, her rivals. Now, unpopular as may be the reflection, can we be considered as in any way in advance of what England was in 1851? If not, it is certainly high time that we, recognizing our deficiencies, should arouse from our lethargy and take up this subject in a serious manner. Such a school as the South Kensington Museum is needed in this country.

Color decoration in particular offers a broad field for the crude attempts of the tyro, and the unmeaning forms and less harmonious tints, instead of gratifying, are likely to become an outrage to good taste. Now, in order to overcome this, one of the first principles which it would be desirable for us to establish is the theory of complementary colors. Although we do not propose to make this a technical paper, perhaps a few remarks upon the subject would not come amiss. We know almost instinctively that blue will not harmonize with green, and that red will, but the theory upon which this contrast is based is but vaguely understood. We remember learning in our natural philosophy that white is the reflection of all colors, that is, that all the primary colors combined produce it. It is the general impression that there are seven primary colors, viz., those seen in the rainbow, whereas in reality there are but three—blue, red, and yellow.

Green, orange, and purple are secondary colors, produced by the admixture of the primaries. Thus blue and yellow make green; red and yellow produce orange; and blue and red, purple.

The mixture of these again produces what are called tertiary colors—citrine, russet, and olive: orange and green forming citrine; purple and orange, russet; and green and purple, olive.

A knowledge, also, of the quantities in which these colors harmonize is requisite, the whole system being to combine them in the proportions which produce white, which in the primaries are five of red, three of yellow, and eight of blue; in the secondaries, thirteen of purple, eleven of green, and eight of orange; and in the tertiaries, twenty-four of olive, twenty-one of russet, and nineteen of citrine.

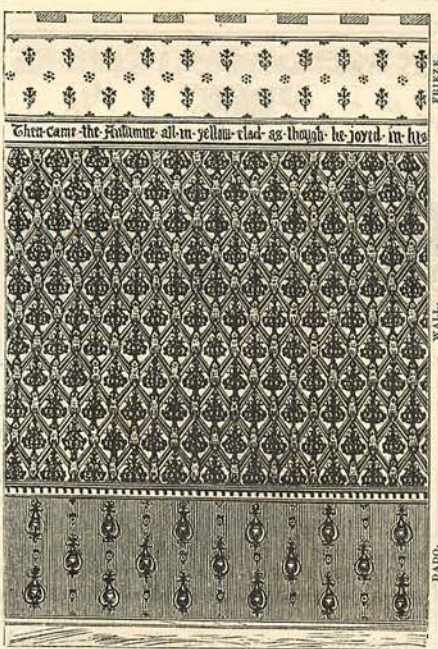
A primary color—say, red—juxtaposed to the secondary green, which is its complementary (being composed of the two remaining primary colors, blue and yellow), arranged in the above proportions, produces the harmony required. It is also a fact that in looking at any color, its complementary is reflected. Thus green reflects red, and when placed in juxtaposition with it, makes the green greener and the red more intense, whereby richness of effect is produced; and to complete the formula, blue and orange, also yellow and purple, are harmonious, for in each case all the colors producing white when mixed in the right proportions are present.

We would here state that when several primary colors are placed together, the contrast is apt to become too violent, producing, we might say, something of a swimming sensation. If these, however, are separated by small members or lines of white, this dazzling effect may be obviated.

By certain combinations, colors may have an enlivening or depressing effect. For example, blue is a cold, quieting color, while red is warm and exciting, and they can be made to affect the mind in any manner desired. Again, prominence or subordination may be given by their employment. For instance, blue produces the effect of distance, and if placed upon the ceiling, causes it to appear higher, or if in a recess, will deepen it; yellow, on the contrary, appears to advance toward the eye, and if used upon the ceiling, will seem to lower it, or if upon a projecting moulding, will exaggerate its prominence; while red is the only color that remains stationary.\* It is as painful to the eye to see hues inharmoniously disposed as are discordant sound to the musical ear.

A frequent method of decorating our rooms is by the employment of wall-papers. These possess the advantage of being cheap, easily hung, and highly finishing in their effect—certainly great recommendations, if only some taste be exercised in their selection. As I have said before, the architect is seldom consulted in these matters, and people generally use their own judgment, or that of their upholsterer, whose main object is to hit upon something pretty or "stylish," as if this were the ultimatum of art, quite regardless of the peculiarities or needs of the apartment. One may choose a light-tinted paper for a dark room, or a small pattern for a small one, but farther than this no rules whatever are likely to be observed in the selection; the height, size, lighting, furniture, and purposes of the apartment, instead of being carefully studied, are left very much to accident.

\* This subject of complementary colors, under the title of "The Law of Chromatic Contrast," was somewhat elaborately treated and illustrated with diagrams in *Harper's Magazine* for April, 1874.



WALL DECORATION.

For a room in which convivial conversation, wines, and viands are enjoyed, the colors should never be bright, but of a neutral or complementary tint. In reception-rooms or parlors the eye should be gratified, the senses of the palate not being brought into competition, and hence floral designs and gay colors—something of an enlivening nature—would be appropriate.

The late Owen Jones remarks that the flatness of the walls of an apartment should be left undisturbed, and the decoration as little obtrusive as possible. But in how few instances is this rule observed! Instead of the flat diaper in imitation of stencil design, an attempt is made to show figures in relief, with shades and shadows, with bad taste and still worse effect. These vulgarisms are happily passing away, yet the public taste is far from being cultivated in these matters; and paper, instead of forming a mere background to sculpture, pictures, and articles of *virtu*, is apt to assert itself far beyond its due importance.

A wall surface can not be beautiful unless the forms upon it be of good design, as well as the colors applied harmonious; yet, even in good houses, we find walls rendered offensive rather than pleasing by the decorations they bear, and which would often be more effective if treated simply in plain tint.

It is not our province here to give especial rules for the designing of wall-paper, yet one or two suggestions on this subject may not be inappropriate. A favorite treatment of wall surface, either in paper or painting,

is that of natural foliage, and here it becomes important to study the principles upon which nature works. The walls being perpendicular, it is necessary that the plant should be viewed from the side, and have an upward direction, as in Fig. 1. This, however, in a carpet pattern would not apply, as on a floor surface it would not be in character to represent the flower vertically. Fig. 1 is one of Mr. Dresser's designs, show-

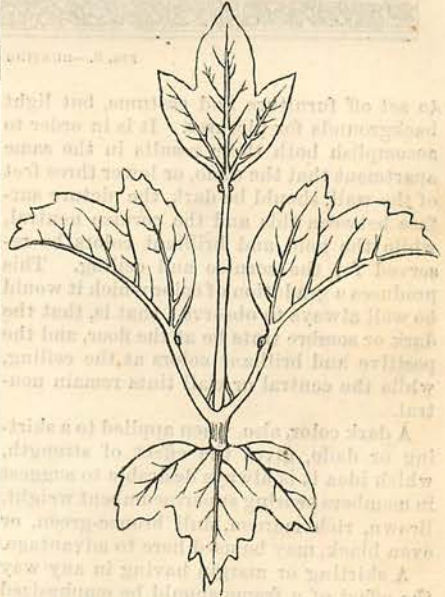


FIG. 1.—GUELDER-ROSE FOR WALL DIAPER.

ing the guelder-rose as seen from the side, appropriate as a wall diaper. Fig. 2 is the same spray as seen from above, or, to use the same form of expression, when seen as a floor pattern.

It has been said that dark walls are best

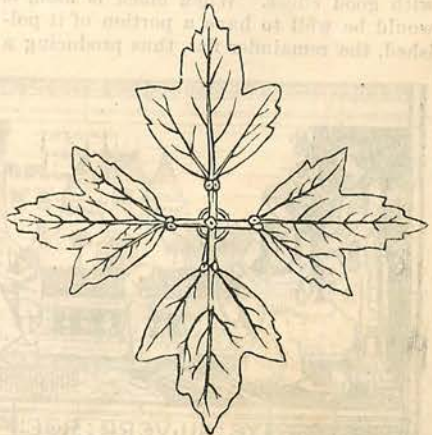


FIG. 2.—GUELDER-ROSE FOR FLOOR PATTERN.



FIG. 3.—HUNTING SCENE FOR FRIEZE.

to set off furniture and costume, but light backgrounds for pictures. It is in order to accomplish both these results in the same apartment that the dado, or lower three feet of the wall, should be dark, the picture surface between this and the cornice neutral, while the gold and brilliant colors be reserved for the cornice and ceiling. This produces a gradation of color which it would be well always to observe; that is, that the dark or sombre tints be at the floor, and the positive and brilliant colors at the ceiling, while the central or wall tints remain neutral.

A dark color, also, when applied to a skirting or dado, gives the effect of strength, which idea it is always desirable to suggest in members bearing superincumbent weight. Brown, rich maroon, dull bronze-green, or even black, may be used here to advantage.

A skirting or margin having in any way the effect of a frame should be emphasized by a stronger color, including cornices and trimmings of doors and windows. These trimmings, or architraves, as they are called, should invariably be of a more pronounced color than that of the wall, but not as dark as the surbase, unless black be introduced, in which case one or two narrow lines of bright color or gold may often be added with good effect. When black is used, it would be well to have a portion of it polished, the remainder flat, thus producing a

contrast between a bright and dead surface.

Doors should invariably be treated darker than the walls, something in tone between them and the trimmings. Thus if a wall is citrine, the door may be low-toned Antwerp blue, or dark bronze-green; but in either case a line of red, being complementary to both, should be run around the trimmings.

The usual mode of treating sashes is in white, or at least some light color, but they may obtrude themselves less against fine landscape or stained glass if painted black. Then with architraves the same, and the jambs bronze-green or olive, a very cozy effect is produced. In this case we would advise the stop beads being of Indian red—a very beautiful color, formed by the admixture of vermilion and ultramarine blue; then if amber instead of white shades are used, no curtains will seem necessary. If the walls are of cream-color, with maroon and black surbase, the effect will lend a completeness eminently satisfactory.

The dado of a room need not be plain; on the contrary, it may be embellished to any extent. It may simply have a rich border, or be covered with geometric or floriated designs. If the dado and ceiling be ornamented and the cornice colored, the walls can well be plain, or they may be covered with a simple "powdering," known as the "all-over" pattern, of a subdued character.

A wall may be tinted with a distemper color, or oil "flatted." The flattening, which is simply removing the gloss by means of stippling, is a great improvement, as shiny walls, like varnished furniture, are objectionable. Oil-color, on account of its durability, seems preferable, and has the advantage of being susceptible to cleansing without damage; though, so far as delicacy of tint is concerned, water-colors are more beautiful. A good effect may be attained by the introduction of a gold background, and placing on it a small black fig-



FIG. 4.—GARDEN SCENE FOR FRIEZE.

ure or running pattern. In such cases more gold than black should be visible. On this ground, pictures in ebony and gilt frames appear to great advantage.

Ceilings are especially adapted for ornamentation, for the reason that their entire surface may be seen at once. If we wish to limit the decoration of our room, let us expend our efforts here, as the walls and floor can be relieved by pictures and furniture. We would recommend the avoidance of structural members, and especially that *chef-d'œuvre* of plaster art, the centre piece, with its impossible flowers and feeble ornaments, and substitute some flat design in color, making it the principal feature of the ceiling, reaching, if you choose, to within a few inches of the border: I say border, as the cornice, unless broad, is much benefited by being extended with a margin of color. Now these borders on the ceiling are like the dado on the wall, and have the effect of breaking up their broad surfaces. The same rule applies to floors. By surrounding them with a margin of darker color a similar advantage is attained.

Friezes may be treated as elaborately as desired; they may be powdered, or, if divided into panels, richly colored either in flat or in relief. If this system is adopted, subjects appropriate to the apartment should be chosen. If, for instance, the frieze of a dining-room is paneled, fruits and game would be in keeping; if continuously treated, some convivial assemblage, or perhaps a hunting scene, would be proper. In a parlor, flowers would appear well in panels, or some mythological scene, such as the Muses, if unpaneled. In a library, portraits of authors would do, or, if continuous, scenes from some historical or poetical work. A library by Messrs. Cox and Son has the following lines from Tennyson's "Lady of Shalott" carried along the under side of the frieze:

"And there the surly village-churls,  
And the red cloaks of market girls,  
Pass onward from Shalott.

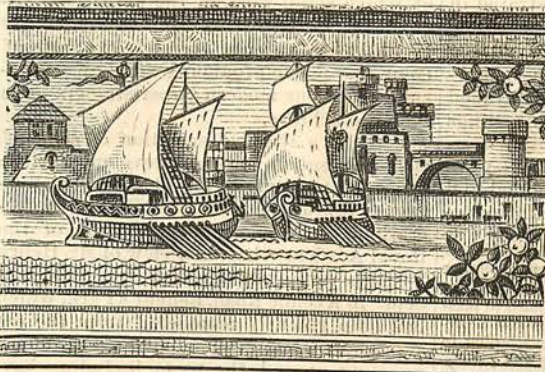


FIG. 5.—HARBOR SCENE FOR FRIEZE.

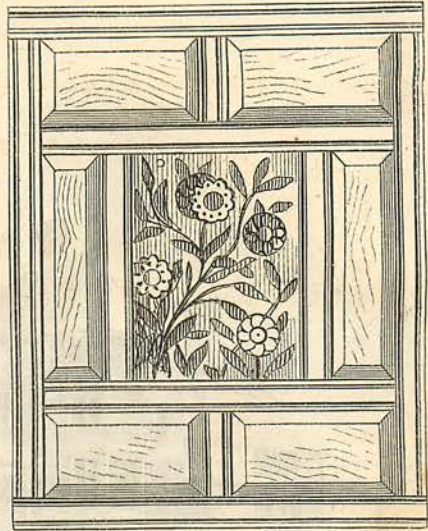


FIG. 6.—QUEEN ANNE PANEL.

"Sometimes a troop of damsels glad,  
An abbot on an ambling pad,  
Sometimes a curly shepherd-lad,  
Or long-hair'd page in crimson clad,  
Goes by to tower'd Camelot;  
And sometimes thro' the mirror blue  
The knights come riding two and two"—

each line filling a section, which is illustrated, and the whole forming a pictorial text, reaching entirely around the room.

Fig. 3 represents a hunting scene intended for a dining-room frieze, by Mr. Rossiter, and is one of his many happy attempts in wall design.

There is a style of quaint decoration, suitable for panels and stained glass, being something of the Albert Dürer school, of which we give two illustrations. The garden scene (Fig. 4) is by the celebrated J. Moyr Smith, the well-known artist of many of Marcus Ward's publications; and the harbor scene (Fig. 5), showing ships and fortress, is by Mr. B. J. Talbert. Both are striking illustrations of this style.

A great deal of feeling as well as effect may be shown by what is known as legendary decoration, that is, working up texts and proverbs along our walls. Friezes offer a special opportunity for this. Sentences may also be placed over doorways in such a manner as not only to express a sentiment, but denote the purpose of the apartment; as, for example, "Welcome," over a reception-room; "Hospitality," over a living-room. Some very appropriate devices for fire-places have been employed with significance and



DESIGN NO. 7.—THE COUNTRY MANSION.

effect, such as, "Well befall hearth and hall." This would not be inappropriate for our country mansion described further on in this chapter. Norman Shaw has over his grand fire-place at Cragside the following: "East or west, home's best." I have recently fitted up two dining-rooms in which this style of decoration is worked into the stained glass. Among others, I selected the following mottoes: "Hunger is the best sauce," "Welcome is the best cheer," "Eat at pleasure, drink by measure."

Upon the walls of dwelling-houses of the sixteenth and seventeenth centuries a system of wood paneling was introduced with very genuine results. The mouldings seldom projected beyond the surface, but were cut in the solid wood, and the projection confined to the panel itself, as illustrated in the diagram on page 53 (Fig. 6).<sup>\*</sup> The stiles were frequently moulded by sunken grooves upon their surface. These, however, seldom returned, but were continued to the end of the member. The ceilings were occasionally treated in a similar manner, but more frequently the rafters were left exposed, the edges being moulded and embellished with color. After the introduction of plastered walls, this paneling was

<sup>\*</sup> This is intended as a panel over a fire-place similar to that shown in the parlor view. The centre ornament may be either carved in wood or modeled in plaster, or even stenciled upon its surface. Should a mirror be placed below this, it would be in keeping to have the edges of the glass beveled like the panels. This might also serve as the upper half of a Queen Anne door.

simply applied as a wainscot, being from one-third to one-half their height. Another system also much in vogue was hanging the walls with tapestry. Haddon Hall, one of the finest baronial mansions of that period, was treated in this manner, a peculiarity being the absence of wood-work around the openings, so that when the doors were closed, they, being covered with the same material, did not produce a break in the pattern.

Another favorite custom of the Queen Anne period, before paper-hanging was invented, was to cover the walls above the wainscot with stamped leather. This system of decoration was productive of some of the best results, the ground being frequently of silver or gold, upon the surface of which scroll-work of the period was introduced in relief. This was frequently treated with some of the richest effects of color, the whole producing an exquisite result which our modern paper-stainers have failed to achieve.

Perhaps a slight description of some of the late English works, as developed by the Queen Anne revival, might serve to illustrate a few of the principles of modern decoration. In this year's exhibition of the Royal Academy there is a view of Mr. Henry Taylor's dining-room, taken from his residence in Avenue Road, Regent's Park, which has been recently remodeled from the design of Mr. J. W. Brydon. The whole of the paneling around the room, including bay-windows, the front of the sunken fire-place,

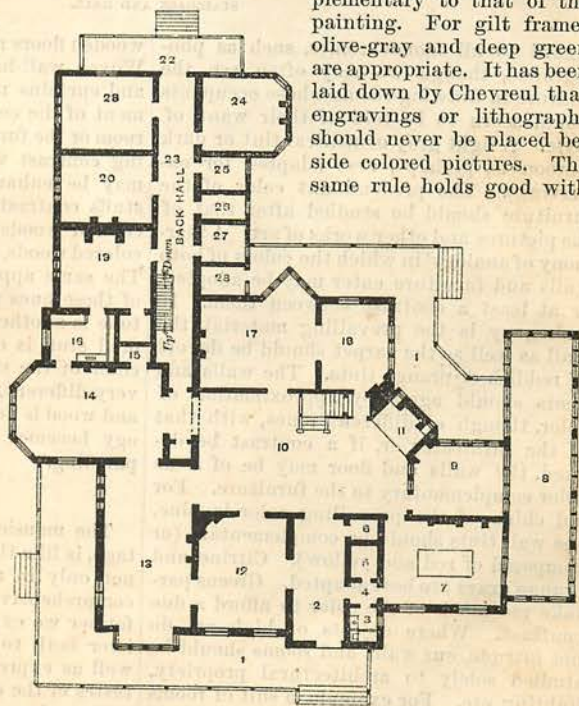
etc., is of oak, stained dark, and wax polished, while the walls above the paneling are covered with stamped leather. The oak furniture, also, in the room, a quaint book-case in one corner, and a table for the bay-window are especially worthy of notice. The style throughout is an adaptation of old English work, which seems to lend itself very easily to modern requirements. In this style, also, is the picturesque gate lodge recently completed, which is built of red brick and half-timbered work, presenting a carefully designed gable window toward Avenue Road.

Another of Mr. Brydon's designs at the Academy is the hall and staircase of a house at Salna, the residence of Thorston Nordenfelt, Esq., one of the commissioners for Sweden, which is also a good study of seventeenth century work, adapted to the requirements of a modern country residence, and is another indication of the revival of this art as applied to household taste. The staircase and paneling of the hall are executed in pine, stained dark or rich brown color, and waxed. The chimney-piece is of American walnut; the coping around the hearth, which takes the place of the fender, and the jambs are of fossil marble, the fire-place having the sides and hearth of tile. The floor of the hall is of oak, stained dark, with parquetry border, and the whole of the internal fittings, furniture, and decoration has been most carefully worked out from drawings by the architect.

Another Academy drawing illustrates a dining-room designed by Mr. B. J. Talbert, showing a screen in which stained glass panels are introduced, the principal framing of which is of oak with ebony mouldings. The effect of this I have considered so pleasing that I have adopted it as the motive of a dining-room illustrated in this chapter. The oak, instead of being stained in the usual way, is treated by fumigation, so as to get a dark brown color from the wood itself, and this is not merely on the surface, but penetrated. The dado is of waxed pine; the walls are of neutral green color, with a small stenciled diaper of yellow and red separated by gold lines. Above this the frieze has alternate black and gold grounded panels, with fish, fowl, fruit, etc., painted.

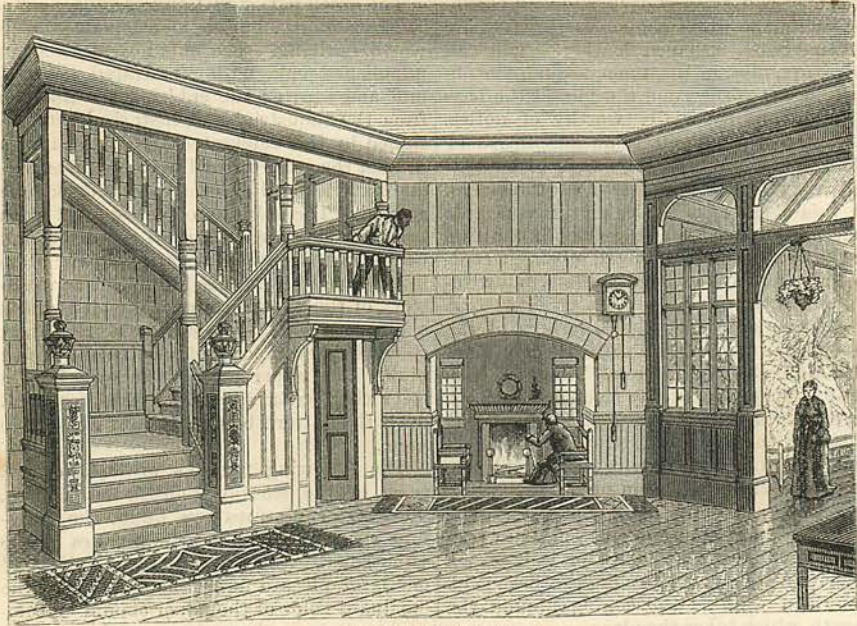
The green parlor at Donne Lodge, by Mr. J. Moyr Smith, before mentioned, is well worth noticing. The chimney-piece is in unpolished oak, with illustrated tiles of buff and brown; the subjects are selected from the industrial and historical sets designed by this celebrated artist. The tiles nearest the grate are of Dutch manufacture, and have a floral decoration of a dark blue ground. The subjects of the stained glass in this room are of Egyptian, Greek, and Gothic art, the actual painting on the glass being done by Mr. Smith himself. The wood-work of the windows, doors, etc., is painted a bluish-green. The dado is of rich dark color, chiefly composed of carmine and brown pink. The upper part of the wall is of a color that partakes of a citrine-green and drab, the pattern being a lighter tint of the same.

The following remarks are taken from some of the leading English authorities. "Wherever pictures are hung, the hangings should be of one or two tones of the same color. Another important rule is, if one large picture forms the decoration, the dominant color of the paper should be complementary to that of the painting. For gilt frames olive-gray and deep green are appropriate. It has been laid down by Chevreul that engravings or lithographs should never be placed beside colored pictures. The same rule holds good with



GROUND PLAN FOR DESIGN NO. 7.

1. Veranda.—2. Entrance Lobby.—3. Lavatory.—4. Passage.—5. Hat Closet.—6. Lift.—7. Billiard-Room, 16×22.—8. Conservatory, 12×48.—9. Tea-Room, 13×16.—10. Hall, 22×40.—11. Hall Fire-Place, 7×9.—12. Reception-Room, 17×21.—13. Parlor, 17×34.—14. Dining-Room, 17×28.—15. China Closet.—16. Butler's Pantry.—17. Library, 16×22.—18. Office, 13×16.—19. Kitchen, 15×17.—20. Laundry, 13×17.—21. Servants' Hall, 14×17.—22. Servants' Porch.—23. Back Hall.—24. Housekeeper's Room, 14×16.—25. Store-Room.—26. Boots.—27. Scullery.—28. Gun-Room.



STAIRCASE AND HALL.

regard to all monochromes, such as photographs, though we may often see the mixture in drawing-rooms whose occupants would scorn to be told of their want of taste. A light gray or neutral tint or dark maroon is, perhaps, best adapted for engravings. The predominant color of the furniture should be studied after that of the pictures and other works of art. A 'harmony of analogy' in which the colors of both walls and furniture enter may be adopted, or at least a contrast between them. If mahogany is the prevailing material, the wall as well as the carpet should be devoid of reddish or orange tints. The walls and floors should agree by approximation of color, though of different tones, with that of the furniture; or, if a contrast be desired, the walls and floor may be of some color complementary to the furniture. For old china, if the prevailing color is blue, the wall tints should be complementary (or composed of red and yellow). Citrine and orange grays are best adapted. Greens partake too much of the color to afford a due contrast. Where objects of high art do not intrude, our walls and rooms should be studied solely to architectural propriety, lighting, etc. For example, a suit of rooms communicating by folding-doors or openings should harmonize as much as possible. Thus the dining and billiard rooms may, in many houses, if *en suite*, be treated in the same manner. They may have the walls painted or stuccoed of a gray-drab or chocolate hue, or they may be paneled throughout. For wood-paneled walls, parquetry or

wooden floors are more agreeable than tiles. Woven wall-hangings and stuffs for seats and curtains need equal care in the assortment of the colors. The wood-work of the room or the furniture should present a pleasing contrast with the stuffs, so that each may be enhanced. Thus violet and blue stuffs contrast best with yellow or orange colored woods; and green stuffs with red-colored woods, like rose-wood and mahogany. The same applies to grays in which either of these hues predominates. But depth of tone is another consideration. A deep-colored stuff is contrasted best with a wood-color of the same depth. If the tones are very different, the same color for both stuff and wood is desirable, or a harmony of analogy becomes best. The same with wood paneling."

## DESIGN NO. 7.

The mansion, as compared with the cottage, is like the full-grown man to the child, not only in respect of size, but of general comprehensiveness and refinement. In the former we expect to find all that can minister both to convenience and comfort, as well as express the artistic and hospitable tastes of the cultivated family.

Here the spacious porch seems to give, as we enter, assurance of welcome, while the broad veranda, with its hundred feet of walk, and connected with the various rooms along its path by windows reaching to the floor, serves as a fitting medium between the beauties of nature without and the charms of art within. At the right of the entrance



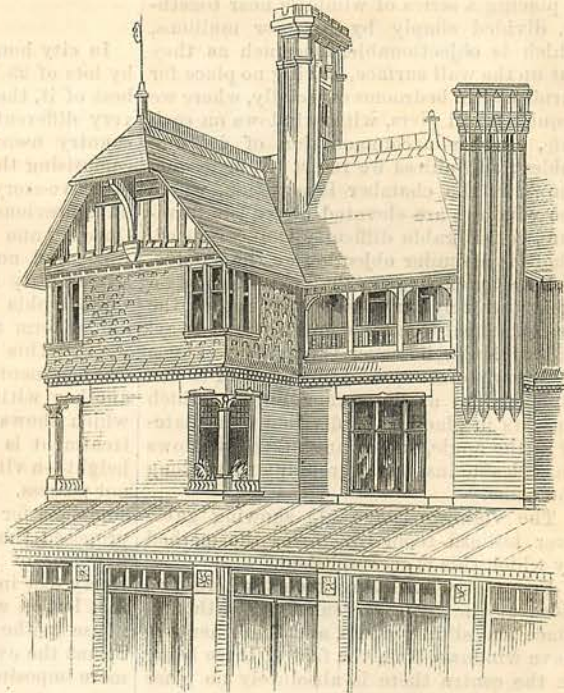
lobby is a commodious dressing-room with hat closet. Farther on is a lift or hand elevator running from basement to attic, used for domestic purposes, and, being near the front entrance, can be utilized for transporting trunks and other luggage. It might be well if divided into two stories, the upper for the accommodation of old people and invalids. This is one of the modern improvements which have become regarded as almost indispensable in first-class houses. On the left is a reception-room, and beyond this the parlor, which, including the bay-window, is thirty-five feet long.

In the rear of the parlor is the dining-room. This contains china closet and butler's pantry communicating with the kitchen. Beyond and opening into the back hall (which is entirely cut off from the main house) are the laundry, servants' hall, housekeeper's room, store-room, scullery, boot and gun rooms. The library and office are separated either by curtains or folding-doors.

The principal feature of this house is the grand or staircase hall, from which all the living-rooms are accessible, as the entrance vestibule communicates directly with the reception-room. The main hall is so retired that it may be used for family gatherings. Its great attraction is the generous old fireplace, ten feet wide and seven deep, forming a spacious alcove, in which settles may be placed, accommodating a party of six or eight persons. Here we realize the poetical idea of the chimney-corner, around which so many tender memories of early days are centred. There in our childhood our first Bible lessons were impressed vividly upon our minds from the texts and more remarkable events illustrated upon the old Dutch tiles around its margin. There we listened to endless ghost stories, which made "each particular hair to stand on end," while we drew imaginary portraits of the goblins in the burning embers; and the legend of Santa Claus seemed not improbable while we peered up that great chimney. It is pleasant, too, to recall the holiday games played without check in the hall, while the yule-log burned merrily upon the fire-dogs.\*

Another striking feature is the grand staircase running up to a low landing where

\* On this subject of fire-places I shall speak more at length in another chapter.



VIGNETTE, SHOWING GABLE OVER BILLIARD-ROOM.

there is a stained glass window sufficiently large to light the halls of both stories.

The tea-room, conservatory, and billiard-room complete the arrangement of this floor.

The second and third stories together contain twenty bedrooms, liberally supplied with closets, bath and dressing rooms. The attic is a full story, and has a loft over the entire floor.

The external walls are of hard burned brick, and should be laid in either red or black mortar, as white pointing is apt to produce a raw and inharmonious effect. The angles and openings should be trimmed with Philadelphia or pressed brick; the string courses of vitrified moulded brick. Black or colored brick, and even illuminated tiles, may be worked in with pleasing results. If thought desirable, tile-hanging might be introduced on the third or attic story, which would serve in a measure to relieve the height of the wall. As a good contrast, the main and veranda roofs might be of green slate without pattern; and if the wood-work could be of pitch-pine, oiled, it would also harmonize; while the ceilings of the veranda, porch, and balcony might be of ultramarine blue, picked out in either buff or red. On the kitchen chimney panel I have designed a sun-dial. This was quite common on old buildings, and is both useful and ornamental.

A favorite custom in Gothic architecture

is placing a series of windows near together, divided simply by lines or mullions, which is objectionable, inasmuch as they cut up the wall surface, leaving no place for furniture; in bedrooms especially, where we require broad piers, with windows on each side, for the accommodation of dressing tables; and unless we resort to the system shown in the chamber illustration, where the windows are elevated above the furniture, considerable difficulty is experienced. There is a similar objection on the outside, as here, by cutting up the broad surface on which we rely for dignity and repose, the design seems attenuated and frittered away. This difficulty, however, is happily overcome by a very picturesque feature peculiar to this style, known as the corner mullion, which consists in placing the division immediately in the angle, and arranging the windows on each side instead of grouping them along the walls.

The vignette (page 57) showing gable over billiard-room illustrates the method by which this is accomplished.

Frequently in living-rooms where two sides of the room are taken up with fireplace and sliding doors, and the other two have windows, from the fact of these being in the centre there is absolutely no place for piano, book-case, sideboard, or, in fact, any large piece of furniture; but by this system of placing the windows in the angles the entire surface of the external walls becomes available.

## DESIGN NO. 8.

In city houses, where we are elbowed in by lots of 25 by 100, and have to make the best of it, the requirements are necessarily very different from those of a cottage or country mansion, where the broad acres comprising the estate afford the dimensions of a five-story house all on one floor. We have previously attempted to illustrate the Queen Anne style as applied to country work, and now offer a design showing its adaptability to city architecture, in which Philadelphia brick and Ohio stone trimmings form the constructive color of the walls. This building is five stories above the basement, and might be permitted still another without marring its proportions, which shows how admirably adapted this treatment is to buildings requiring great height—a virtue that the Gothic style does not possess. As a twenty-five-foot lot is insufficient for a building of this class, it is proposed that the owner should purchase five feet of the adjoining lot, making his thirty feet in width, and leaving a twenty-foot lot, on which might be built a smaller house in the same style, rendering by this means the avenue or bay-window front the more imposing.

Ascending the entrance porch, which is some sixteen feet wide, we enter a hallway of the same width, terminating with the grand staircase. On the left of this hall is a drawing-room running entirely across

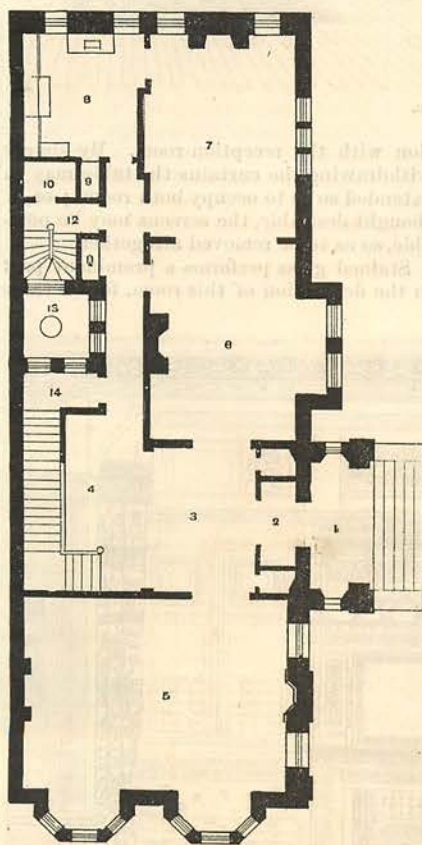


DESIGN NO. 8.—CITY MANSION, QUEEN ANNE STYLE.

the house. This is twenty feet wide, independent of the two bay-windows. This room, the interior of which we have illustrated, has its wood-work of hard maple, stained black to represent ebony, its lines being picked out in gold. The chimney-piece is paneled the height of the frieze, and is embellished with a bracketed canopy, over which is a shelf for old china. The cove under this is covered with stamped leather, and a low beveled mirror occupies the space between it and the mantel. Between the bay-windows is shown a cabinet, in the same style as the mantel, for containing *bric-à-brac*.

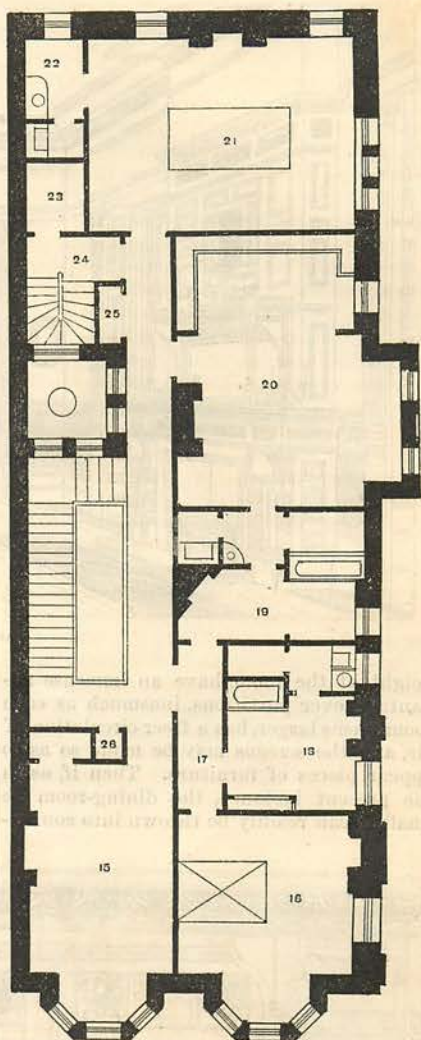
In these interior views, in order the more fully to display their architectural proportions, I have omitted showing most of the furniture, which I propose describing in a future article.

Opposite the parlor is a reception-room, 18 by 20, including bay-window. This con-



GROUND PLAN FOR DESIGN NO. 8.

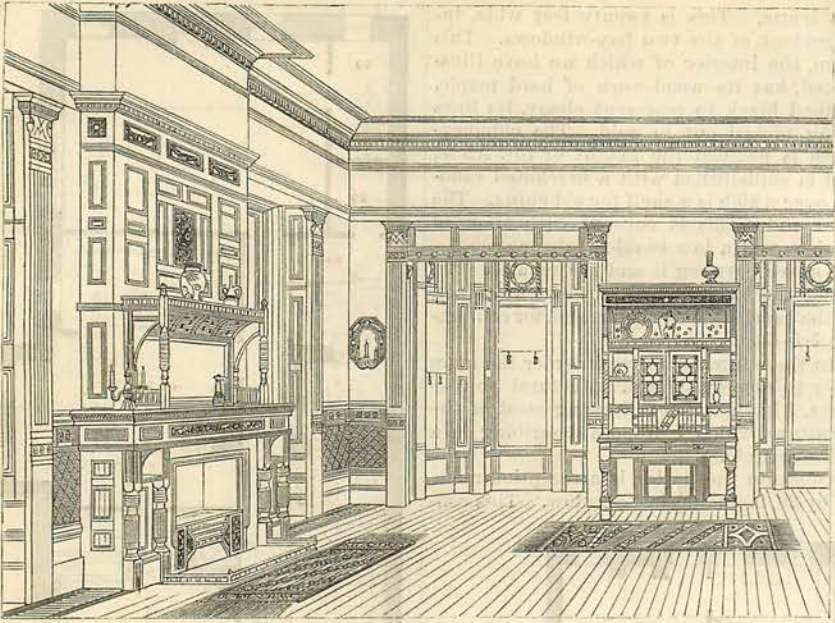
1. Main Entrance.—2. Vestibule.—3. Main Hall.—4. Staircase.—5. Parlor.—6. Reception-Room.—7. Dining-Room.—8. Butler's Pantry, with Store-Room over.—9. Dumb-Waiter.—10. Broom Closet.—11. Lift.—12. Private Staircase.—13. Sky-Light and Ventilating Shaft.—14. Lavatory.



PLAN OF SECOND STORY.

15. Boudoir.—16. Bedroom.—17. Passage.—18. Dressing-Room.—19. Dressing-Room.—20. Library.—21. Billiard-Room.—22. Lavatory.—23. Linen Closet.—24. Back Stairs.—25. Lift.—26. Broom Closet.

nects with the dining-room, 16 by 20, including a niche for sideboard. It is proposed not to separate these rooms by sliding doors, but in their place I have shown a narrow screen standing out from the walls, which may serve as a frame for curtains. These always seem to add an air of coziness to an apartment. Sliding doors, on the contrary, look stiff, and give the room a barren appearance, and, like an awkward person's hands, are always in the way. I would prefer abolishing all doors where security does not require them, and substituting curtains in their place. In like manner, rooms divided by screens, about two-thirds of the

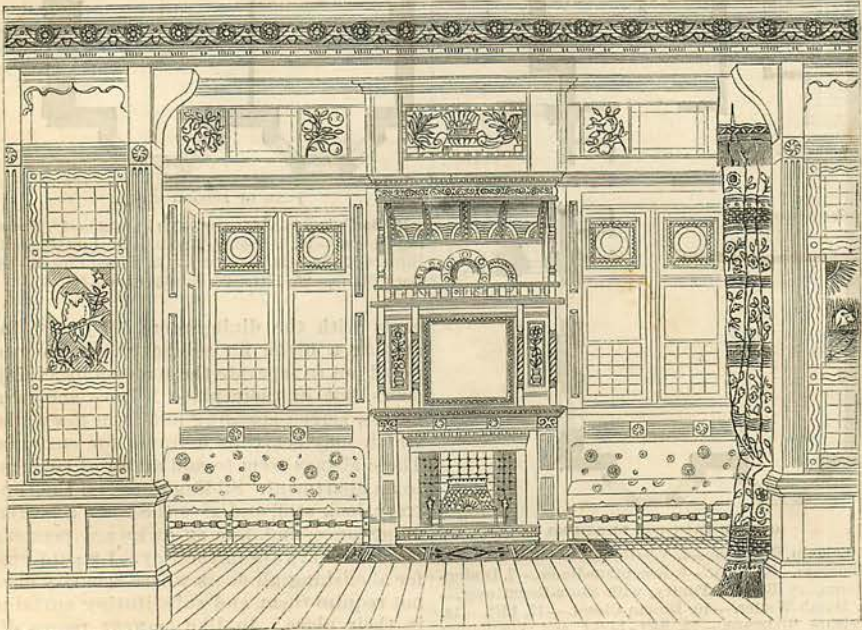


PARLOR.

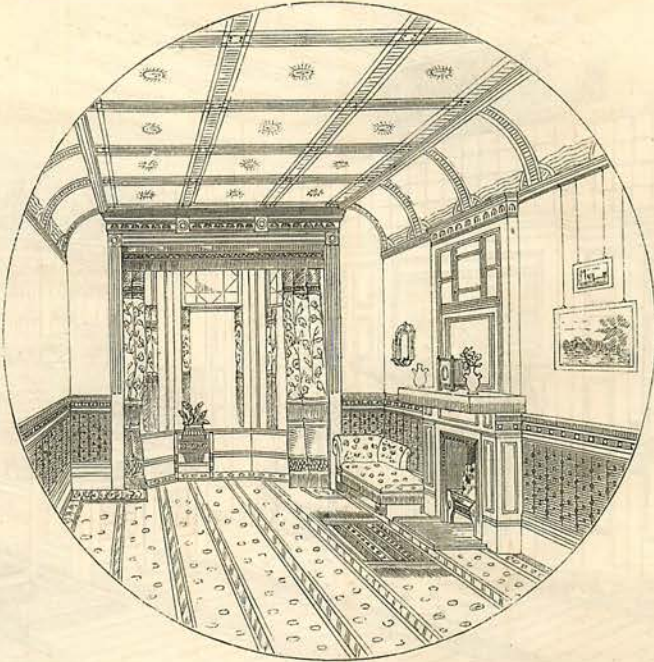
height of the room, have an immense advantage over partitions, inasmuch as each room seems larger, has a freer circulation of air, and the screens may be made so as to appear pieces of furniture. Then if, as in the present instance, the dining-room be small, it can readily be thrown into connec-

tion with the reception-room. By simply withdrawing the curtains the table may be extended so as to occupy both rooms; or, if thought desirable, the screens may be portable, so as to be removed altogether.

Stained glass performs a prominent part in the decoration of this room, for, as there



INTERIOR OF DINING-ROOM.



BOUDOIR.

is no particular view from the dining-room windows, the middle section alone is left clear, and by introducing stained glass into the panels of the screen, the whole presents a light and brilliant effect.

As we ascend the grand staircase, we find the second story devoted exclusively to the lady and gentleman of the house. The boudoir is situated on the avenue front. This being a lady's apartment, is fitted up in light woods, and the colors selected are of cheerful and transparent tints. One of its peculiarities is the cove on each side of the ceiling, without returning across the ends. This has something the effect of a canopy over the walls, apparently lowering their height, and giving an air of snugness to the apartment.

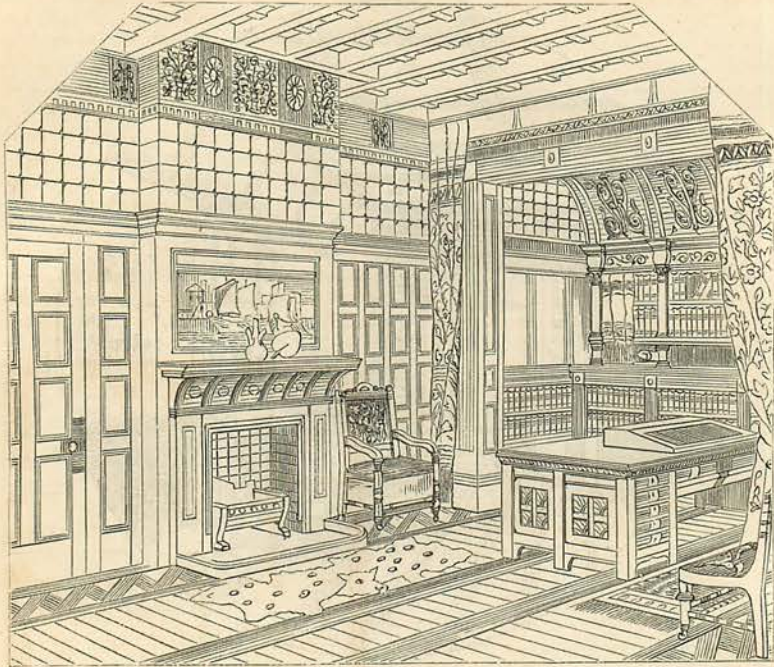
Adjoining this there is a private passage connecting with the bed and two dressing rooms, for the gentleman and his wife respectively. Both are well lighted, and are accommodated with closets, bath and toilet rooms; and in order to carry out the healthy and certainly comfortable idea of sleeping in a cool room and dressing in a warm one, I have shown a small fire-place in each.

Beyond, and connecting with the gentleman's dressing-room, is the library. This is a cozy little apartment, containing a bay-window and an alcove for books, separated from the main room by a transom, beneath which curtains may be hung, shutting off the alcove entirely when the proprietor, supposed to be somewhat of a literary man,

desires seclusion. This has an open timber ceiling and parquetry floor, covered here and there with rugs. The wall is paneled to the height of the door with old English wainscot, and the mantel and fire-place are of Sienna marble, with opening and hearth of illuminated tile. The library has also the use of the toilet adjacent to the dressing room, and adjoins the billiard-room in the rear.

On the floor above there are two bed-rooms, each containing a bay-window. They have large closets, and are convenient to the bath-room. The remainder of this story is devoted to the children. The nurseries for day and night are separated by dressing-rooms, and the nurse's room communicates with the children's sleeping apartment.

The story above has a bath-room and seven chambers, all well lighted. The servants' apartments are in the attic, which is accessible by private stairs, the main stairs not extending to this floor. Here, again, we have the advantage of utterly excluding the servants from the family portion of the house, by simply locking one door on each floor. Owing to the extreme height of the ceiling on the first story, it may not be necessary to carry up the butler's pantry all the way, as over this an *entresol* may be constructed serving the purpose of a general store-room, and can be approached by a landing from the private staircase. The housekeeper, whose chief duties lie upon the lower part of the establishment, the better



LIBRARY.

to superintend, has her apartments on the basement floor. Her accommodations are not stinted, but are worthy the dignity of a lady necessarily possessed of refinement and intelligence in order properly to fill her position of responsibility and trust. Her little parlor, which is on the avenue front, and has both fire-place and bay-window, communicates directly with a small bedroom, closed off during the day with folding-doors. This opens into a spacious pantry, amply supplied with closets for hanging on one side, and dresser with drawers on the other. Passing through this, we come to her bath-room.

At the right of the housekeeper's apartments is the laundry, with stationary tubs and a steam drying-room. The servants' hall is roomy; the kitchen contains a large pantry and well-lighted scullery. In this design also there is a lift which runs from cellar to attic.

The main hall is lighted from the roof, and a spacious well on each story serves to convey the light to the first floor. In addition to this, it will be observed that there is a sky-light and shaft between the main and private stairs, open from roof to cellar. Besides the benefit of light, it also procures good ventilation.

#### HEATING AND VENTILATION.

My remarks in last month's number on the subject of ventilation were intended for a more moderate class of houses; but in build-

ings of this character, which are erected with that niceness of workmanship that not a seam or crevice is supposed to be open for the admission of fresh air, a more elaborate system of heating and ventilation is required. A fire-place in a small room does its part, but one is not sufficient for an apartment the size of our present parlor; in this, therefore, I have placed two. It would also seem necessary to have especial provision made for the halls and staircase, as otherwise the air from them must be drawn through the living-rooms. The shaft in this instance serves the purpose. There is much difficulty experienced in this matter of ventilation. The foul gases which are produced in a measure from the exhalations of our lungs, in the shape of carbonic acid gas, being heavier than the air, sink to the floor, and to induce them to rise through the ventilating flue has been the trouble under which our engineers have labored. Many complicated contrivances have been devised for this purpose. The introduction of some system of heating this flue, by which the air is rarefied, has proved the most simple means of accomplishing this. Now, in order to do it economically as well as effectually, I propose putting an iron flue through the centre of this shaft, which may serve the purpose of a smoke flue for the furnace, radiating enough heat in the shaft to cause a strong upward draught sufficient to draw off these gases, to facilitate which it would

this story. A young woman of twenty-five and a young man of thirty, both perfectly alone in the world—orphans, without brother or sister—having to earn their own bread, and earn it hardly, and being placed in circumstances where they had every opportunity of intimate friendship, sympathy, whatever you like to call it: who could doubt what would happen? The more so, as there was no one to suggest that it might happen; no one to watch them or warn them, or waken them with worldly-minded hints; or else to rise up, after the fashion of so many wise parents and guardians and well-intentioned friends, and indignantly shut the stable door *after* the steed is stolen.

No. That something which was so sure to happen had happened; you might have seen it in their eyes, have heard it in the very tone of their voices, though they still talked in a very commonplace way, and still called each other "Miss Williams" and "Mr. Roy." In fact, their whole demeanor to one another was characterized by the grave and even formal decorum which was natural to very reserved people, just trembling on the verge of that discovery which will unlock the heart of each to the other, and annihilate reserve forever between the two whom Heaven has designed and meant to become one; a completed existence. If by any mischance this does not come about, each may lead a very creditable and not unhappy life; but it will be a locked-up life, one to which no third person is ever likely to find the key.

Whether such natures are to be envied or pitied is more than I can say; but at least they are more to be respected than the people who wear their hearts upon their sleeves for daws to peck at, and very often are all the prouder the more they are pecked at, and the more elegantly they bleed; which was not likely to be the case with either of these young folks, young as they were.

They were young, and youth is always interesting and even comely; but beyond that there was nothing remarkable about either. He was Scotch; she English, or rather Welsh. She had the clear blue Welsh eye, the funny *retroussé* Welsh nose; but with the prettiest little mouth underneath it—firm, close, and sweet; full of sensitiveness, but a sensitiveness that was controlled and guided by that best possession to either man or woman, a good strong will. No one could doubt that the young governess had, what was a very useful thing to a governess, "a will of her own;" but not a domineering or obnoxious will, which indeed is seldom will at all, but merely obstinacy.

For the rest, Miss Williams was a little woman, or gave the impression of being so, from her slight figure and delicate hands and feet. I doubt if any one would have called her pretty, until he or she had learned

to love her. For there are two distinct kinds of love, one in which the eye instructs the heart, and the other in which the heart informs and guides the eye. There have been men who, seeing an unknown beautiful face, have felt sure it implied the most beautiful soul in the world, pursued it, worshiped it, wooed and won it, found the fancy true, and loved the woman forever. Other men there are who would simply say, "I don't know if such a one is handsome or not; I only know she is herself—and mine." Both loves are good; nay, it is difficult to say which is best. But the latter would be the most likely to any one who became attached to Fortune Williams.

Also, perhaps, to Robert Roy, though no one expects good looks in his sex; indeed, they are mostly rather objectionable. Women do not usually care for a very handsome man; and men are prone to set him down as conceited. No one could lay either charge to Mr. Roy. He was only an honest-looking Scotchman, tall and strong and manly. Not "red," in spite of his name, but dark-skinned and dark-haired; in no way resembling his great namesake, Rob Roy Macgregor, as the boys sometimes called him behind his back—never to his face. Gentle as the young man was, there was something about him which effectually prevented any one's taking the smallest liberty with him. Though he had been a teacher of boys ever since he was seventeen—and I have heard one of the fraternity confess that it is almost impossible to be a school-master for ten years without becoming a tyrant—still it was a pleasant and sweet-tempered face. Very far from a weak face, though: when Mr. Roy said a thing must be done, every one of his boys knew it *must* be done, and there was no use saying any more about it.

He had unquestionably that rare gift, the power of authority; though this did not necessarily imply self-control; for some people can rule every body except themselves. But Robert Roy's clear, calm, rather sad eye, and a certain patient expression about the mouth, implied that he too had had enough of the hard training of life to be able to govern himself. And that is more difficult to a man than to a woman.

"All thy passions, matched with mine,  
Are as moonlight unto sunlight, and as water unto wine."

A truth which even Fortune's tender heart did not fully take in, deep as was her sympathy for him; for his toilsome, lonely life, lived more in shadow than in sunshine, and with every temptation to the selfishness which is so apt to follow self-dependence, and the bitterness that to a proud spirit so often makes the sting of poverty. Yet he was neither selfish nor bitter; only a little reserved, silent, and—except with children—rather grave.

their time so. After tea, the book they were reading was produced. Macaulay seldom read himself, but walked about, listening and commenting and drinking water. Sunday was a trying day to him. Papa read them all a long sermon in the afternoon, and, after evening service, read at prayer-time to the servants. Sunday walking for walking's sake was not allowed, and going to a distant church was discouraged. This rule was not applied to Macaulay, for while he went to church with his sisters in the morn-

ing, he went whithersoever he would in the afternoon, generally walking out of town alone or with a friend. Breakfast was the pleasantest part of the day to the elder Macaulay, for his spirits were then at their best, and he delighted in discussing the newspaper with his son long after the meal was finished. He loved him in his way, and told his wife when he went to live in chambers that the change had taken the sunlight out of his day.

[TO BE CONTINUED.]

## THE LAUREL BUSH:

An Old-fashioned Love Story.

BY THE AUTHOR OF "JOHN HALIFAX, GENTLEMAN."

### PART I.

IT was a very ugly bush indeed; that is, so far as any thing in nature can be really ugly. It was lopsided—having on the one hand a stunted stump or two, while on the other a huge heavy branch swept down to the gravel-walk. It had a crooked gnarled trunk or stem, hollow enough to entice any weak-minded bird to build a nest there—only it was so near to the ground, and also to the garden gate. Besides, the owners of the garden, evidently of practical mind, had made use of it to place between a fork in its branches a sort of letter-box—not the government regulation one, for twenty years ago this had not been thought of, but a rough receptacle, where, the house being a good way off, letters might be deposited, instead of, as hitherto, in a hole in the trunk—near the foot of the tree, and under shelter of its mass of evergreen leaves.

This letter-box, made by the boys of the family at the instigation and with the assistance of their tutor, had proved so attractive to some exceedingly incautious sparrow that during the intervals of the post she had begun a nest there, which was found by the boys. Exceedingly wild boys they were, and a great trouble to their old grandmother, with whom they were staying the summer, and their young governess—"Misfortune," as they called her, her real name being Miss Williams—Fortune Williams. The nickname was a little too near the truth, as a keener observer than mischievous boys would have read in her quiet, sometimes sad, face; and it had been stopped rather severely by the tutor of the elder boys, a young man whom the grandmother had been forced to get, to "keep them in order." He was a Mr. Robert Roy, once a student, now a teacher of the "humanities," from the neighboring town—I beg its pardon—city; and a lovely old city it is!—of

St. Andrews. Thence he was in the habit of coming to them three and often four days in the week, teaching of mornings and walking of afternoons. They had expected him this afternoon, but their grandmother had carried them off on some pleasure excursion; and being a lady of inexact habits—one, too, to whom tutors were tutors and nothing more—she had merely said to Miss Williams, as the carriage drove away, "When Mr. Roy comes, tell him he is not wanted till to-morrow."

And so Miss Williams had waited at the gate, not wishing him to have the additional trouble of walking up to the house, for she knew every minute of his time was precious. The poor and the hard-working can understand and sympathize with one another. Only a tutor, and only a governess: Mrs. Dalziel drove away and never thought of them again. They were mere machines—servants to whom she paid their wages, and so that they did sufficient service to deserve these wages, she never interfered with them, nor, indeed, wasted a moment's consideration upon them or their concerns.

Consequently they were in the somewhat rare and peculiar position of a young man and young woman (perhaps Mrs. Dalziel would have taken exception to the words "young lady and young gentleman") thrown together day after day, week after week—nay, it had now become month after month—to all intents and purposes quite alone, except for the children. They taught together, there being but one school-room; walked out together, for the two younger boys refused to be separated from their elder brothers; and, in short, spent two-thirds of their existence together, without let or hinderance, comment or observation, from any mortal soul.

I do not wish to make any mystery in



MODERN DWELLINGS: THEIR CONSTRUCTION, DECORATION,  
AND FURNITURE.

By H. HUDSON HOLLY.



THE STORY OF THE TILES.—[FROM A PAINTING BY E. WOOD PERRY.]

III.—FURNITURE.

HAVING to some extent treated the subject of modern dwellings, we will now proceed to speak in regard to their furnishing; but before discussing the matter in detail, I wish to make a few remarks upon the subject of household taste in general. That bad taste greatly prevails is only too obvious on visiting nine-tenths of the private dwellings of our city, although in saying so I no doubt incur the displeasure of the mass of ladies who set themselves up as criterions of good taste. Women of fashion es-

pecially believe that they possess a large amount of this commodity; but when you ask them how it was acquired, or by what rules they are guided, they will reply that it is intuitive.

It is a very general impression that good taste comes naturally to gentle blood, independent of all training, and that while a young lady is acquiring the accomplishments of music and the languages, she is unconsciously developing that sense of the beautiful which will enable her not only to appreciate the charms of nature, but will

fit her to judge correctly in æsthetic matters. No doubt the discipline and refinement of a liberal education prepare one, in a great measure, for the ready comprehension of art studies; but there is no question that, however well prepared the soil, it can not yield fruit unless the germ be planted; and it is as absurd to suppose that art is indigenous to even the most highly cultured as that one is possessed of the knowledge of medicine or any other abstruse science without serious study and years of preparation. This idea that art is a gift of nature, requiring no special training, is what has led so many persons of intelligence into the mistaken belief that they are authorities in matters of taste; and it is observable that there is no subject upon which you may differ from them, or even suggest a correction, without the hope of forgiveness, until you touch them here. People are usually most sensitive upon subjects concerning which they assume knowledge while they are really ignorant. They usually, in a self-sufficient tone, pronounce themselves competent to decide upon all matters, except, perhaps, law and medicine.

We have already, in a former chapter, alluded to the want of taste manifested in color decoration, and we now wish to call attention to some of the prevailing errors as to furnishing. Dickens, in his description of the Veneering family, stated that their character assimilated with that of their furniture—"they smelt too much of the workshop, and their surface was a trifle sticky." This might apply to much of the modern furniture. It appears thin, "shammy," and new, and, like the Veneerings themselves, is adapted to a new society of the mushroom order. It is pitiable to see those honest men, who are respected and revered in their business circles, made to play the part of buffoon by their wives and daughters, who, like Mrs. Potiphar, believe that, because they have become rich, they are entitled to move in "our best society." The height of their ambition appears to be a span-new house in a fashionable quarter of the town, to make all the display which money can afford, and see that they are not outdone in the elegance of their entertainments nor the richness of their appointments. They dash into an element for which they are entirely unfitted, and show themselves to the worst possible advantage. After procuring the most showy house they can find—one of those built by the yard by some enterprising speculator, who, like the parties we have just described, fancies he knows what is exactly the thing—then the furnishing becomes the all-absorbing question; and the poor man who has labored the best years of his life, to obtain for himself only discomfort, and in his old age is forced to enter a field in which he has had no expe-

rience, is dragged here and there, from upholsterers' to china shops, in order to prepare for his first lesson in being fashionable.

First comes the matter of carpets; and how can Madame or Angelina decide upon the best pattern when bale after bale is being unrolled by the indefatigable salesman, whose only variation in their praises is that the last surpasses any he has previously shown; and while they listen to his ceaseless strain that one piece is "unique," another "striking," etc., the bewildered women look from the Brussels to the Tapestry, from the Persian to the Axminster, until their eyes are fairly dazzled by their kaleidoscopic hues. All this while Paterfamilias, wearied with the endless rounds, and disgusted from the beginning at having to leave his plain but comfortable home in Rutgers Street, has stood in patient waiting, and, anxious to bring the matter to an issue, says, "Take the rose pattern," the very one that Angelina a moment before had decried as "a fright." The uncertainty is brought to an end, however, by the clerk's asserting that Mrs. V—— has ordered the Axminster for her parlor, and the Persian for her *boudoir*; and as this lady is the acknowledged leader of the society into which our new friends have effected their entrance, the matter is concluded, and the salesman marches off in triumph.

In this manner is selected most of the furniture throughout. To pronounce a thing "new" or in the "height of the fashion" seems sufficient to procure its instant selection; and the false styles of various countries and different ages are mixed up promiscuously, showing ignorance and bad taste.

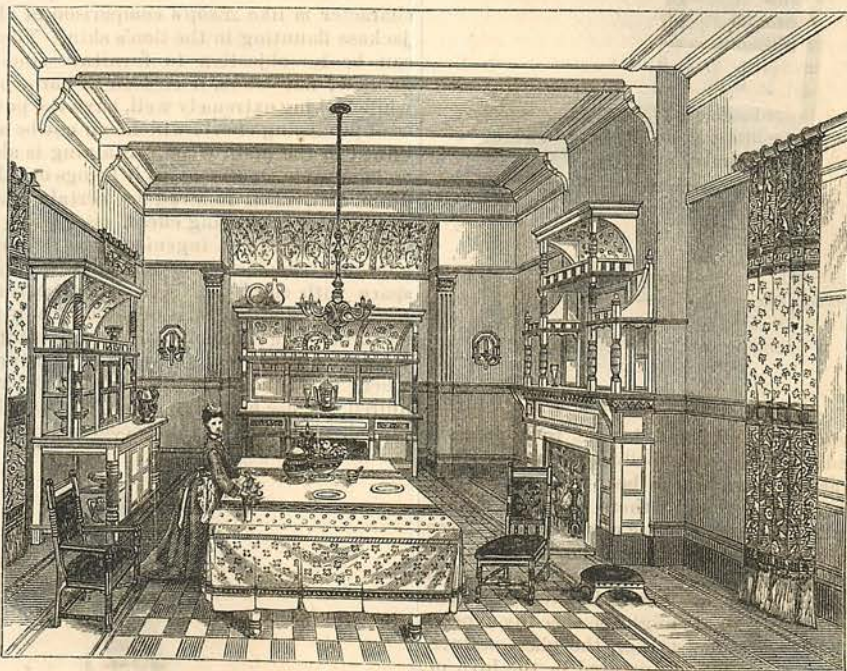
Although it may seem heresy in one born and bred in New York to draw comparisons disparaging to his native city, I must say that in New England, and especially in Boston, art education is very far in advance. One mark of its progress is the erection, by a number of public-spirited citizens, of a spacious museum of rich and imposing architecture—not far from its kindred academy, the Institute of Technology—to which the public may have free access, and receive instruction in every branch of illustrative and practical art. It contains valuable collections of antique works. The well-lighted galleries are hung with many elegant paintings, and the library is supplied with choice art publications. There are also apartments for drawing and modeling, and a large lecture-room. It is intended to make this serve in Boston the purposes fulfilled by the South Kensington Museum in England.

Perhaps no industry has suffered more from the want of technical education in our country than the building arts; and although the profession of architecture has shown great progress in the last ten years, the art-

ist has been so lamely seconded by the workmen as sadly to fail of the execution of his design. Until recently it has been next to an impossibility to find art workmen; but the necessity becoming so great, we have been compelled to import artificers from abroad. The influence of their introduction has been already greatly felt, and some genuine work is now beginning to appear. It is natural to suppose, however, that but few of these would come to a new country when their talents are so much better appreciated at home, and the result is, that only the inferior mechanics are willing to emigrate; nor do these meet with much encourage-

ment, as our people have been so poorly educated in such matters that they find good work but lightly estimated.

It is not upon mere fancied refinement that an institution like that of Boston, above alluded to, would produce an effect; but its influence has actually a commercial value, as the experience of France will show, where the science of art has merged into every branch of its manufacture. The consequence is that France, notwithstanding the recent ravages it has sustained, is to-day in a better commercial position than any other nation, for all its manufacture is of such artistic character that it holds a mortgage upon



DINING-ROOM.—[SEE PAGE 225.]

ment, as our people have been so poorly educated in such matters that they find good work but lightly estimated.

I remember going to a paper-hanging establishment a short time ago, the proprietor of which, while showing me some designs from the famous Morris Company, of London, mentioned that the public taste was at so low an ebb in this country that it offered but little inducement for their importation. He remarked that the Americans were improving in this direction, however; that a few years ago only the worst designs of the European market passed current. As an example of this, he stated that formerly the figures were so large that it was not an unusual thing to do away with an important door to avoid interfering with the pattern. It has become proverbial among European

other countries, and all the world is compelled to trade there.

Our own Board of Trade is beginning to realize this, and it is now in correspondence with Professor Walter Smith, State director of art education in Massachusetts, as a preliminary step toward memorializing the Legislature in regard to the necessity of a similar institution in New York. The benefits accruing from such an establishment are incalculable, not only to the wealthy, who might visit it for pleasure, but to the mechanic, who would have the advantage of evening schools. There the painter would be instructed in the harmonious blending of colors, and the principles of design practiced among various countries of all ages—a form of education equally useful to the designer of carpets, draperies, and

furniture. There the carver—who, perhaps, is well enough able to chisel out an ordinary Corinthian capital, with its eternal acanthus, but who would utterly fail to conceive or execute the spirited and ever-varying forms of Gothic scroll or leaf work—would

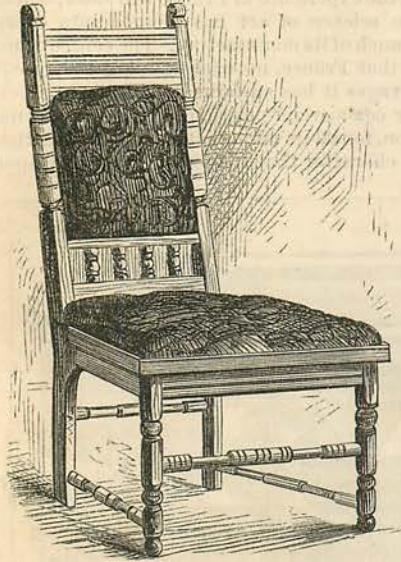


FIG. 1.—HIGH-BACKED CHAIR.

have eye and hand taught to appreciate and work out with feeling and power those graceful lines whose beauty is ever fresh. The plasterer might there acquire the subtle touch of the artistic moulder; the fresco painter would there learn the "grammar of ornament;" the very stone-cutters would be developed into young Ruskins; and the millennium of art might be speedily expected. The cabinet-maker, the glass stainer, the potter, all are nurtured in the love of the beautiful by our lyceum; but simply to enumerate the various trades which would reap its benefits would occupy more space than we can well spare, and it should be remembered, as I have already mentioned, that the advantages of such schools are, in the end, returned to the patrons themselves, from the impetus given to arts of every kind.

In furniture the element of *use* stands first, and intimately connected with this is the quality of durability. The carpenter is compelled to do honest work, to select the best and strongest materials; but with the cabinet-maker deception is easy, and has become habitual. It is really as important that our chairs should hold together as that our walls should stand firm. A cabinet or a sideboard should be of as durable materials and should be as honestly constructed as a piano, the only difference being that frailty in the one case is conspicuously ab-

surd, while in the other the cheat is not only more practicable, but less readily detected. There is no economy in purchasing flimsy furniture. An article that will last one's lifetime costs no more than the many worthless ones that take its place.

One branch on which art knowledge has a special bearing is the treatment of wood. A great evil is a want of honesty in its rendering. Veneering, graining, and marbleizing are shams which ought never to be tolerated. There is really no great advantage in veneered furniture, as ordinarily, at a little extra cost, it may be procured of solid material, and the idea of covering an inferior wood with one of a more expensive character is like Æsop's comparison of the jackass flaunting in the lion's skin. There can be no objection to furniture simply painted; flat colors, if treated in harmony, while looking extremely well, have the power of producing effects which can not be attained in the plain wood. Staining is also an admirable treatment, as it brings out the grain, and, when relieved by certain lines of color, has a pleasing effect.

The arch, a most ingenious contrivance, affording the means of spanning a large space with small pieces, at the same time having great strength, is of the utmost utility in building; but in articles of furniture, where we have no wide space to span, and where wood possesses all the strength required, the use of the arch is evidently misplaced. The folly of this becomes the more

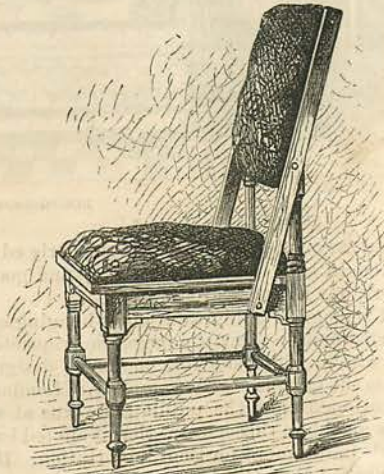


FIG. 2.—SUBSTITUTE FOR A CURVED BACK.

apparent when we observe that the wooden arch is generally composed of a single piece, instead of a number of small ones, and that in order to form it the wood must be cut across the grain throughout the greater portion of its length, whereby its strength

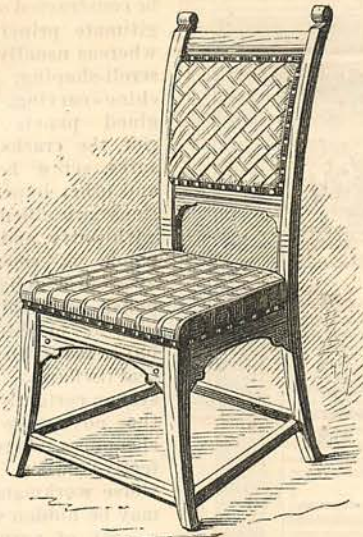


FIG. 3.—SHOWING WOOD CURVED BY STEAM.

is materially diminished. Nothing can be more absurd than the practice of imitating in one material a mode of construction which is only legitimate in another, and of neglecting to avail ourselves of the particular method of utilizing a substance which secures a maximum of desirable results.

The scroll principle has hitherto been exceedingly popular among upholsterers. They have drawn largely from the Louis Quatorze period, in which scroll-work seemed one of the leading features. This style of ornament, in moderation, did well enough. It is supposed that it was originally intended for conventional foliage; but it seems to have struck the peculiar vein of the cabinet-maker, and mechanical appliances, in the shape of jig-saws and carving machines, have been invented to assist in developing these monstrosities, until in their present state, as Sir Charles Eastlake aptly remarks, they resemble a conglomeration of capital G's. They seem to imagine, as Hogarth pronounced a curve to be the line of beauty, it must necessarily be employed, irrespective of constructive principles. It is evident that a curved chair leg, for instance, must be across the grain, rendering the structure weak, as we have before explained.

In Fig. 1 we have attempted to remedy this by showing one we think of equally beautiful design, and carried out constructively. The inconvenience of these curves is not the less apparent. Take, for example, that of the back of a sofa, which is manifestly uncomfortable, as it makes it too high in one place and too low in another to accommodate the shoulders. A curve in a chair back may be somewhat excusable, as it is better adapted to the back of the sit-

ter; yet, as in Fig. 2, it may be seen that this adjustment can be attained in harmony with true principles, and it at the same time commends itself by the honest manner in which it is carried out.

This distortion of the contour is what is called "shaping," and seems to pervade the general design of our modern furniture. The backs of sideboards, drawing-room tables, legs of pianos, marble mantels, and articles in general of household use have all fallen victims to this mania, to that extent that it is not to be wondered at that the people themselves have become satiated with this unwholesome fashion.

There is, sometimes, objection made to straight work on account of its apparent stiffness. If curves are thought necessary, they may sometimes be effected by bending the grain, of which Fig. 3 is an example. This is accomplished by steaming the wood, which, after hardening, is supposed to retain its shape, and some very beautiful curved effects have been produced in this manner without violating the nature of the fibre.

Perhaps one of the most seductive devices for cultivating bad taste is the art of gluing, without which sophistry veneering would never have been invented. By this system, too, the cabinet-maker has been enabled to stick on mouldings, carvings, and raised panels in a manner which never could have been accomplished by natural means. By natural means I mean that all these should be cut in the solid wood, and not tacked or glued on, but the wood should be treated simply as it grows, and its nature in all cases displayed. As an example of this I have shown a stair newel (Fig. 4) in which the panels and ornament are worked out of the solid wood.

Another article of furniture in which nearly ev-

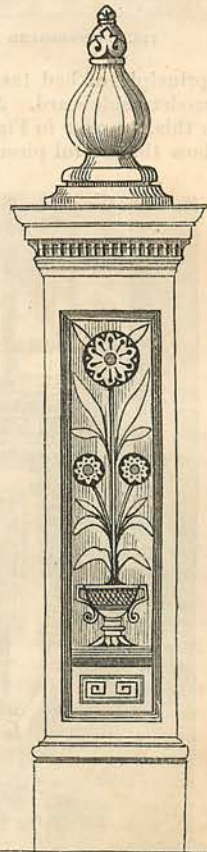


FIG. 4.—STAIR NEWEL.

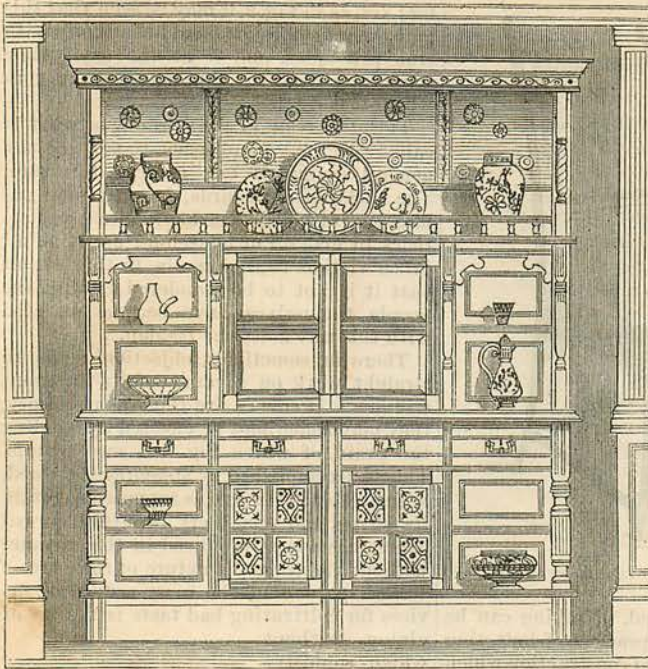


FIG. 5.—SIDEBOARD WITH STAMPED LEATHER ORNAMENTATION.

ery principle of bad taste is illustrated in the modern sideboard. As an improvement upon this, we offer in Fig. 5 a design showing how this useful piece of furniture may

be constructed on legitimate principles, whereas usually the scroll-shaping, machine-carving, and glued panels run riot, the cracks, fissures, screw heads, and other imperfections are filled up with putty, and the whole is smeared over with shellac or polish, ostensibly to give it brightness, but in reality to conceal its flaws. This system certainly has the advantage of cheapness, where defective wood and worse workmanship may be hidden with a coat of varnish; but, like the man whose respectability is all on the surface, it is a question whether the deceit will outwear the honest and substantial creation. In the present design the carvings and mouldings are not only worked out in the solid wood, but the absence of screws and glue is apparent, and

be constructed on legitimate principles, whereas usually the scroll-shaping, machine-carving, and glued panels run riot, the cracks, fissures, screw heads, and other imperfections are filled up with putty, and the whole is smeared over with shellac or polish, ostensibly to give it brightness, but in reality to conceal its flaws. This system certainly has the advantage of cheapness, where defective wood and worse workmanship may be hidden with a coat of varnish; but, like the man whose respectability is all on the surface, it is a question whether the deceit will outwear the honest and substantial

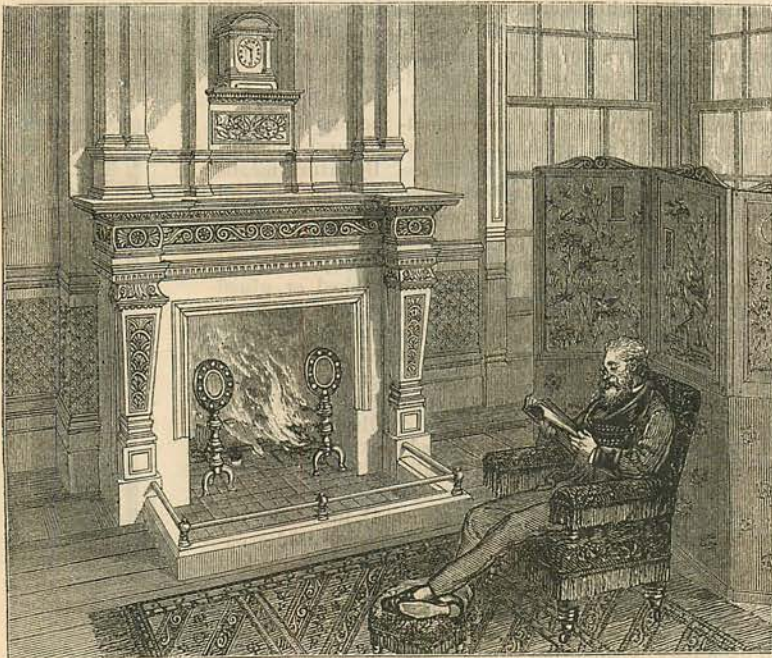


FIG. 6.—MARBLE MANTEL.

stout wooden pins and tenon joints are substituted.

We must especially condemn that appendage usually considered so indispensable to this piece of furniture, the marble top. A sideboard is intended for the deposit of glass and delicate china. Now the idea of having these frail works of art banged down on this unyielding piece of adamant is something revolting in these days of sympathy with ceramic art. Marble tops were originally intended to protect the wood-work from the dampness caused by the water dripping from an ice pitcher, having the effect of spotting the varnish and blistering the veneer. With solid wood no such precaution is necessary; and when this is used, let it be covered with a soft cloth to act as a cushion for these fragile ornaments. The custom of displaying fine china in our rooms as works of art suggests the propriety of providing shelves on the principle of an *étagère* over the sideboard and mantel-piece, which may be covered and backed with leather. This, if of a color complementary to the delf, forms an agreeable background. Stamped leather is to be had of very ornamental designs, and if the spaces



FIG. 8.—SCREEN PANEL.

underneath the shelves are treated on a cove plan, resembling that of a canopy, they present a very attractive appearance, as shown in Figs. 5 and 7.

In regard to marble mantels we have not so much objection to offer, for if they are in reality frame-works to a fire-place where a real fire is to be built, they are preferable,

as the heat is apt to damage one of wood. The most we can say against them is the utter poverty usually exhibited in their design; yet marble as a material for this purpose is entitled to much respect.

In Fig. 6 I have prepared a design for a marble mantel somewhat elaborate in character, the style being that common in the sixteenth century.

Fig. 7 is also executed from one of my designs, and shows a wooden mantel of the same period, over which shelves are arranged for knickknacks. In this, it will be observed, the stone border around the fire-place projects beyond the wood-work, shielding it completely from the fire. This border is continued as a coping around the hearth, serving the purpose of a fender. We are especially

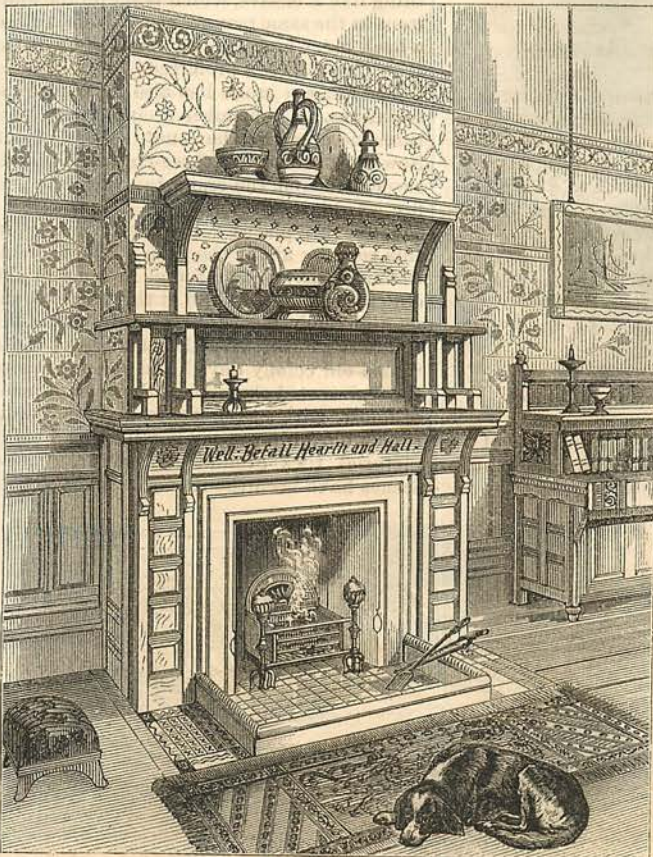


FIG. 7.—WOOD MANTEL.

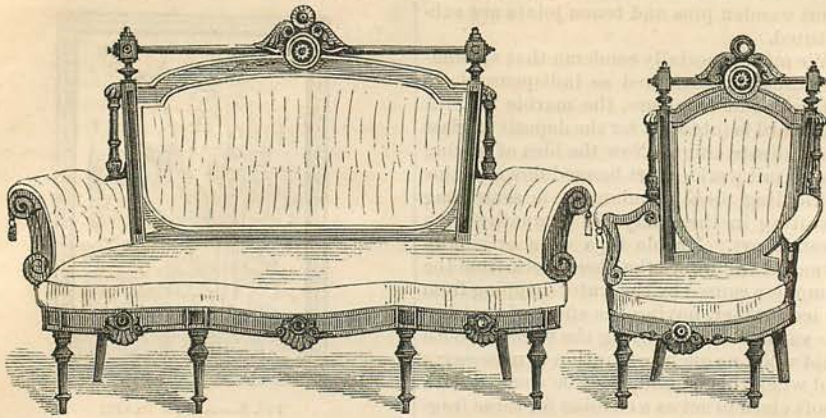


FIG. 9.—SOME EXAMPLES OF MODERN UPHOLSTERY.

happy by this arrangement to defeat the invariable and determined aim of the carpet man, of running the Brussels over the hearth

again illumine the hearth, around which *literally* we may form our social circle. We can hardly expect to revive, in these days of anthracite, the delightful old custom of wood fires; still, fire-dogs need not be discarded. A clever idea is now in vogue of a grate for burning soft coal, in shape something like a basket, which is set on the andirons in the same manner as we would adjust a back log, which may be lifted off any time that a wood fire is preferred.

The ancient crane has also its tender associations. I remember seeing a very picturesque effect, in the studio of one of our New York artists, of a three-cornered basket, suspended from the crane, in which a genial fire was blazing.

These fire-places were very common in this country about the time of the Revolution, and may yet be found in some of the old colonial houses; and at this time of Centennial reminiscences it would seem a fitting tribute to revive the fashions of those "good old colony days," and see once more the wainscoted chamber of the ancient manor-house, with oaken floors and the traditional old chimney-piece with the quaint pictorial tiles around its border. These scenes have been the theme of many artists



FIG. 10.—A CHAIR OF THE NEW SCHOOL.

—a system worthy the inspiration of the upholsterer, showing an utter contempt for any thing like open fires.

To speak of "our firesides" seems absurd in these days of furnaces. If we have a fire-place at all, it seldom has a fire in it, and is frequently put up as an unmeaning ornament, without even possessing a flue. It is to be hoped, however, that the furnace will soon be a thing of the past, and the cheerful and cheering fire may

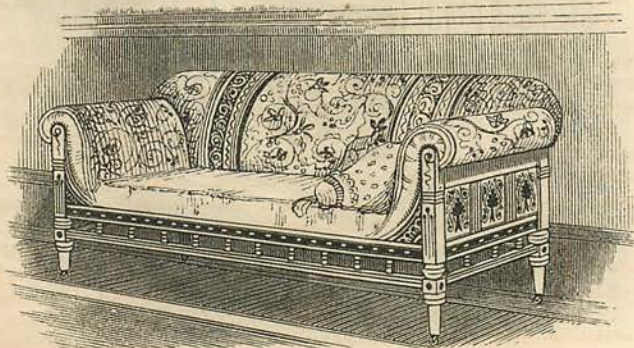


FIG. 11.—A SOFA OF THE NEW SCHOOL.



and poets of the present century, prominent among whom is Mr. E. Wood Perry, whose pictures are mostly drawn from real life. One of these, entitled "Fireside Stories," we have taken the liberty of engraving.

We might, while on the subject of fire-places, mention that in the library or sitting-room the mantel should be placed on the side opposite the windows, so that when facing the fire the reader's back may be toward the light; but in a dining-room it is preferable at the end rather than at the side of the room, for, unless this apartment is more than the ordinary width, it is apt to bring the back of the guest too near the fire, and at the same time interfere with the progress of the waiter.

Screens can often be employed with great advantage as well as effect, and I give an illustration of one in Fig. 6, the panels of which are filled up with embroidery, consisting of flowers and birds. Fig. 8 is one of these panels on a larger scale.

Heretofore it has been the custom to change our furniture with every change of fashion, as a lady would her bonnet; but reviving the styles prevalent at the times of our ancestors may induce some of the lineal descendants of Puritan and Kniekerbocker to bring down from the garret some of the long-discarded and forgotten heir-looms, and as at the present Lady Washington tea parties our belles are adorning themselves in dresses and jewels worn by their grandmothers at the receptions of Washington and Lafayette, so, too, it might be appropriate to give the chairs in which the fathers of the republic sat a place of honor in our drawing-rooms, which might put to blush some of the meretricious upholstery of an age of perverted taste. Take, for example, the sofa and chair, as shown in Fig. 9, which are a fair type of modern extravagance, and we think in violation of all correct principles and good taste, and not only have they the appearance of weakness, but are frequently unfit to stand ordinary usage for any length of time. Figs. 10 and 11 are offered as specimens of the reformed school in contrast to Fig. 9.

These magnificent instruments of torture, too delicate for use, too uncomfortable for repose, foster the idea of shutting up our drawing-rooms, except on state occasions, when the conventionalities of the reigning society are carried out in a formal and ceremonious manner. When the entertainment is over, much to the relief of both hosts and guests, the grand room is again closed, and the family seek more home-like apartments in a less pretentious portion of the house, where perhaps some of the ancestral mahogany is still in use.

In some sections of this country, where certain peculiarities of style have for many years prevailed, and seem to have stamped

their impression upon the buildings, it seems ridiculous to introduce something utterly new and foreign. For example, in Rhode Island, Pennsylvania, and New Jersey there are distinctive local expressions of a thoroughly vernacular character, and if these idiosyncrasies can be accepted by the architect, they may frequently be rendered in a very satisfactory manner, and when their work is completed, it will seem to feel at home amidst the surroundings of its own kindred. In accordance with this idea, I give on page 219 an illustration of a dining-room prepared by me for Mr. Lawrence Waterbury, of Westchester. The style is taken from that of the last century, and is characteristic of some of the old mansions built in that vicinity prior to the Revolution.

Stained glass with legendary decorations is employed in the windows, and the walls and ceilings are treated in harmonious colors. The floor is of inlaid woods, with rugs of Oriental pattern. The dado is of Indian matting, which gives a certain warmth and softness to the room, and seems to take the place of porcelain without that appearance of rigidity which tile or marble is apt to produce. The sideboard and fire-place, more fully illustrated in Figs. 5 and 7, are in accord with the rest of the fittings, and are types of the Jacobean period, common in New York in the time when "the valiant Peter" governed the enterprising colony of New Amsterdam.

We know that high-back chairs have been frequently condemned on the ground that they are old-fashioned and barbarous, and in ill accord with modern notions. That they are old-fashioned and contrary to recent ideas I will admit; but that they are barbarous and unfit for modern usage I dispute. There is something home-like and comfortable in these high backs, as if they were meant to lean upon, without depending entirely upon our spinal column for support. Especially in dining-rooms do they seem to give a sense of protection, not only from currents of air, but from accidents and intrusion on the part of the waiter; for which reason I would recommend that shown in Fig. 1, which is the same as that shown in dining-room interior.

There is no great necessity for the dining table to be of an elaborate design, as it is generally hidden by a cover, but its construction is a matter of much importance. A table standing on four legs is to be recommended in preference to that known as the pedestal style, having but one support in the centre. This not only suggests a sense of insecurity, but is aesthetically wrong; for this pedestal, when used in the ordinary extension-table, must be cut in two, showing two incomplete standards, when the table is extended. Now, this enormity is only en-

dured from the fact that custom sanctions it; but regarding it from an artistic point of view, it is as bad as if a piano leg were divided in the centre. If, therefore, we are compelled to have these "telescopic" tables, let them, by all means, have four legs, and the evil is modified to some extent. Mr. Eastlake, with justice, we think, condemns these rattle-traps altogether as unconstructive, and recommends the old system of two tables, fitted with flap leaves, placed end to end when dinner parties are given, the smaller of which might at other times

stand against the wall. Square tables we consider preferable to round, as from these the cloth hangs in more graceful folds, and the corners are valuable for room.

Dining-rooms, as a general thing, should be treated dark, so that their walls may form an agreeable background against which the table with its viands may have prominence. A white table-cloth is usually too glaring in its effect, and out of keeping with the surroundings. A cream tint, for general purpose, does better, and conveys a feeling of harmony and repose.

## A WOMAN-HATER.

### CHAPTER I.

"THE Golden Star," Homburg, was a humble hotel, not used by gay gamblers, but by modest travelers.

At two o'clock, 8th June, 1870, there were two strangers in the *salle à manger*, seated at small tables a long way apart, and wholly absorbed in their own business.

One was a lady, of about twenty-four years old, who, in the present repose of her features, looked comely, sedate, and womanly, but not the remarkable person she really was. Her forehead high and white, but a little broader than sculptors affect; her long hair, coiled tight in a great many smooth snakes upon her snowy nape, was almost flaxen, yet her eyebrows and long lashes not pale, but a reddish-brown; her gray eyes large and profound; her mouth rather large, beautifully shaped, amiable, and expressive, but full of resolution; her chin a little broad, her neck and hands admirably white and polished. She was an Anglo-Dane—her father English.

If you ask me what she was doing, why—hunting; and had been, for some days, in all the inns of Homburg. She had the visitors' book, and was going through the names of the whole year, and studying each to see whether it looked real or assumed. Interspersed were flippant comments and verses, adapted to draw a smile of amusement or contempt; but this hunter passed them all over as nullities; the steady pose of her head, the glint of her deep eye, and the set of her fine lips showed a soul not to be diverted from its object.

The traveler at her back had a map of the district, and blank telegrams, one of which he filled in every now and then, and scribbled a hasty letter to the same address. He was a sharp-faced, middle-aged man of business; Joseph Ashmead, operatic and theatrical agent—at his wits' end: a female singer at the Homburg Opera had fallen really ill; he was commissioned to replace her, and had only thirty hours to do it in. So he was hunting—a singer. What the lady

was hunting can never be known, unless she should choose to reveal it.

Karl, the waiter, felt bound to rouse these abstracted guests and stimulate their appetites. He affected, therefore, to look on them as people who had not yet breakfasted, and tripped up to Mr. Ashmead with a bill of fare, rather scanty.

The busiest Englishman can eat, and Ashmead had no objection to snatch a mouthful; he gave his order in German with an English accent. But the lady, when appealed to, said, softly, in pure German, "I will wait for the *table d'hôte*."

"The *table d'hôte*! It wants four hours to that."

The lady looked Karl full in the face, and said, slowly and very distinctly, "Then, I—will—wait—four—hours."

These simple words, articulated firmly, and in a contralto voice of singular volume and sweetness, sent Karl skipping; but their effect on Mr. Ashmead was more remarkable: he started up from his chair, with an exclamation, and bent his eyes eagerly on the melodious speaker. He could only see her back hair and her figure; but apparently this quick-eared gentleman had also quick eyes, for he said, aloud, in English, "Her hair, too—it must be;" and he came hurriedly toward her. She caught a word or two, and turned and saw him. "Ah!" said she, and rose, but without taking her hand from the book.

"It is!" cried Ashmead. "It is!"

"Yes, Mr. Ashmead," said the lady, coloring a little, but in pure English, and with a composure not easily disturbed; "it is Ina Klosling."

"What a pleasure!" cried Ashmead; "and what a surprise! Ah, madam, I never hoped to see you again. When I heard you had left the Munich Opera so sudden, I said, 'There goes one more bright star, quenched forever.' And you to desert us—you, the risingest singer in Germany!"

"Mr. Ashmead!"

"You can't deny it. You know you were." The lady, thus made her own judge, seem-

Written so with love all over,  
Like a hillock thick with clover,  
Like that dome, when Christmas comes,  
Stuffed with everlasting plums?

Here's John Brown engraved before ye:  
Here's a head that tells a story!  
Spectacles on nose—d'ye mind 'em?—  
And a pair of eyes behind 'em  
Throw such light on this old planet,  
All your Tyndalls could not span it.

Come! a *rouse* to Doctor John,  
Including Jock, his brawny son,  
Including every dog he owns,  
And dear old Rab—Heaven keep *his* bones!  
For, when the Doctor's sight grows dark,  
That dog will give a kindly bark,  
And lift his head once more to feel  
A friendly arm around him steal,  
And though in ghost-land, far away,  
Where dogs (who knows?) are all at play,  
Will start to hear his Scottish name,  
And lick the hand that gave him fame.

JAMES T. FIELDS.

## MODERN DWELLINGS: THEIR CONSTRUCTION, DECORATION, AND FURNITURE.

BY H. HUDSON HOLLY.

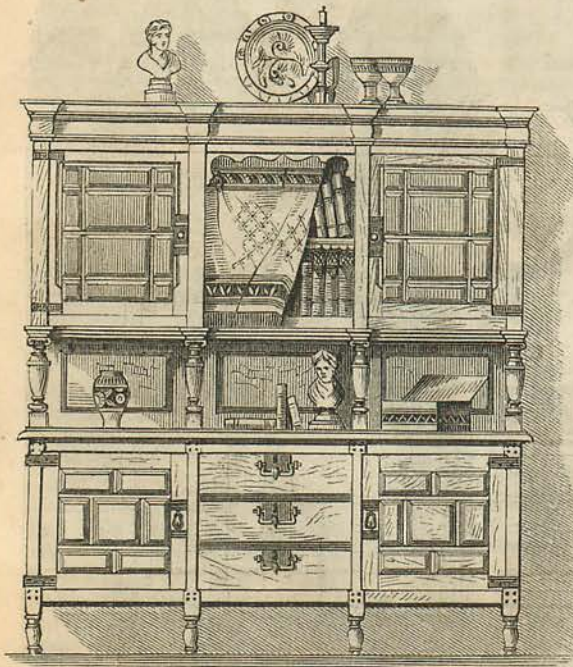


FIG. 1.—BOOK-CASE.

### IV.—FURNITURE.

OUTSIDE the dining-room, perhaps the most conspicuous piece of furniture is the book-case, which I have attempted to illustrate in Fig. 1. There are several requirements connected with this that are frequently lost sight of. First, in regard to height. The old book-cases, running eight feet high, the upper shelves of which could not be reached without a step-ladder, have mostly gone out of date, and are substituted by those of a more convenient height. It is obvious that this, at least, is a favorable change, by which we are enabled to use the top for bronzes and other ornaments, leaving the wall space above free for pictures. Some even go so far as to keep the top of

uniform height with the mantel. There is a certain advantage in this, as it seems to carry out the wainscoting, and, indeed, may be made a part of it. The objection that I find to this, however, is that such an alignment seems to give an appearance of stiffness to the room, which is much relieved by some of the furniture running a foot or two higher. If glass doors are used, we think the squares had better be small, and when made of thick glass, they are greatly improved by beveling. Much expense may be spared, however, and an agreeable effect produced, by curtains. In fact, a compromise might be made between the glass and the curtains, as shown in our illustration, by which means the more valuable books may be locked up, while the plainer kind, or works of reference, are protected behind the drapery.

I have stated that the windows in the library should be generally opposite the fire-place, that the light may be at the back of the occupant while sitting before the fire. In the illustration Fig. 2, however, there is a slight deviation from this, as, it will be observed, at the left a small bay-window containing a plant cabinet is arranged, but the glass, being in the depth of the recess, is mostly screened from the reader by the projecting chimney. Should a greater degree of shade be required, the sliding curtain beneath the transom may prove effectual.

These bay-windows often have a most pleasing effect, making a cozy corner, where plants and birds may be cherished as an occasional relief to our literary labors. There

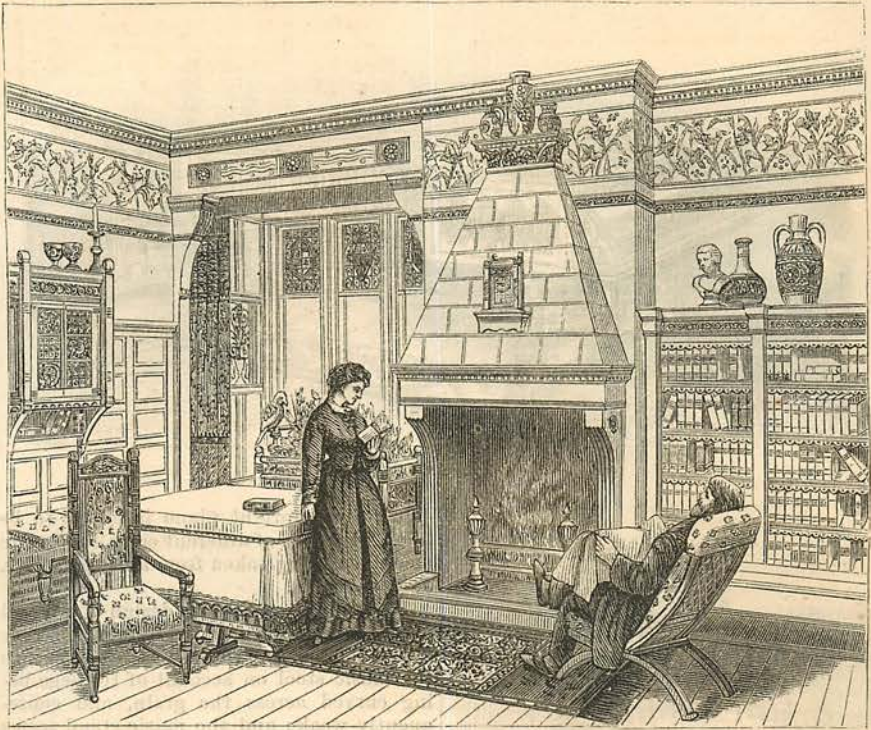


FIG. 2.—LIBRARY.

is a decorated panel introduced in the wainscot, and the upper part of the sash is illuminated with stained glass, giving the whole a very attractive appearance.

Another object of interest in this room is the hooded chimney-piece, which is entirely constructed of light freestone, terminating with a carved bracket, on which may be displayed some of the coarser specimens of pottery; the finer kinds, being nearer the eye, are also rendered more accessible for cleaning.

The book-case is somewhat in character with that of Fig. 1, but, instead of being inclosed with doors, has simply a border of leather secured with silver nails along the shelves, dropping just far enough below the tops of the books to exclude the dust. The whole is strong-

ly marked with the Queen Anne feeling, although the mantel partakes somewhat of the Elizabethan period.

Perhaps the piece of furniture which has undergone the least reform is the piano. Here the bow-legs, veneer, and polish seem

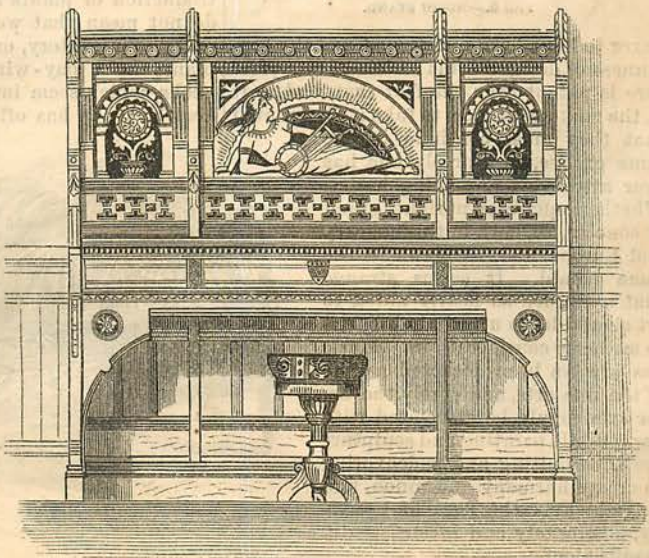


FIG. 3.—UPRIGHT PIANO.

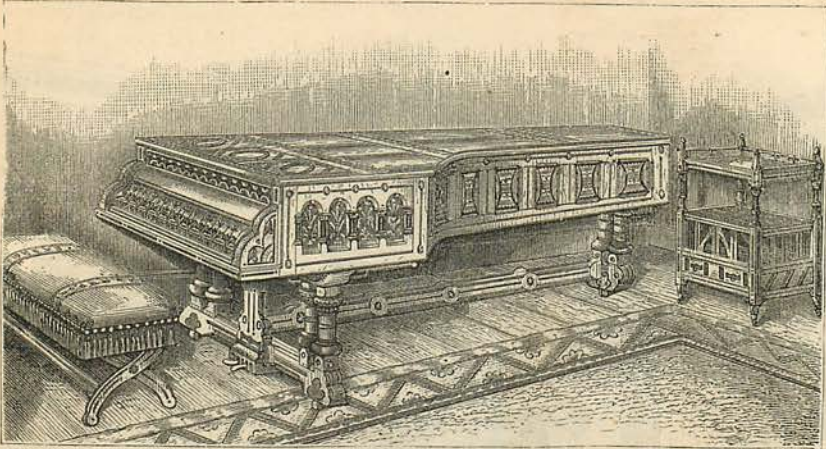


FIG. 4.—ENGLISH DESIGN OF A GRAND PIANO.

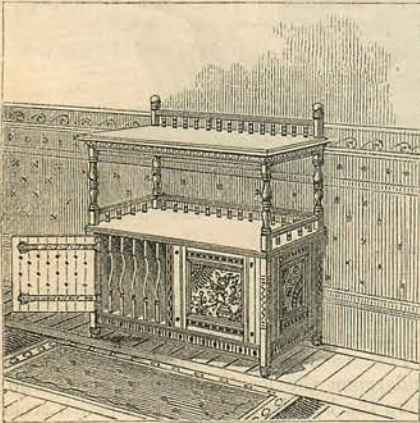


FIG. 5.—MUSIC STAND.

never to have been questioned, and the barrenness of design in this article of manufacture is patent from the fact that, bad as it is, the makers all seem to take it for granted that they must continue in the same groove, as scarcely one has ever attempted any thing better. Whether square or upright, grand or concert, all, both in this country and Europe, look as if run in the same mould. It seems strange that a science so nearly allied to art should be so utterly indifferent to æsthetic considerations. Music has always been accepted as one of the fine arts, and surely the sister arts should be associated with her. While painting and sculpture are thus uniting and endeavoring to create harmony and union, music, which is the soul of harmony, obstinately and inconsistently stands aloof.

In Fig. 3 I have prepared a de-

sign for an upright piano intended to be inlaid of woods of different color, the centre medallion being taken from a design of Mr. J. Moyr Smith.

Fig. 4 shows an English design of a grand piano, which I think exhibits some very beautiful detail. There is an objection to the music stool on account of the legs being curved across the grain, and consequently weak; and the music stand seems to be equally objectionable on the grounds of the evident inconvenience of putting in the books.

Fig. 5 I think an improvement, for there the books can be more easily adjusted, and also can be protected by lock and key.

There is a very simple and economical method of decorating our rooms by the introduction of plants and vines. By this I do not mean that we must have an elaborate conservatory, or even a collection of plants in a bay-window, but in certain nooks, which seem impossible to furnish, a healthy plant has, often a finer effect than

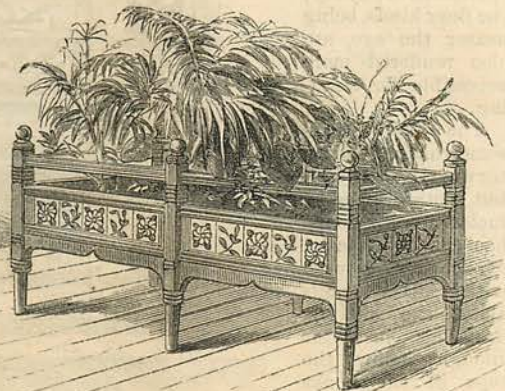


FIG. 6.—FLOWER STAND.

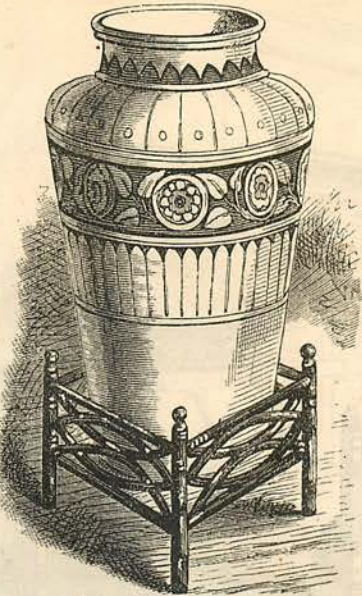


FIG. 7.—FLOWER STAND AND VASE.

showy furniture or costly hangings. The rude contrivance formerly used for this purpose is now superseded by an artistic flower stand of wood or metal, the sides being filled in with illuminated tile, as illustrated in Fig. 6, which is similar to that shown in the library. The top of this is lined with zinc, in order to prevent the water dripping through, and is capable of holding some half a dozen pots. These vases are often ornamental—frequently of faience or majolica—and may be either grouped or placed in single stands.

Fig. 7 shows a single vase and stand, which is the same as that shown in the dining-room interior (Fig. 8).

Fig. 9 represents a group of bedroom furniture of mediæval design, commonly known in this country as the Eastlake style, and recommends itself by its simplicity and honest treatment.

Fig. 10 shows a dressing-table of the Queen Anne period, while Figs. 11 and 12 are wash-stand and commode of the same school.

Fig. 13 is a hanging cabinet similar to the one in the library (Fig. 2).

One great difficulty in the way of the desired reform is that the public do not know where to

find such furniture. Purchasers usually go to a fashionable dealer, and are compelled to choose from what they see before them. It is true that one or two of our furniture makers have attempted to offer something better in the way of design, and with considerable success and profit. But their great mistake is that, knowing they have the monopoly, they make their prices so high that few can afford to deal with them, thus confining the exercise of good taste within very narrow limits. There is really no reason why this furniture should be more expensive than any other; and that the upholsterers of a superior order should debase art to that extent as to make it serve sordid and mercenary motives only, is beneath the dignity of artists. They should rather emulate the inventors of this style, and follow their art *con amore*, and in this way, by educating the people, the harvest would be all the more abundant in the end. When you wish any thing new of this kind, they will usually prepare a design, and with it submit a price; but should you ask to retain the drawing in order to get further estimates, you are promptly refused the privilege by the statement that they are not in the habit of allowing other manufacturers to profit by their brains. One is therefore compelled

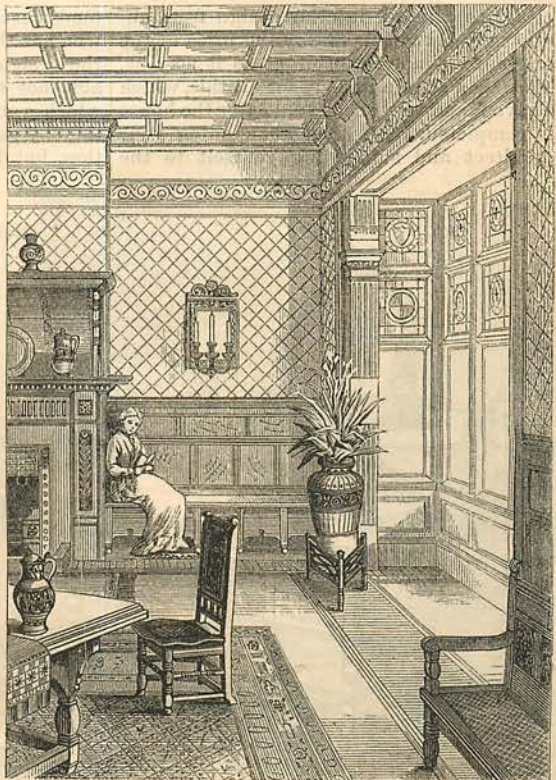


FIG. 8.—GLIMPSE OF THE DINING-ROOM.

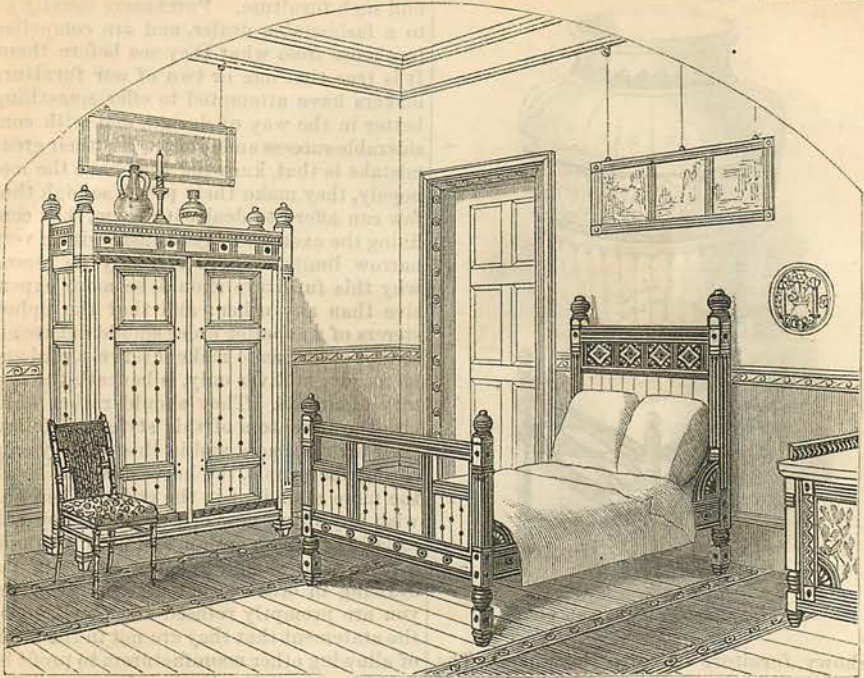


FIG. 9.—BEDROOM FURNITURE.

either to take an inferior design from another establishment or pay the price of the original estimate, exorbitant as it may be. There is a simple remedy for all this, which I have found very effective. After the house is completed, instead of abandoning your architect and submitting yourself to the

tender mercies of an upholsterer, let him who has thus far given satisfaction prepare the designs for furniture also. He will be able not only to give you drawings from which you may obtain several estimates, thereby gaining the advantage of competition, but if he be possessed of ability, he will accommodate its style in a manner harmonious with the rest of the building.

In regard to textile arts we have been as far behind as in other matters of household use. Carpets especially have been the *bête noire* of the advocates of reform. Garlands of flowers or geometrical patterns regularly disposed, with loud and tawdry colors, seem to the tyro the embodiment of artistic perfection. In his eyes nothing appears beautiful unless repeated right and left, backward and forward, the same everlasting pattern, out-tying those of a ten-cent kaleidoscope. The whole carpet is planned with that studied pre-

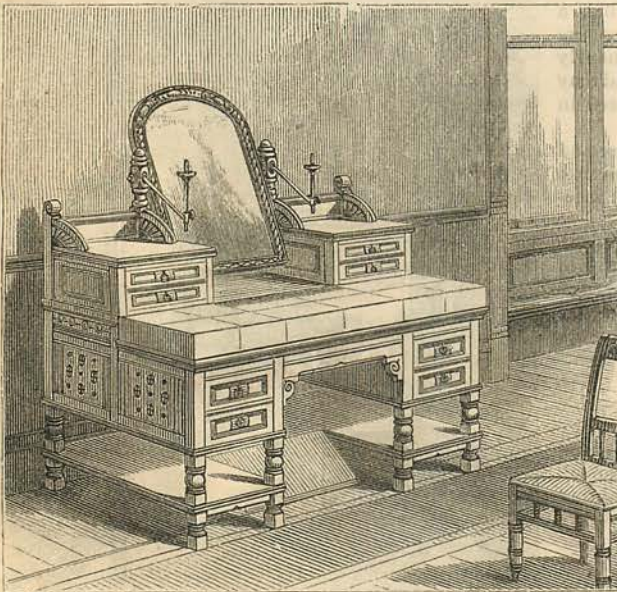


FIG. 10.—DRESSING-TABLE.

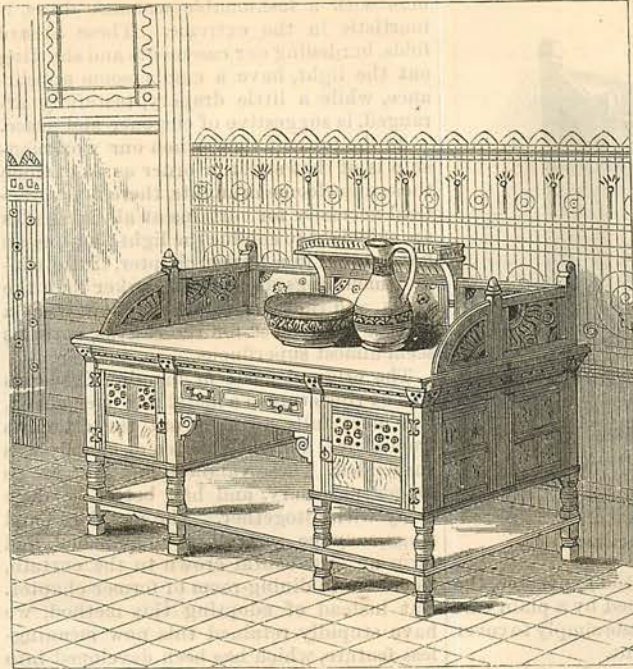


FIG. 11.—WASH-STAND.

cision, line for line, spot for spot, as if the designer imagined that, should he be detected in not having his spaces mathematically correct, his artistic reputation would be forever blasted.

The fabrics of the East are greatly admired by connoisseurs for the graceful harmony with which their colors are blended. This school is as much at variance with rigid uniformity as Occidental taste has been in its favor. They simply preserve a general regularity of purpose in their design, but their whole system of ornamentation seems to be absolutely careless. (See Fig. 14.) Their colors in the centre are usually unpronounced, while the borders are of the richest hues. Still there is no occasion for employing rugs from Persia or carpets from Turkey, as the English and some of the French productions have so improved in the last few years that some very artistic fabrics may be found at our first-class dealers'. Perhaps the safest pattern to select is the diaper, or that that we have already described in our article on paper-hanging, known as the "all-over" pattern; and it is desirable that the prevailing tint of the carpet should be in contrast, rather than repeat that of the wall-paper. Every description of shaded ornament should be sternly banished from our floors. The borders may be emphasized with brilliant hues, to which the carpet, being of neutral color, will be subordinate. As wall-paper should act as a background to pictures, so should the carpet be made to perform the

same service to the furniture.

When I speak of borders, I do not mean that they should invariably hug the surbase of the room. Floors may be treated far more effectively if a portion of the wood be left to show, for the custom of torturing our carpets to fit into every nook and corner, so that it would be impossible to change them around or use for another apartment without serious alteration, is only tolerated from the fact that it has been so universal. If, therefore, a border of inlaid wood—say, a foot or eighteen inches wide—be carried entirely around the room, the carpet may be made to cover the remainder of the floor with little deviation from the square. If we can

afford it, let us treat the floor entirely in parquetry, and be satisfied with simple rugs. If, however, our means are such that we can have no more than the ordinary pine flooring, an excellent substitute may be had in

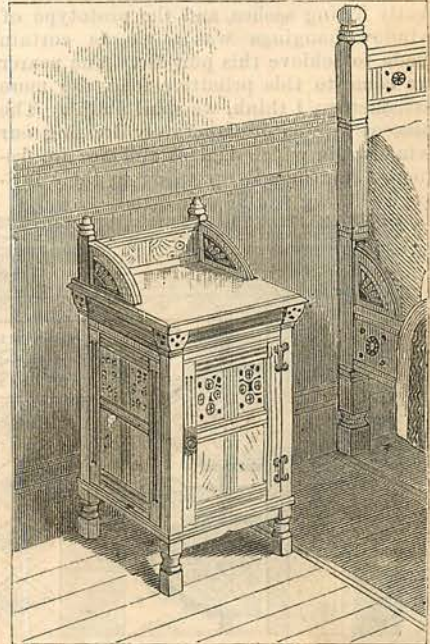


FIG. 12.—COMMODOE.



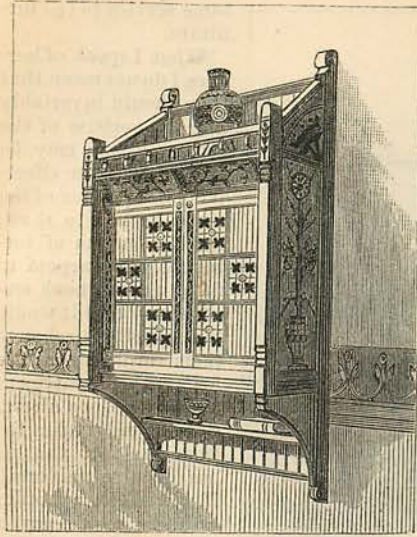


FIG. 13.—HANGING CABINET.

staining; and if rugs are too expensive, the same effect may be produced by a plain carpet with bright border, made simply to cover the centre of the apartment.

A room can hardly be considered furnished without drapery of some description. It may be applied to doors, dressers, or as table-covers. The most natural place for this seems to be the window. Indeed, its origin was probably due to the need of it there, for the purpose of keeping off those draughts which found their way through the imperfectly fitting sashes, and the prototype of window hangings was a simple curtain made to achieve this purpose. The nearer we come to this primitive idea, the more satisfactory, I think, we shall find it. The present fashion of elaborately dressing our windows, in which damask and lace are festooned and looped up, vying in their full-

ness with a fashionable woman's dress, is inartistic in the extreme. These absurd folds, burdening our casements and shutting out the light, have a cumbersome appearance, while a little drapery, tastefully arranged, is suggestive of elegance and grace.

At the present time, when our workmanship is of that superior order as to exclude these unwelcome draughts, there is no practical necessity for curtains at all, as shades are sufficient to subdue the light; and, as we have stated in a former chapter, if the window mouldings are colored darker than the walls, and thus do for the window what a picture-frame does for the canvas, curtains seem almost superfluous.

The original mode of hanging draperies was by rings run on a metal rod, over which, the more fully to keep out the draughts from above, a slight valance or canopy was suspended. These valances, however, are no longer necessary, and had better be done away with altogether. The metal rod and rings may be somewhat embellished, and form an ornamental crown to the curtain, as shown in dining-room of former chapter. But instead of adopting this method, we have stupidly retained this now meaningless feature, which has been developed into a huge and useless border called the *lambrequin*, surmounted by a monstrous gilt cornice, covering up the real construction; and indeed the curtains are usually nailed to this, rendering it impossible to slide them at all, and making it necessary to loop them up at the sides. The edges of the folds thus become prematurely faded, while the spaces between *might* retain their freshness were they not the natural receptacles of dust and vermin.

The *lambrequin* seems to be the favorite system of a vicious art, and is not only applied to windows, but to doors, mantels, and even arranged along the walls. It must not be supposed that I object to hangings as a

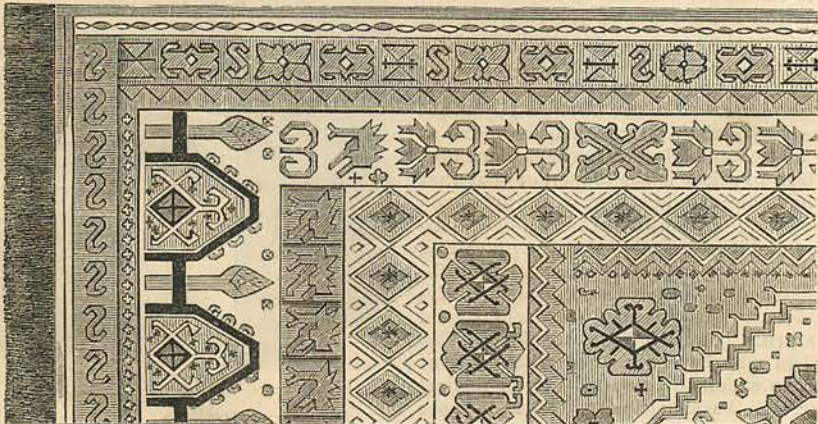


FIG. 14.—PATTERN OF ORIENTAL RUG.

rule; on the contrary, I think, when properly disposed, they do much to relieve the stiffness of a room, making it cozy and "livable;" and I would not only advise their introduction in windows, but in niches and in place of sliding doors—in fact, as I have before said, for every opening where security is not a consideration. But to place them unmeaningly on walls and mantels, where they can serve no other purpose than collecting dust, seems in the highest degree absurd; and one would suppose that careful housekeepers would object to them on that account; for the only merit they do possess is that, in the absence of color, they sometimes form a relief to a white or cold-tinted wall. These ideas, which have been developed during an age of perverted taste, are in a measure becoming reformed; and when we are sufficiently advanced to judge for ourselves as to what is suitable, better things may be expected; and the sooner we free ourselves from the upholsterer's notions of elegance, the better.

Silk or damask we consider as inappropriate for window hangings, and "reps," which is a good covering for furniture, should not be employed for curtains. There is an article of German manufacture, called "cotelan," which is a mixture of silk, wool, and cotton, and when artistically designed forms one of the best materials for this purpose. Vertical stripes

should always be avoided. Lateral bands, with zigzag borders top and bottom, may be used with advantage, giving somewhat the effect of frieze and dado to the wall, and, like these latter, may be treated with any degree of elaboration, while the centre, if not entirely plain, is best of a quiet

running pattern. Some of the English material has advanced to a great

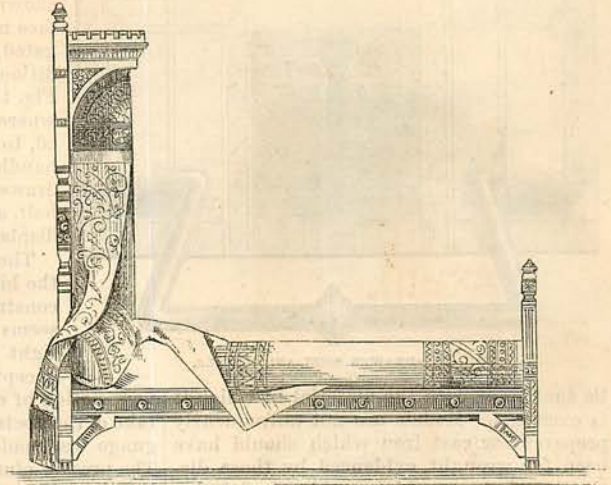


FIG. 15.—BEDSTEAD—SHOWING PARTIAL DRAPEERY.

degree of perfection within the last few years, and the most celebrated architects have contributed designs for this purpose, among whom are Blomfield, Godwin, Burgess, Eastlake, and Talbert. Mr. Talbert seems to excel in his appreciation of the loom, and his designs are exceedingly satisfactory, as evidenced in some of the fabrics manufactured by Cowlshaw, Nicol, and Co., of Manchester, whose superior goods are becoming widely known both in this country and on the Continent. Jute, for a cheap article, has proved an excellent material for hangings. Another stuff, made of raw silk and cotton, not only wears well and retains its color, but has a great advantage over wool, as it is not liable to moths.

*Cretonne*, a very satisfactory material for bedrooms, may be much improved by the introduction of a plain centre. White cotton would be, of course, too violent a contrast; but cream or amber, perhaps resembling most the shade of unbleached muslin—which, indeed, need not be despised—would produce the most harmonious result.

Owing to the cumbersome manner in which bed-curtains were formerly hung, that ancient custom has been almost entirely abandoned. The traditional four-poster, with its massive cornice and musty hangings, originated, like the window-curtains, in the necessity of keeping off the draughts. Their use is now no longer necessary, yet in an aesthetic point of view there is something to be said in their favor; and Fig. 15 offers a suggestion by which they may be hung in a lighter and more graceful manner.

Metal, if artistically wrought, may contribute largely to the adornment of our dwellings, but heretofore its designers appear to have been utterly devoid of artistic ideas. It is important that the work should

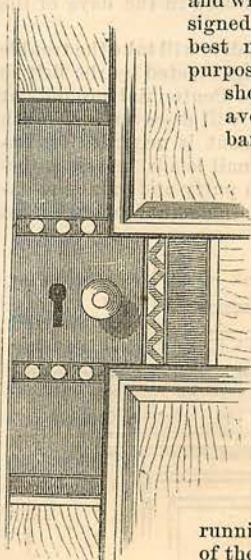


FIG. 16.—DOOR LOCK.

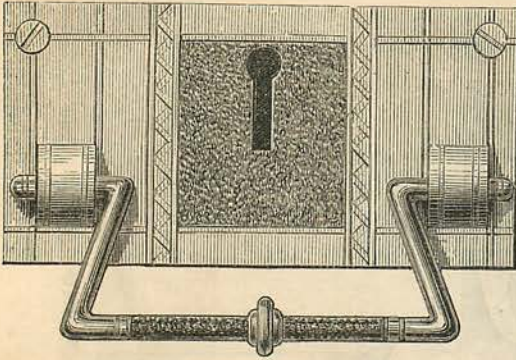


FIG. 17.—DRAWER LOCK AND HANDLE.

be consistent with the material in which it is executed. Models are not unfrequently prepared for cast iron which should have been for wrought, evidenced by those distinctive features which could only fitly belong to the latter. By this the authors evince that spirit of imitation which is the most subtle enemy of true art, and which should be eradicated before the first step toward reform can be taken. It is the height

of folly to keep on casting and recasting the wretched forms, unworthy the name of designs, which unfortunately crowd our foundries, and then, perhaps, add insult to injury by painting and sanding these horrors to imitate stone. We will not here speak of iron for external use, but metal work for interiors is greatly in need of reform. Hitherto it

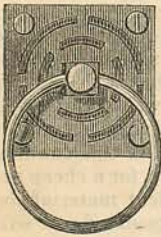


FIG. 18.—RING HANDLE.

seems to have been hidden as much as possible, perhaps on account of the realization of its ugliness. Locks, for instance, instead of being in sight, are buried in the wood-work, cutting away the material, and thereby lessening its strength.

Now the ancient idea of a lock was to display it, which was quite appropriate, as locks were made artistically ornamental, as

shown in Fig. 16. Here the metal face not only appears, but is elongated, in order to serve the additional purpose of finger-plate. Fig. 17 represents a drawer lock where the entire face is displayed, to which is also attached the handle. Fig. 18 represents a small drawer handle, and Fig. 19 a door bolt, all of which have their faces displayed and ornamented.

The old system of embellishing the hinge and making it appear a constructive feature of the door seems to have been entirely lost sight of in these days of modern deception, and now the most ordinary notion of construction appears to partake of the doctrine of Talleyrand, that "language was made to conceal our thoughts." The present aim is to bury the hinge, which has degenerated into the flimsy expedient

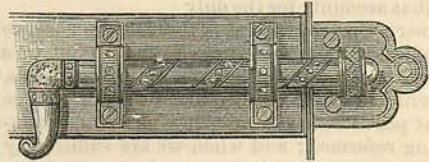


FIG. 19.—BOLT.

of what is known as the "butt." Fig. 20 is a design for a metal hinge intended to extend the entire width of the door. This differs materially from the old hinges as seen on church doors (see Fig. 21), which, however appropriate for ecclesiastical furniture, we think out of place in dwellings. Fig. 22, which serves the same purpose, is a lighter hinge, such as was used in the days of the Georges.

If some of our readers will take the trouble to visit the buildings erected by the British government on the Centennial grounds at Philadelphia, they will discover how much this honest treatment is regarded in England. Even the nail heads, instead of being concealed with putty and paint, are exposed to view and ornamented, and we must

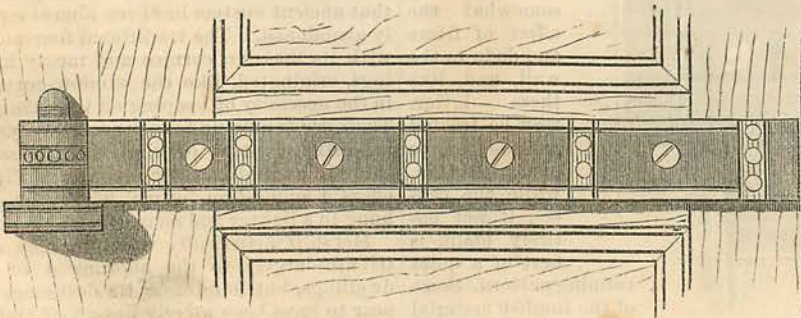


FIG. 20.—STRAP HINGE.



FIG. 21.—SCROLL HINGE.

fully concur with many of our friends who have visited this building, that if some of our country-houses were built after this model, a vast improvement would be the result.

Perhaps the most prominent piece of metal-work seen in our rooms is the chandelier. The various devices used to torture this material into outrageous forms, without taste or method, are commendable only for the versatility of genius which originates such designs, and remarkable chiefly for the absence of all art in their production. That thinness which is one of the legitimate conditions to be observed in the artistic treatment of this material seems utterly lost sight of, and heavy castings, apparently strong enough for an anchor of a seventy-four, are continually produced. To invest metal with forms which might as well be executed in stone or wood is equally absurd; and some went so far a few years ago as to make gas fixtures and standards of these materials. The idea that these are simply tubes for conveying gas is apparently forgotten, even by those who are considered in advance, and huge pedestals are placed on top of the stair newels, which seem to groan beneath their weight.

Fig. 23 shows a side bracket—similar to that in Fig. 8—used in a former and, we think, a better age, commonly known as the "sconce." It consists of a sheet of plate-glass beveled at the edges, and set into a

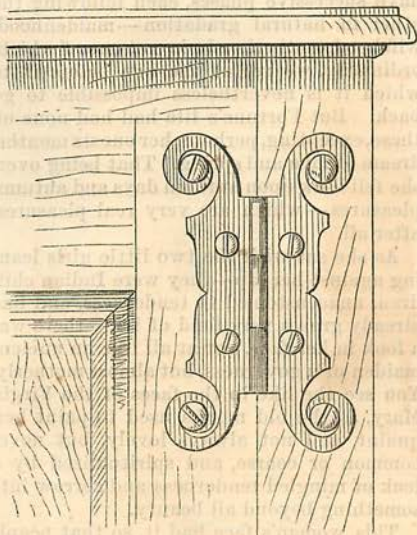


FIG. 22.—UPRIGHT HINGE.

very legitimate frame of brass or *ormolu*, before which candles were generally placed. Gas jets could be arranged in the same way and have an equally good effect.

Beveled mirrors with metal frames were also very common, but instead of reaching from floor to ceiling—as if intended to delude the visitor into the belief that the reflection of the room was another apartment—they were seldom larger than ordinary

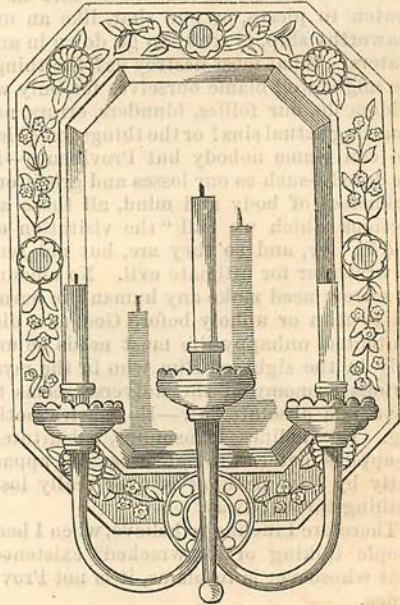


FIG. 23.—SCONCE.

pictures. The one above the fire-place rarely exceeded a foot or eighteen inches in height, but extended along the length of the mantel.

The fact of open fire-places coming into vogue again has revived the use of the old brass andirons and fender, of which we have recently had some excellent designs. While we approve of modern fire-dogs and wrought fenders, for the rest of the furniture we can not say so much. Take the poker, for instance: nine out of ten of these indispensable articles are so contrived as to be utterly useless. The top probably is of gilt, too bright to touch, or with such protruding ornaments as to make them uncomfortable for the hand; and it has become the fashion to ostentatiously display these bright irons for ornament only, with the little black poker, carefully concealed from view, for use.

Our custom of having all the bright work at the fire-place, exposed to the dust and smoke, and our mantel ornaments and fixtures of dark bronze, seems inconsistent in the extreme.