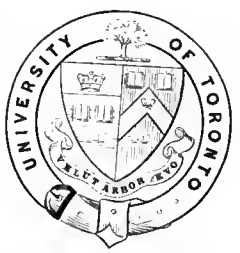
ART AND WORK



John A Pearson
from J. P.
May. 1896

ART AND WORK.

As shown in the several Artistic Industries employed in the use of Marble, Stone, and Terra-cotta; Metal, Wood, and Textile Fabrics; as well as in the various details associated with Decorative Art:—the whole exemplified by 85 *Lithographic Drawings (each with some descriptive explanation, of Antique, Mediæval, Italian, Renaissance and Oriental examples) including some Illustrations from the best unpublished works of the "Brothers Adam;" together with other designs from more recent Authorities.*

BY

OWEN W. DAVIS,

ARCHITECT.

LONDON:

B. T. BATSFORD, 94, HIGH HOLBORN.

MDCCCLXXXV.

IN MEMORY OF THE LATE

SIR MATTHEW DIGBY WYATT, ARCHITECT:

IN WHOSE LEARNED AND GENTLE SERVICE, IT WAS THE

WRITER'S GOOD FORTUNE TO HAVE DEVOTED

MANY YEARS OF PROFESSIONAL

STUDY,

THIS WORK IS DEDICATED.

ART AND WORK.

PREFACE.

THIS volume is essentially a reference-work, for those who are engaged in the pursuit of Art and Manufacture.

The collection has been closely packed, for when half a subject seemed to suffice in order to elucidate an example, the Author has been content to leave it so; otherwise, he might have made the book far more attractive with the addition of a score or more of illustrative plates.

Be that as it may, however, it is certain that design consists chiefly in arranging those ideas which the mind has stored up in the course of its various studies. Indeed, the power of imagination lies mainly in forming fresh combinations out of old material.

Art is for all time: new forms and features are not absolutely required, but rather the apt collocation of suitable artistic details, as oft-repeated history has fully exemplified.

Art is mainly the result of ages of inherited experience; and in the course of time it may reach a climax, whence it rapidly declines, in order to rise again as slowly in another direction.

Now it should be first explained that the arrangement of the plates, which may appear to be disposed here without any method, is wholly intentional. To some minds the purpose will be obvious; whereas to those who fail at first sight to grasp the *raison d'être* of the seeming disorder, it may be said that Nature does not grow all her lilies in one cluster, and that when we see them so disposed (as at some nurseryman's grounds) we are not especially charmed with the composition.

Nevertheless, for the convenience of reference, the description of the subjects has been set in alphabetical order, and to this a list of the plates, numerically arranged, has been added.

With the exception of one or two "process" engravings, the whole of the plates have been drawn on stone by the Author, and these have been selected from portfolios of notes, sketches and drawings, which have been accumulated throughout twenty years of professional practice.

Some eighteen or more of these illustrations were originally engraved for the "*Building News*," about sixteen years since; and owing to their having been frequently referred to, by architects and others, as standard examples of technical art, the Author has been induced to republish them here in a collected form—the proprietor of the above-named journal having kindly granted the permission to use them.

In conclusion, the Author has to tender his thanks to the subscribers for the encouragement given to a volume devoted entirely to the interest of Art-workmanship; and he trusts that the details contained in the book will prove as useful to them as they have been to the writer himself.

Nor can he close this preface without recording his obligations to his old friend, Mr. Henry Mayhew, for the assistance afforded him in the literary portion of this work.

OWEN W. DAVIS.

1, Caroline Street,

Bedford Square, W.C.

THE PURSUIT OF ART-WORK.

(A Student's Chapter.)

The Sketch, the Design, and the Execution.

THE SKETCH.

IT is evident that the student (and in Art we are ever students) must not only study, sketch, and measure the works of others, but he must be in the habit of indulging in continual and appropriate reading; for it is obvious, that he who gathers the most material, must have the greatest power of design, since the more refined conceptions can proceed only from a mind that is highly cultivated.

The more we learn, the less we are inclined to take what we read for granted. In fact, no two men see the same rainbow. An object is capable of improvement only up to a certain point: laboured excellence and insipid perfection are by no means desirable, so long as there is the sparkle of what may be termed "happy thoughts;" or rather, of that concentration of ideas which renders manifest an inward sense of the beautiful, and which is all that is requisite for success in design.

"How to improve it many books can teach us;
How to obtain it, none."

The first means to this end is undoubtedly sketching; so we propose giving a few concise suggestions, which have proved useful to us in our own professional pursuits.

1.—Our first injunction is, begin your subject somewhat smaller than you intend it to be when actually finished.

2.—Remember always to do the simple work first, for thus the more difficult will, in its turn, gradually become the more easy; whereas if you tackle the giant first, your strength will be soon exhausted, and the simpler portions will consequently appear the more formidable.

3.—Try to draw without outlines: get, in the first instance, an impressional idea of what you require in light and shade; then mass your work up, and carefully fill in the details.

4.—Think carefully over your commencement, for be sure you begin well: a good start is half the battle gained. The first quarter of an hour's work may be good or bad for you, and so decide the fate of your drawing.

MEM.—In sketching, it is generally found that the first stage is nervous, and the second irksome; whereas the third generally atones for the other two inconveniences.

N.B.—Looking thoughtfully at an object, and afterwards sketching its several features from memory, will do more, may-be, to impress the salient points of it on the mind, than would an elaborate drawing, made at leisure, in front of the object itself. A more vivid impression of a subject is often retained when we are not permitted to sketch it; and, doubtlessly, many an artist has experienced the same visual retentiveness.

How often, moreover, does the Artist go abroad for study, when many a subject lies unobserved almost at his own doorstep.

THE DESIGN.

THE human eye assuredly does not see quite correctly: the mind regulates the forms it perceives. The letters and numeral **B E S 8**, for instance, will amply prove this; for if the page be turned upside-down, the upper portion of each character will be shown to be the lesser half: an unequal bi-section which the vision demands. Horizontal lines appear to droop or "sag" centrally, and to compress the space they occupy; whereas vertical lines, on the contrary, tend to heighten it. For the same reason no tall lady cares to be attired in stripes, nor a short one to wear a dress figured with horizontal lines.

If we draw one side of an apparently bilateral form, and then retrace the lines with the greatest exactitude on the other side of an axial line, the eye is rarely satisfied with the effect produced. The figure must be put out of drawing a little, or the entire delineation will never appear right.

Few things in nature are inherently uniform. The old Mediævalists were thoroughly cognisant of this: their scrolls, therefore, are never exactly true, and they always preferred a freehand circle to a geometrical one. The pot which is thrown deftly from the wheel is certainly more beautiful than the templet moulded or the turned vase. Perhaps the irregularity of the wheel's motion, or the unequal cutting off with the wire at the foot, may have something to do with the result.

There is ever the danger of the manipulation of the tool we use getting the better of us. Be it either a gouge, or a parting-tool, as in Perpendicular Carving; or may-be mere brush-work, as on some of the Etruscan vases. Still, it is execution, and nothing more: there is neither head nor heart-work about it.

Hence it is questionable whether touch and style in drawing are favourable to design. A conception may be feebly drawn, and yet full of suggestion as well as artistic interest; but, on the other hand, the facile draughtsmanship, though attractive, may have little or no "grit" in it, and ends in being "flat, stale, and unprofitable."

Briefly, our own *modus operandi* is as follows:—

On a sheet of stout lining-paper, we first set out the subject, and then sketch in the ornament with charcoal—having, of course, *first settled in our mind what we are going to do.*

We then proceed to use the charcoal freely, without heeding the grime; and when we have got in the design (say of a frieze in relief) we draw the several forms amongst the charcoal lines—thoughtfully and carefully—with a black lead pencil; after which, we lightly brush away the charcoal with a goose wing, and then put in the general outlines with a "Waverley" pen, and either some common ink, or brown colour made up from "Stephens" walnut-stain and water. When this is dry, we rub the whole of the paper over with a duster, so that the *débris*, of the pencil and the charcoal combined, serves to

produce a uniform grey tint. Finally, we take out the lights with a piece of vulcanised rubber, and then touch up the high lights with a little Chinese white; whilst if any shadows be required to be put in, we use a brushful or two of weak lamp-black.

Design is a wayward nymph; for when we would concentrate our thoughts on one subject, another crops up which, though it might be felicitous enough for other purposes, would lead us away from the point we have in view; and when we would design a plain object, the mind is fain to run riot on elaboration, or *vice versâ*. At least, we know not how it happens with others, but such is generally the case with ourselves.

The truth is, that abstract beauty is rarely within call. Knowledge, combined with talent, may assuredly produce a mediocre result; but the real gem crops up only in the mines of a *fortuitous* imagination. It is very refreshing to see, now and then, how ingeniously the "old fellows" surmounted the very difficulty, which previously, perhaps, had caused us infinite pains to overcome—in even a passable manner; so that we are induced to ask ourselves, instinctively, why couldn't we have hit upon that happy idea?

How often is the mind lost in admiration at the picturesque grouping and skyline of the offices of a modern mediæval mansion; whereas the far more elaborate main-building, upon which so much pains may-be had been bestowed, is found to possess, in its entirety, little or no art-interest whatever.

It is often difficult to decide where beauty begins and ugliness ceases: the line of demarcation is generally "as uncertain as the shade;" or rather, as the margin betwixt light and light-obscure, for there we see both mingled in the penumbra.

In design, we would almost venture to risk an ungraceful feature, rather than lose the general effect of the composition—even as the ancient sculptors were wont to introduce the rugged sacrificial skulls of beasts, to act as a foil to, and enhance the beauty of, a frieze or altar.—See plate 64, No. 1.

The great essential in all design is *simplicity;* for this, in every branch of Art, will be found the best mode of making a powerful impression. It generally takes half a lifetime to unlearn—that is to say, to divest ourselves of our own vain conceits, and impress upon the mind the value of being *simple* in our work.

Old Hesiod says:—"Half is often more than the whole;" for though our composition be as rich as the Alhambra, the work will only be frittered with ornamentation if it lack the *repose* of that example in the aggregate.

THE EXECUTION.

PERHAPS the simplest means of obtaining effect in a design is by the judicious use of refined Mouldings.

The late Mr. G. E. Street, was ever happy in the use of these details; producing, as he did, such softened shade and well-defined shadow, with coaxing lines of moulding, as

harmonized the broad wall-spaces with the openings, and made them tell out from every point of view.

Such is the mission of mouldings.

The most exquisite profile, unless it has to fulfil a foreseen duty, is useless; for sections are rarely ever viewed *directly* in execution.

Thus the subject of mouldings brings us to margins and borders.

How apt one is to despise "small deer;" and yet the choice of a margin will often make, or mar, a good design. It is by no means an easy task to determine the right ornamental bordering for a subject: consequently, it were well to retain a collection of such minor details.

Then next in turn comes Carving:—

We shall touch here on Italian foliage only—details which look easy to draw, so simple and graceful are their evolutions. Still, unlike mouldings, carving depends much on the ability of the Art-workman.

Most of the cinque-cento carving was undoubtedly rendered from carefully-prepared models:

Italian foliage crops up fat and bold, where the finger of the skilful modeller has dexterously thrust up the clay, and then it gracefully trails off into absolute nothingness. Hence portions of the design seem to lie "*perdu*,"—left, as it were, for the imagination to pick up again further on in the composition; like a silent chord in music, or a path lost and then found again in a picture.

This gives the beholder something to do; consequently he feels at one with the subject, and this we take to be true interest in Art-work.

We fear it will be some years before Italian architecture becomes established in this country. We mean the pure, uncompromising Italian work—free enough within its own limits, but unsullied by a weak and quasi-mechanical Germanic tendency, or the vapid seductions of a French influence.

In the time of Francis I. the Italian renaissance was cherished in France; and, moreover, our own ancestors did a little good classical carving themselves; as in King's College, Cambridge.

But things are changed now, unfortunately; and but few Art-patrons can appreciate the difference between late French renaissance, and reproductions from good old Italian details.

A clever architectural sculptor lately told us, that he had the utmost difficulty in getting *good* foliage hands, whereas "passable" figure carvers were plentiful enough.

One small panel of spirited carving on a house-front, will, if it lives in its position, (and ornament is not ornament unless it fulfils that duty) give as much pleasure to some minds as the entire foliated incrustation on the Houses of Parliament.

Carving which is dished out of the flat is apt to look feeble, as well as to appear to weaken the structure. A medium course would seem better, *i.e.*, not to let it look as if it

were applied—but to be half in and half out, or nearly so; whilst it should be made evident, at the same time, that the sculpture forms an integral part of the foundation carved upon.

A closing word or two, now, on Decoration.

"Decorated homes!" (we dislike the name), for though such places might dazzle for a time, still, they would soon betray their vapidity, and ultimately leave one melancholy and dissatisfied.

Give us, therefore, some simple, thoughtful, passionless work, which greets us as a friend and acquaintance, whenever we return to it.

Depend upon it, the cultured eye takes in at a glance—intuitively—a well-arranged and tastefully garnished apartment. It needs no "scratch" lot of prettiness about the place,—such as the eye might find at an auction mart, for example. The carpet, on the contrary, must "chum up" with the walls, and the ceiling echo the general harmony; whilst the furniture should take its place as an intrinsic part of the scheme, and the pictures and china, in their turn, serve to give massed and brilliant touches to the picture.

ART AND WORK.

LIST OF ILLUSTRATIONS, Etc.

ART AND WORK.

THE PRINCIPAL SUBJECTS ALPHABETICALLY ARRANGED AND DESCRIBED.

ANIMALS FROM THE ANTIQUE.

Plate 75. Nos. 1, 4, 5 and 10, antique sculptures of Gryphons; No. 2, Sea-horse; No. 3, Aquatic Bull; Nos. 6, and 9, Gryphons; No. 7, Sphinx, and No. 8, Winged Lion, (the last six examples are copied from wall-paintings at Pompeii.) The Gryphon, or "Griffin," has the wings of an Eagle, with the body, legs and tail of a Lion; occasionally, the horns and beard of a Goat are added to a Lion's or Eagle's head.

Gryphons were used as a type of power, swiftness, and guardianship by the ancients; the leonine portion showed courage and audacity; whilst the aquiline, portrayed veneration, tenacity, valour, and magnanimity.

ANIMALS FROM AN ETRUSCAN TOMB.

Plate 79. These wall-paintings, executed in conventional colourings, are from a frieze in a many-chambered tomb at Vulci, Italy. Our illustration of them is reproduced from the work of M. Noel des Vergers, entitled "*L'Etrurie et les Etrusques.*" Above each line of beasts, which surmount groups of subjects from the Mythology, is a fret, painted in ordinary isometrical perspective. The animals consist of Lions, Tigers, Wolves, Horses, Boars, and Bulls, together with Gryphons, Sphinx, and other chimeras in, more or less, violent action.

The subjects are drawn in a most vigorous manner, and are replete with suggestions to the artist.

Works of art were probably executed in Etruria previous to the arrival of the Greek colonists in North Italy and South of France; "but," says a writer on this subject, "the more rude and ancient specimens are exactly in the style of the ancient Greeks, from whom the Etrurians appear to have learned all they knew, and whose primitive style they continued to copy, following their archetypes strictly and servilely, but in a most elevated and dignified manner, founded upon more enlarged principles than had been adopted by the Greeks."

ANIMALS, ETC., FROM 15TH CENTURY WOOD-CUTS.

ANIMALS, 15th Century.

INTERNAL ARCHITECTURE and DECORATION, see Plate 81, and "DECORATION."

These clever engravings, so full of *motif* in design, as well as spirited in execution, are obtained by the simplest means which an artist could employ. They are taken principally from the "*Ortus Sanitatis*," printed at Mentz, in 1491, which is a work on Natural History, by JACOBUS MEYDENBACH. An edition of this book appeared as early as 1485.

ARM-CHAIR, see Plates 7, 17, 57, and 82, and "CHAIRS."

Plate 36. No. 2, a "Dove;" No. 3, a Sea-eagle; No. 5, a Dragon; No. 6, a Hound, Hare, and Falcon; and No. 8, a Pelican and young. Nos. 1, 4, 7 and 9, are animals which would have interested Pliny, or Sir John Mandeville the traveller. They are introduced here on account of their merits as art-suggestions.

Plate 41. No. 1, a Water-plant; No. 2, Forbidden Fruit and Serpent; No. 3, Figs; No. 4, Mallow, (the dwarf species, which the Greeks planted amongst their tombs with Asphodel); No. 5, a Water Subject; No. 6, Swans; No. 9, the plant Mugwort, (*Botris*), and Nos. 7 and 8, an Eagle and a Fish, reproduced from the "Herbal," by MATTHIOLI—a work of somewhat later date.

Plate 80. No. 1, Palm Tree, the symbol of fecundity; No. 2, Hellebore; No. 3, Bramble; No. 4, "Leviathan"; No. 5, Hooded Snake; No. 6, Flying-fish; No. 7, Ray Fish; No. 8, "Pegasus"; No. 9, Crocodile, and No. 10, Gryphon.

The old book-makers were not over-scrupulous in their distribution of wood-cuts; so that, for economy sake, they had the hardihood, frequently, to repeat an engraving, over and over again in the same work, to illustrate a totally different subject.

The old Mediæval emblems, and Oriental drawings, have seemingly been laid tribute to in the producing of these designs.

We would call attention to the "colour" thrown into the examples Nos. 1, 2, 4, and 9, Plate 41,—the engraver having artistically cut the internal foliage in intaglio.

BEDSTEADS.

BALUSTERS, see Plate 59, and "TABLE-LEGS."

BEDSTEADS.

BIRDS, see Plates 31, 77, and 56, and "JAPANESE BIRDS."

Plate 32, No. 1, the side and end of a Dutch Bedstead, dated 1632; No. 2, an Italian specimen from the "*Hypnerotomachia*," (see article on Fountains) date 1499; No. 3, the head of a very handsome "four-poster," from an engraving, signed *Remini Rodius, Venice*, 1550; No. 4, a "Viollet le Duc" transcript of a 10th century Bedstead, as redrawn in correct perspective, from an old manuscript Bible (see the "*Mobilier*"—Vol. I., *Lit.*).

BRACKETS, see Plates 69 and 78, "KEY-STONES," Etc., and "OLD HOUSES," ROCHESTER.

Here we have metallic construction, combined with cordage, and probably a sacking in addition, to receive the bed. To all appearances, this old article of furniture could have been taken to pieces, and set up again with little difficulty. The trumpet terminations to the tops of the standards, suggest receptacles for the holding of candles.

No. 5, is a brass foot-end, made by Messrs. GILLOW & Co., from a design by the Author. A series of metal bedsteads, similar in style, was shown by Messrs. PEYTON & PEYTON, in the late Paris and Philadelphia Exhibition. No. 6, a bronze leg of a Pompeian Couch,

in the British Museum. The manufacturer will, doubtless, appreciate the object aimed at here by the workman of 2000 years ago: yielding, as it does, a maximum of reflecting surface with a minimum amount of bronze, in a design of exquisite proportion, and delicate turnery.

BUTTER-WALK DARTMOUTH.

BUTTER-WALK, DARTMOUTH.

Plate 8. When we first visited Dartmouth, we were not a little surprised to find it such a singularly continental-looking town. Hemmed in with precipitous hills, almost to the concealment of its harbour entrance, the centre of the town appears to lie in a nearly-complete valley. Old-fashioned pinched-up streets seem to totter up the steep acclivities, connected here and there by flights of steps, with the pavement of one street appearing on a level with the chimney-tops of the other; whilst projecting stories, and still-further protruding gables, greet their neighbours over the way.

Possessing a sheltered and convenient haven, close upon the Atlantic, and a soil of abundant fertility, amid charming scenery, it became a seat of considerable commerce, and an abiding place for wealthy traders of the good old times. One of these merchant princes, is stated to have erected for himself and four daughters, the five ancient dwellings now called the "Butter-walk." Two of these form the subject of our illustration.

The fronts bear the dates 1635, and 1640—just that period when "Elizabethan" architecture was resolving itself into the style of the Italian Renaissance. In their prime, those houses must have been unique—with their half-timbered fronts, wooden sculpture, and pargetting. Only two of the gables, now remain: much of the carving has disappeared, and the exteriors are either stuccoed over, or vertically slated. Still, the façade exhibits many beautiful features of old English domestic architecture—*e.g.*, amongst others, three projecting windows, supported on vigorously-carved oak tassels, and representing the rampant lion and unicorn, as well as the sphinx, and other heraldic beasts, together with richly-carved friezes and window jambs.

The first floor and fronts, which are borne on stone columns, project over the footpath. The ceilings of the upper floors are very elaborate, and one of the principal rooms, which has the Royal arms carved over the mantel, is said to have been the reception room of King Charles I.

CABINET AND CHAIR—FLORENTINE.

CABINETS and CHAIRS.

Plate 82. This small, but luxurious piece of cabinet-making, is executed in green ebony, enriched with precious marbles, in "*pietra dura*" work, and carved doors, etc., having oxidized silver mountings. The chair is of Italian walnut, with Genoa velvet coverings.

CABINET, CHAIRS, AND DECORATION.

Plate 17, represents a portion of a Reception Room, designed for Messrs. Nosotti.

The original drawing was hung in the Royal Academy Exhibition of 1882. The cabinet is executed in satinwood, with marquetry decoration, and ivory and brass mounts.

The chairs are of similar materials, with embroidered satin backs and seats.

The wall-decoration is painted on a tender yellow ground, in Pompeian colourings —the dado being cinnamon, with green bay-leaves, white flowers, etc.

CABINET—OLD INLAID OAK.

Plate 14. This fine specimen of good old English design and workmanship, is richly inlaid in various woods, on an oak construction.

We are indebted to the kindness of its fortunate possessor, Mr. Fredk. W. Ridgway, Architect, Dewsbury, for the measured drawings from which this engraving has been produced.

CARVED OAK CABINET (GERMAN) 16th CENTURY WORK.

Plate 11, is a rare old cabinet, or chest of cupboards, in the South-Kensington Museum collection. It is of sixteenth-century German workmanship, and is probably composed partly of, or generally restored from, older materials. The iron mounts and diaper door-panels of black oak, are evidently earlier than the horizontal and vertical bands of gouge-cut carvings. Sixteenth-century ironwork, too, was more strappy, wavy, and flowing.

The cabinet measures 7 ft. 2 in. in length, 6 ft. 8 in. in height, and 1 ft. 8 in. in depth. It is rudely dove-tailed and pinned together, and forms two separate chests having two stages of shelves each—the joint being concealed behind the centre horizontal band of carving. Formerly, the sides had massive iron handles to each chest; in one or two instances, the rings and roses still remain. The bold design of the lock-plates and drop-handles demand special attention. Large latches and handles are still in common use in Germany to ordinary doors and fastenings. Portions of the carving have been painted light red, black, and green; most of the colouring, however, has been scraped or worn away. The ironwork has been restored, but with very questionable success. The chamfered stops, both above and below the locking-plates, are of deal, and evidently modern additions. Our forefathers were given to making cupboards of very large dimensions, of which this one may be considered as a moderate specimen. The general effect is very impressive—being a rich medley of forms, and yet having every detail in proper keeping; whilst it is totally unlike the wretched shams which crop up from Wardour Street and its neighbourhood.

CABINET (GERMAN) 16th CENTURY WORK, DETAILS OF CARVED OAK.

Plate 12. Nos. 1, 3, and 6, represent angle-straps, locking-plate, with drop-handle, and a portion of the hinge. The roses, which are boldly convexed in the centre (with a telling incision across at the top terminating the ties and hinges) are most effectively studded over the surface of the cupboard front, whilst their stems are bent in a very free and easy

manner. The foliage on the locking-plate is exceedingly vigorous, and with the hollow drop-handle and boss, presents a masterly piece of wrought-iron workmanship.

The woodwork, which for want of a better term we must call "carved," is grounded out of the flat. Nos. 2 and 4, are examples, and retain a curious feature peculiar to the decadence of mediæval art, *viz.*, the somewhat erratic-looking curves which are incised on the surface of the larger leaves; these were evidently attempts to depict, in forced light and shade, the raised mid-rib of previous centuries, which in time, became flattened into the one-sided "crocket" form so common in our own Perpendicular work.

Such landmarks as these will often go far to decide sixteenth and seventeenth century carving—fragments of this date, more especially the stone details, are not always easy to be distinguished from Norman work. No. 5, is a portion of the diaper to doors of cabinet, (half full size.) The margin of the pattern is very thoughtful in design, and with its trefoiled forms (which were unusual in late work) is rather uncommon. The panel is executed in black oak, and most delicately wrought, when compared with the rest of the woodwork.

CHAIR (ARM), BY SHERATON.

Plate 57. This illustrates the front, profile, and plan of an arm-chair of the closing part of the last century. The original was of rosewood, in "thurmed" work, inlaid with fiddle-back mahogany, and ebony, having brass mounts and velvet coverings.

CHAIRS, see also Plates 7, 17, and 82.

CAPITALS—ITALIAN.

Plate 72. Although classified as capitals, the nine details here given are, more properly, flat corbels to the pendentives of a groined roof. These are taken from the Castello di Mondolfo, which is near Fano, in the ancient duchy of Urbino, Central Italy. The date is about 1490, and they are now preserved in the South-Kensington Museum.

CAPITALS, CLASSIC.

CAPITALS FROM OLD ITALIAN DRAWINGS.

Plate 83. The sixteen Corinthian-like capitals on this plate are taken from a sheet of silver-point drawings of the cinque-cento period.

We have here a keen appreciation of the spirit of the Antique, developed in a style perhaps grander, and certainly purer, than the highest attainments of old Roman architecture. They are instances of the wonderful variety in classic carving, and expose the absurdity of the continual use of the "one Corinthian capital,"—a model of surpassing beauty, but still, as capable of varied treatment as were the foliated "caps," during the palmy days of thirteenth-century art in England.

CAPITALS—NEW SHOREHAM CHURCH, SUSSEX.

CAPITALS, MEDIÆVAL, see also Plate 45, Nos. 2 and 6.

Plate 33. These capitals are taken from shaftlets, No. 1, of the "north-west respond," and No. 2, of the south-east pier to the arches dividing the choir and aisles.

There seems but little doubt that the capitals are of one date, for, though the north and south piers and arches, differ considerably, still, there is a certain amount of incongruity in all Transitional work; in which the feelings of the architect often vacillated between the old style and the coming new one.

It has been suggested, and not without good reason, that a foreign influence was at work in the designing of this building. The foliage, throughout the church, is of a most thoughtful character, with here and there a touch, more or less, of nature, reminding us of sculptured ferns and water-plants, and possessing the endless variety of Romanesque, combined with the charming simplicity of Early English carving.

CAPITALS—CHANCEL, ARCH—BROADWATER CHURCH, SUSSEX.

Plate 22, is an interesting example of the varied infinity of Anglo-Norman architectural detail.

We have here in juxtaposition the convex and the concave element of capital; the former represents birds, intermingled with fruit and foliage, carved out of the prevailing truncated-bowl boasting, whilst the two latter are composed entirely of plant forms, and rendered so as to be almost Byzantine in treatment. They show, in the central capital, the varied caulicoli of the Corinthian model, quickened by one touch of Nature; for these seem to be gliding almost imperceptibly from the bell, and to shoot forward in active curves—as if bent down by the weight of their luxuriant terminating masses.

In the more distant capital we have the boasting very superficially carved. A similar section to this was the type of, and became fully developed in the moulding and "turnover" foliage of Early English work. It was then little more than an uninterrupted sequence of the "*crotchet*" form, obedient to the circular abacus of that period.

The group of capitals here represented are from the south-east pier of the tower, and adjoin the chancel. They have the ordinary abacus surmounted by a bold lozenge-moulded arch, and enriched label. The complementary arch next the nave is rather curiously constructed, still it needs but passing-mention here, as it is well-known to the many who have visited the fine old Church, and unique Norman tower of Broadwater.

CARPETS.

CARPETS—MODERN INDIAN.

Plate 58. Carpets were first introduced into England as a floor-covering in the thirteenth century, by the Spanish ambassadors who preceded the arrival of Eleanor of Castile.

The looms, whereon the rugs and mats "requisitioned" by the old crusaders were worked, consisted of the same construction as those in use in the East at the present day.

The carpets Nos. 1, 2, and 3, have but little claim to originality—the details being adapted from Indian and old Persian sources.

The patterns have, in the absence of colour, become somewhat emphasized in our engraving; otherwise, the effect of an Indian carpet is soft, dead, and blooming. The

fillings usually consist of a geometrical arrangement of strong colours, so blended, and incorporated one with another, that the eye takes in the whole field at once, and has faith in the existence of a recurring pattern, which it might not care to see or follow.

The design is often enclosed within a telling border of red, black, and yellow; the former being generally of the hue of a red cow in the sun,—whilst the minor tints are rendered luminous by the aid of the colours of a rich palate, laid in with subtle minuteness.

CARVINGS TO WESTERN DOORWAY OF THE CERTOSA, AT PAVIA.

CARVINGS, CLASSIC.

Plate 18. The exquisite little bit of Italian renaissance carving here engraved, is from the lower panels in the marble door-jambs on the left side of the western entrance to the "Certosa." We were captivated with the deliciously semi-natural growth of this foliated guilloche, and the subtle display of the light and shade.

See "NEW INDIA-OFFICE Plates 1, 16 and 47.

On Plate 4, No. 7; Plate 63; and Plate 64, No. 3, are other details from this grand museum of sculpture.

The Certosa, or as the Italians have it, the "*Beata Vergine delle Grazie*," was founded by the first Duke of Milan, as an atonement for homicide, in the year 1396. The original architect was Bernardo da Venezia. The façade, however, from which this representation of the carving is taken, was not begun until 1473, after the designs of Borgognone. We regret to add, that this noble edifice is, at present, being allowed to fall into a somewhat dilapidated condition.

CARVED STONE-DETAILS—POSSINGWORTH MANOR.

CARVINGS, MEDIÆVAL.

Plate 6. Nos. 1, and 6, are label terminations, and Nos. 2, 3, 5, and 7 cornice-flowers, etc.; while No. 4, is the profile of a corbel in gate-house.

MEDIÆVAL IVORY CARVINGS, see "IVORY CARVINGS," Plate 3.

Plate 48. No. 1, frieze; Nos. 2, and 3, small spandrils; Nos. 4, and 6, chimney-piece details; No. 5, a corbel, while Nos. 7, and 8, are label ornaments.

Possingworth Manor, near Uckfield, is the seat of Mr. Louis Hutii. By permission of the late Sir M. Digby Wyatt, the Author illustrated the above in "*The Architect*," early in 1870, and from the engravings then given, the Plates 6, and 48 are reproduced.

CARVINGS IN STONE—EARLY GOTHIC.

Plate 45. These Romanesque details are taken principally from the Architectural Museum collection.

Nos. 1, and 5, are from the side of a font; Nos. 2, and 6, are capitals—the former, which is drawn from a cast in the South Kensington Museum, being almost Byzantine in feeling. No. 3, is an example of a beautifully-sculptured thurible; while No. 4, is a very quaintly-conceived abacus.

Plate 73. The first five subjects are from casts belonging to the Architectural Museum.

Nos. 1, and 2, are *crochets*, starting from bold leafy forms. No. 3, appears to be a spray in continuation of a moulding termination. No. 4, is a very simple and effective spandril-piece, reminding one of the sturdy pistil of the arum, with its coral berries, amid the leaves and fruit of the mallow; No. 5 is an example of foliage, where the undulations of the modelling are kept very soft, but, with a sufficiently-crisp outline; and No. 6, a chevron filling, from arcade work at New Shoreham Church, Sussex.

CEILINGS,—RENAISSANCE.

CEILINGS. *Plate* 71. These four Italian ceilings are from the pencil of SEBASTIAN SERLIO, who was born at Bologna 1475, and was one of the artists that FRANCIS I. invited to Paris to establish the new-born classic art in France. The style of the "Grand Monarque" is very like that of SERLIO.

These designs are taken from "*The Books of Architecture*," by SERLIO or SERLY, Venice, 1551—84.

CHIMNEY-PIECES,—RENAISSANCE.

CHIMNEY-PIECES. *Plate* 76. The six examples of Chimney-piece details are from designs by SERLIO, who was an Italian architect of the cinque-cento period—as already stated under the head of ceilings, Plate 71.

No. 4 is described as a Doric composition, and Nos. 2 and 3 as Ionic. The translator of SERLIO's work says, "The second order with the dolphins is made for two causes: The one to make the mouth of the chimney which receives the smoke, wider; the other is to make a Piramicall form, making the neck of the chimney in a chamber," etc.

No. 1 is a Corinthian design, with a winged figure over it taken from the Antique. SERLIO says that "this invention might doubtless serve for a doore or place of tryumph." Nos. 5 and 6 are entitled Composite, wherein the old designer has allowed a greater license to his facile pencil.

Door-heads by SERLIO are given on Plate 21, Nos. 2 and 3.

FIRE-PLACE,—OLD ENGLISH.

Plate 7.

CHIMNEY-PIECE,—RENAISSANCE.

Plate 44. BECKMANN, in his "*History of Inventions*," tells us that in 1368, one FRANCESCO DA CARRARO, a Paduanese nobleman, visited Rome. Being lodged at the sign of the "Moon," an inn of note, he found the fire was kindled, according to the custom of that city, in a brazier, placed in the middle of the room; whereupon he sent for workmen, and caused two chimneys to be constructed in the manner of those in use at Padua. Over these, which were the first ever erected in modern Rome, he placed his arms as a memorial of the event.

Whatever reliance may be placed upon the above, it is very certain that chimneys were used in this country prior to that date; but, although the Italian artists visiting England did not import the luxury, they added much to its improvement. Perhaps the chimney corner was never more attractive than during the Elizabethan period—or rather that which followed immediately after Elizabeth; for indeed, throughout the reign of the house of Stuart, the old English fire-place was thoroughly appreciated.

The two chimney-pieces here illustrated are from designs by the Author—most of the details being taken from existing authorities.

CHIMNEY-PIECES,—"ADAM."

Plate 9. Nos. 1 to 4.
Plate 15. Nos. 5 to 7.
Plate 23. Nos. 8 to 11.
Plate 27. Nos. 12 to 14.
Plate 37. Nos. 15 to 18.
Plate 43. Nos. 19 to 22.
Plate 55. Nos. 23 to 28.
Plate 62. Nos. 29 to 35.
Plate 65. Nos. 36 to 42.

These examples of eighteenth-century Chimney-pieces are copied direct from the working drawings of the "Brothers Adam," preserved in the Soane Museum. They are all good specimens of the style, and need but passing comment here.

Perhaps the Chimney-pieces are among the most beautiful details of the "Adam" period left to us, and doubtless they are among the happiest of the "Brothers" creations.

Unfortunately they were too often designed without a thought being given to the material out of which they were to be wrought, so that they must have given infinite trouble and vexation to the workmen; more especially in the use of slabs, so long and thin, that these are now constantly found to be fractured, owing to their having been unable to sustain even their own weight; for the construction seems more like cabinet-work, than honest stone-masonry.

Most of the over-mantels have been swept away, but they were very chaste examples of the style—the plainer varieties being of exquisite proportions.

There is a highly monumental character about our English version of Pompeian art, which is treated with a rigour quite distinct, and separate, from the flowery interpretation of the French idea. Few of the details, indeed, are in common. The Louis XVI. period borrowed freely from its preceding styles, and was of the Italian Renaissance character; whereas the "Adam," adopted the Greek, and Etruscan forms, rendered with a "suspicion" of English mediævalism—a spirit which is ever present in good home-work, whatever may be the particular style of architecture or decoration.

The Greek forms used are generally out of drawing—the Anthemion ornament especially; for the petals are made to spring out of the central spike, instead of each being of separate growth, as in the Antique. But with all these deviations from the beautiful, one cannot but feel, when studying a work wnich has really good points about it, that we bring with us—it may be unconsciously—a certain amount of our own art to the shrine to fill up and

smooth over little deficiencies; so that it is like excusing the waywardness of a friend, and we find ultimately that we do not quite dislike the bit of bad drawing so much as at first: for verily there is a touch of our own nature about it.

CHINA—PAINTING.

CHINA PAINTINGS.

CORBELS, see "KEY-STONES."

COMMODE, see "TABLE-LEGS," etc. Plate 54.

Plate 66. This decorative legend was invented by the author of "Art and Work" for Messrs. COPELAND, Stoke-on-Trent. It was intended for painting on Christmas presents, etc. In the centre of the illustration is an old Greek vase, described in "Early Classic Ornament." This was used merely to fill up the hiatus.

DECORATION—INTERNAL ARCHITECTURE.

DECORATION.

Plate 81. An Italian decoration of a bay to a Public Hall. The figures in the spandrils of the arch are painted in monotone, on a gold ground. The walls are stone-colour. There are marble columns, pilasters, and pedestal, with inlaid marbles around the picture panel. The bust in the arch is in almost-full relief, with carved festoons and sprays above it.

See Plates 13, 17, 29, & 50.

We do not pretend to any great novelty in this design. Indeed, a thoroughly original conception is in our opinion hardly the point to be aimed at or sought after; for even should it be obtained, there is generally little or no stamina in it; so that, when the novelty wears off, the eye, remembering no established canon wherewith to compare it, turns away comparatively dissatisfied with the result.

DECORATIVE WALL-PAINTINGS.

Plate 24. Illustrates two of the principal city guilds, drawn from a series of twenty-four sprandril fillings, in the Council chamber of the Guildhall, London. "The Mercer" and "The Vintner" (the subjects of our engraving) are of heroic size; they are painted in brown outline, and coloured in flat tints.

We are indebted for our drawing to Mr. F. SMITH—of the firm of CAMPBELL, SMITH, and CAMPBELL—who designed and executed the above decorative works.

DOOR-DECORATION.

Plate 42. A seven-panelled door, finished in ivory-enamel—and decorated with foliated-work, shields, heads, etc., in shaded ivory-colour, on a gold ground, which is represented on black, in the engraving—the pateræ, husks, and lines on the frame-work of the door being in plain gold.

DINING-ROOM.

DINING-ROOM.

Plate 26. This Renaissance interior was designed by the Author of the present volume for JAMES SHOOLBRED & Co. It formed one of a series of furniture illustrations which were executed, chiefly in detail, for the London and Philadelphia Exhibitions.

DOORWAY—STONE HEAD TO.

DOORWAY.

Plate 38. In an original Norman building, that which strikes the observer as being the most prominent, is the peculiar richness and power over detail, displayed by the old art-masters, as well as the special study given to their doorway-designs. It is a well-known fact that where many a Norman church has been anciently repaired, the doorways and arches have been cherished and sustained as the *morçeaux choisis* of the architecture of the time; while the other portions of the building have been swept away or altered to suit the requirements of the then prevailing style and period.

Norman sculpture is often rude and coarse; still the beautiful elaboration of some of the work shows, on the other hand, that the carvers of those days were as capable of extreme finish as their more pedantic successors. Their sculpture of the human "form divine" was, it must be confessed, crude and even barbarous at times, if considered in the abstract; nevertheless it must be acknowledged that the effect, when taken with its generally-grotesque surroundings, is strikingly beautiful.

There is much to be said for the grim humour of the old fellows. For the carving of expression, even to features in violent action, among conventional animals is a *sine quâ non* to the attainment of sharp, and brilliant light and shade, while it acts as an admirable foil to the would-be beautiful forms of angels, saints, etc. If we had no standards by which to judge, there would be neither beauty nor ugliness; such an absolute state of matters, however, would be unnatural and opposed to the "eternal fitness of things."

Happily the world is made up of contrasts, physical and moral; were it not so, what a dull level of uniformity would pervade the universe. All nature would sing in a miserable monotone.

EARLY-CLASSIC ORNAMENT.

EARLY-CLASSIC ORNAMENT.

Plate 35. Nos. 1 and 3 are from an ivory-cased box, of Græco-Egyptian workmanship, in the British Museum.

The subjects are vigorously incised, and filled in with red, green, and black cement. There is an air of quaintness about the figures which is by no means common to the works of those rigorous old craftsmen.

No. 2 is a carved and engraved patera, composed of lotus buds and flowers, from the Louvre collection. No. 4, a lotus ornament from an Etruscan tomb.

No 5, a beautiful patera, with lapis-lazuli, turquoise, and other precious stones, inlaid in gold cells. The latter represent a hawk, against a delightfully-growing background of papyrus leaves, buds, and flowers—also from the collection of the Louvre.

No. 6 is a rather-unusual hieroglyphic, having a cross form with palm-like foliage depending from it. A cross—very similar to that used in early Gothic decoration—may be found in the Egyptian, Rhodian, old Etruscan, and other Archaic Work. This example is from a black granite sarcophagus in the British Museum.

No. 7 is from early Rhodian Ware, and No. 8 an Etruscan confectionery mould.

No. 9 is from an enriched zone, girding an amphora in the Louvre.

Nos. 10 and 11 are taken from examples in the British Museum, the former being copied from an engraved and hammered bronze-dish (found in the North-West palace at Nimroud), portraying eagles catching hares. The latter article is a fragment of an Egyptian ivory-spoon, on the handle of which are carved birds, and water-plants.

On Plate 66 is an archaic vase (*Diota*), in the British-Museum collection; date 600 years B.C. Plate 52, Nos. 1 and 8 represent Assyrian Work.

The former is a copy of a figure in repoussé, presenting offerings. This is from a bronze-bowl in the British Museum.

The latter, from the same collection, is a carved and inlaid ivory-back to a mirror, with a design composed of gryphons and papyrus flowers.

Those following are Egyptian examples.

No. 2 is a fragment of mummy cloth embroidered with green, yellow, red, and orange threads.

No. 3, a triple fish and lotus arrangement inside a bowl, copied from the British-Museum collection.

No. 4 forms part of an emblem decorating a doorway, while No. 6 is a scarabeus, and No. 7 an elegant little cup (from the Louvre), enriched with lotus buds, and flowers.

No. 9 represents an offering-up of flowers, etc.; painted on a very perfect mummy case, preserved in the Museum of the Royal College of Surgeons. No. 10 is from a mural painting in a mountain tomb, west of Thebes, and No. 5, of Etruscan origin.

Vivant Denon, in his "*Egypt Delineated*," tells us that the ancient Egyptians expressed certain ideas by certain understood rules, to which the most sacred laws of Art, and even of Nature, were subservient. We cannot, therefore, judge as to the state of the arts by these emblematic figures; for they had a school and a style separate from that of hieroglyphic emblems; and when they wished to exhibit attitude, motion, or expression, they knew how to design from Nature and give the character required.

The first is especially observable in the Egyptian compositions appertaining to religion and majesty; but where hunting, warlike, or domestic subjects are employed, the figures lose much of their rigidity, and a spirit of greater originality pervades throughout: see Plate 52, No. 10. Perhaps the finest example of this latter quality which we possess, is the marvellous head of the young Memnon; for herein the characteristic thick lips, full eyes, and round nose, assist to unite art-power with natural beauty.

It is a remarkable fact that the earliest specimens as yet discovered of Assyrian workmanship show the highest development of style attained by such people. These Assyrian artificers were as proficient in the working, as in the casting of metals, and were constantly employed by other nations for those purposes. In the decline of Assyrian Art, an Egyptian influence asserts itself; but the more perfect ancient examples point back to an artistic period

as yet unrevealed. We know with what "dexterous haste" an art can degenerate, even though it took ages to attain its culmination.

The authenticity of many of the works called Etruscan, which have reached our times, is liable to be questioned. Much of the renown which belongs to the Greeks had become as it were the inheritance of those people; but from the peculiar constitution of their government, and the state of society in ancient Etruria, it has been conjectured—and that with the appearance of some reason—that the works in bronze, and clay, and the bas-reliefs attributed to them were the produce, not of the dominant race, but of their subject bondsmen or serfs; for, in reality, the Etruscans (who were called by themselves Rasena, and by the Greeks Tyrrhenians or Tyrsenians) were merely emigrants from Asia Minor—and as little given to the arts as the Ancient Romans, by whom in their turn they were vanquished.

Although these three epochs of art are widely separated from each other by time, and distance, and although archaeologists have not discovered as yet the true connecting links of the architectural, and historical chain, still there is a strong kindred feeling between them, depending not so much on similarity of parts, as upon the more elementary constituents of their detail; but this, in fact, constitutes a relationship which is claimed by all primitive styles of their kind: as Indian, Chinese, Romanesque work, etc.

FINIALS—STONE AND WOOD, ETC.

Plate 4. No. 1, an Early-French finial.

FINIALS, STONE and WOOD.

No. 2, a terminal over the doorway of the London School Board Offices; No. 3, a German obelisk; and No. 4, a Renaissance angle-pediment from Layer Marney. Nos. 5 and 12 are Urn-terminations of the French Renaissance school. No. 6 is a vase form, as placed over an arch of the Italian Renaissance style; while No. 7 forms one of the two pedimental vanes surmounting the wings of the west front of the Certosa at Pavia. No. 8 was sketched from Queen Anne's walk, Barnstaple; Nos. 9, 10 and 11, are Old English newel-heads; No. 13, an Italian shield panel; No. 14, a Rhenish baluster-shaft; and No. 15, a finial, designed by SIR M. DIGBY WYATT.

Finials constitute essentially Modeller's work; for they require to be scrupulously designed *in situ*,—owing to their silhouette being always viewed from an angle, and therefore demanding such a stilting of the parts as will serve to compensate for the foreshortening; so that the effect depends more on a subtle massing of the details, than it does on the graceful contour of horizontally-viewed mouldings, as seen on the office drawing-board.

It is the old story of the two competitive Greek artists: one carving his statue for public admiration in the studio, the other, proportioning it to the position it was to occupy eventually; so that when the two figues were "offered up," it was with the inevitable result of confusion to the former artist, and success to the latter one.

FINIALS—METAL: OLD FRENCH.

FINIALS, METAL.

Plate 5. Nos. 1 to 8 are reproduced from the work of E. DE LA QUÉRIÈRE; an "*Essai*

FIRE-PLACE, OLD ENGLISH, Plate 7.

sur les Girouettes, Epis, etc. (Moyen Age)." The subjects of this plate are taken from finials in the neighbourhood of Rouen, and are of the Renaissance of the sixteenth and seventeenth-centuries.

See "CHIMNEY PIECES."

The mediæval "feny-aille or finol" was retained by the Franco-Italian Architects, and became a rich and prominent detail.

It is not always convenient to obtain measurements or near sketches of them. Those we have examined were made of copper, or lead, stiffened with iron corings,—the plainer portions being beaten up, and soldered together—while the more elaborate ornament was formed in cast metal, bent, and applied to the outline required.

FOUNTAINS, VASES, ETC.,—ITALIAN.

FOUNTAINS, VASES, etc.

Plate 2. These designs are taken from the "*Hypnerotomachia Poliphili*," a rare and costly Italian work by FRANCIS COLONNA, a Dominican monk.

FRIEZE, see Plates 13, 29, 50, 68, 70, etc.

This book was published at Venice, in 1499, and was probably printed by ALDUS. Although the printed matter, which consists of a supposed contest between imagaination and love, is a hotchpot of fact, fable, and antique lore, intermingled with amorous rhapsodies; still the woodcuts, with which the work is profusely illustrated, are of the best in the simple style of line drawing that Italy has ever produced.

No. 1 is a frieze of "Amorini," and dolphins, vases, etc., gracefully arranged with foliage; No. 2 a terminal vase; and Nos. 3 and 6 fountains on wheels. The former of these might adorn a table in silver plate, while the latter (which might be some 12 feet or more in height) would be more suitable for open-air display.

No. 4 is a lamp stand, while Nos. 5 and 7 are ornamental vases. Plate 32, No. 2, is an Italian bedstead; and Plate 64, No. 1, a pedestal, decorated with rams' skulls, and swags, which are also taken from the above-mentioned work.

The Poliphili designs—which are evidently of the old Padua-Venetian school—have been attributed to RAFFAELE and to ALESSANDRO BOTTICELLI, as well as to ANDREA MANTEGENA. The processional figures are very characteristic of the latter artist, but the British-Museum catalogue ascribes the drawings to BERNINI.

These wonderfully-firm, and faithful outlines (the loving work of an unknown hand) are so beautifully conceived, and exquisitely drawn that the cultured eye is at once satisfied and desires neither shade, nor colouring, to complete the effect.

GRATES—("ADAM.")

GRATES.

Plate 10. Nos. 1 to 5.
Plate 28. Nos. 6 to 11.
Plate 46. Nos. 12 to 13.
Plate 49. Nos. 14 to 18.
Plate 85. Nos. 19 to 20.

The open grate will always be a favourite with English people, for it has come to be a part of our nationality. Without it, the fireside—however well the room be heated—would be a cheerless mockery; for the open fire-place secures us a genial warmth, which, though

perhaps somewhat wasteful, does not vitiate the air of the apartment, whilst it affords at least ample—if not absolutely perfect—ventilation. Who has not admired the old cast-iron, and wrought-metal grates, peculiar to the close of the eighteenth century? for these with their many flutings, plaques, husks, swags, and delicate traceries, are always the right things in the right place.

The twenty examples here illustrated are copied from the original working drawings at Soane's Museum: they were designed expressly for SIR WATKIN WYNNE, ROBERT CHILD, ESQRE., and other clients, the date being 1770—80. The forms of many of them will be familiar to our readers; for, although not previously published, the originals are well scattered about, in the old-fashioned dwellings, throughout the country.

We would direct attention to the elegant little stove, No. 17; as well as to the Hall-grate (No. 18), on plate 49, with its back of open-work tracery.

INDIAN ORNAMENT—MODERN.

INDIAN ORNAMENT.

Plate 20. In the study of the decorative arts of various times and places, it is not difficult to distinguish the character of the people and the influence of their respective religions and governments. This is particularly observable in the traditional and unerring instinct which directs Eastern art.

INLAID WORK, see Plates 34, 40, 63, 68, 70, and 84.

The Arab, Persian, and Hindoo, although varying much in their ornamentation, still retain the Moresque type throughout. In modern Hindoo ornament we can distinctly trace the small, yet dexterous hand of the simple-minded superstitious native, who is as contented (as are most Oriental artists) to follow in the path of his predecessors.

Founded on the Arabian, and influenced by the Persian, Indian art combines the geometrical elements of the one with the Græco-refinement and flowing natural foliage of the other, which, though executed occasionally with a freedom of style peculiarly its own, makes us often wish that the Hindoo would take a lesson in pains-taking from his celestial neighbour.

INTERNAL ARCHITECTURE and DECORATION, Plate 81, see "DECORATION."

On this plate will be found some fourteen examples of modern Indian ornament, copied principally from carvings and lacquer-work at the Indian Museum. They are submitted only as specimens of ornate form. One of their greatest charms—their colour—of course, it is out of our power to add in a work of this description.

IVORY CARVINGS—MEDIÆVAL.

IVORY CARVINGS.

Plate 3. These examples are taken principally from the collection at the South-Kensington Museum, where a special department is devoted to the exhibition of similar works of art.

Nos. 1 and 3, are abnormal animals; these occupy the spandrils of circular mirror cases, and are of fifteenth-century workmanship.

Nos. 4, 5, 6 and 7, are carved, engraved, and cement-filled plaques, representing the various poses, etc., of the common Morris, or pseudo-Moorish, dancers of the fifteenth century, and are copied from a casket of French workmanship.

Nos. 8 and 10, are Byzantine borders, which are exceedingly playful and characteristic in their interlacings.

No. 9, is a cross of very simple and elegant proportions, carved in low relief on a Romanesque panel.

No. 2, is a draughtsman of the thirteenth century, carved out of walrus tusk, and labelled, "The sign of the Zodiac for the month of January." We would suggest, however, that it it is, more probably, a representation of the preparation for "a sacrifice." This example, which is now in the British Museum, is very boldly cut, the figures being almost-entirely detached from the ground.

From the Egyptians downwards we find that the use of ivory was universal in every age of art. Several very fine specimens of Egyptian, Assyrian, and old Indian ivory-carving are to be seen in the Louvre and our own Museums. In Scripture we find mention made of ivory thrones, beds, and palaces; and if we can credit the account of Strabo and others, regarding the colossal statue of the Olympian Jupiter at Elis—the Chrys-elephantine of the Greeks—which was said to have been wrought in ivory and gold by PHIDIAS, this material was then used more lavishly than in modern times; though to the mediæval artist it must have been a very costly one. The solid and compact nature of the material allows the artist to linger over and revel in his work—as exemplified in the minute delicacy of the Chinese carvings.

Ivory has this decided advantage over other valuable substances—that where many fine art treasures of the precious metals have succumbed to the vicissitudes of the times, and found their way into the melting pot, it has been preserved, owing to the comparative worthlessness of the carved material—except from an art-point of view. In a temperate climate, ivory, indeed, may be considered as practically indestructible.

The Assyrian ivories, Plate 52, No. 8, when brought to the British Museum, were found to be much desiccated by time and dry atmosphere; nevertheless, after they had been saturated with an ivory-jelly, they became as hard as the original substance.

JAPANESE BIRDS.

JAPANESE BIRDS.

Plate 31. No. 1, a Wood pecker; No. 2, Grosbeaks; No. 3, Warblers or Sedge birds; No. 4, Chinese Tit; No. 5, Kingfisher; No. 6, Goldfinch; and No. 7, Bush-creepers.

Plate 77. No. 1, Mountain Finch; No. 2, Blue bird; No. 3, Oriental Bullfinch; No. 4, Bulbul; No. 5, Greenfinch; No. 6, Masked Grosbeak; and No. 7, Swifts.

These specimens of Oriental drawing are selected from a rare Japanese Work on Ornithology. The book is beautifully printed in colours, from studies by their famous artist HO KSEI.

JAPANESE ORNAMENT.

JAPANESE ORNAMENT.

Plate 56. It is a point on which some difference of opinion exists, whether Japan, after having been a sealed book ("shut up," as KŒMPFER expresses himself,) for upwards of two centuries, has improved in her art-manufactures since she has thrown herself open to other

nations; for the recent works of Japan appear somewhat too facile, and are evidently made up for exportation.

The Japanese artist never was a pains-taker, like his plodding Chinese neighbour—for the Japanese was always certain of the task before him, and never had reason or inclination to efface his original idea.

The impressional outlines of the still-life drawings are always truthful and characteristic.

The ornaments lithographed in this plate belong mostly to the early part of the present century, and are copied from inlays in lacquer-work, etc. Of course, they lose much of their effect in the drawing, from want of the brilliant pigments in which the originals are executed.

The patera of triple lily-flowers, in the centre, at the bottom of the plate, is the imperial standard of Japan, indicative of the three great religions of that empire: Sintoism, Buddhism, and Confucism.

KEY-STONES, CORBELS, Etc.

KEY-STONES, CORBELS, etc.

Plate 69. These consist of Italian and Renaissance details. Nos. 1, 3, 9, 12, 14, 15, and 18, are Key-stones, while Nos. 4 and 5, are Corbels—the latter being in the style of Francis I. from the Chateau Chambord. The remainder of the nineteen examples consist of varieties of carved brackets and shouldering pieces.

The nomenclature of the bracket form is varied: thus No. 8, which we sketched at Newington, in Kent, and the three brackets on plate 78, which were copied at Rochester, would be called tassels. Nos. 1 and 2 (plate 1) are side and front-views of a truss.

A bracket projecting double its height or more is a "cantilever," while one which projects only half its height, or less, is termed a "console:" such is No. 19, which is from a sketch taken at Yarmouth. The latter term is generally applied to the brackets supporting labels and pediments.

MAJOLICA PAINTINGS.

MAJOLICA.

Plate 60. Illustrates fourteen subjects from old Majolica paintings, taken from examples preserved in the British Museum, South-Kensington Museum, and the Louvre.

Majolica attained its perfection in the sixteenth century; after which it suffered the usual period of decay and oblivion, and is now again attracting the attention of the artistic nations of Europe. The name is derived from the Island of Majorca, where the Arabians established some celebrated potteries.

The introduction of Majolica-ware into Italy, followed upon the taking of the island by the Pisans in the early part of the twelfth century. Its fame and importance soon spread over the whole of Italy; it attained its greatest beauty and perfection in the duchies and cities of Faenza, Urbino, Castel Durante, Pesaro, and Gubbio.

Giorgio Andreoli, a Pavian nobleman, who lived at Gubbio, was probably the best and most successful ceramist of any age or country; but he had worthy rivals, as Majolica painters, in his son and fellow-workman, Vincenzo, (often called Maestro Cencio), Battista Franco, Orazio Fontana, and Raphael dal Colle.

The art at first depended almost entirely on richness and variety of colour; nevertheless, in the second and best period this was superseded by design. The iridiscent glaze and colours, however,

were greatly prized, though the highest value was attached to the execution of figure subjects, which were chiefly copies of the cartoons and sculptures of the old masters—especially RAPHAEL and GIULIO ROMANO. It was at this time—about the middle of the sixteenth century—that Majolica was most valued and fashionable, owing to its manufacture being patronized by every Italian prince or nobleman, and its collection being the pet pastime of the dilettanti and connoisseurs.

Plates adorned with the portrait and escutcheon of some highly favoured beauty—inscribed with the complimentary terms "BELLA" or "DIVA"—were then usually offered by a gallant to his lady-love.

It was long supposed that GIORGIO's method of workmanship was a secret lost to the world, nevertheless, now the art is entirely recovered; for at the London and Paris Exhibitions of 1862, 1867, as well as 1878, fine specimens were exhibited by the principal countries of Europe.

Majolica may be briefly described as a soft ware of a terra-cotta body, burnt in the kiln to the state known as "biscuit." It is afterwards dipped in a white clay "slip" and glazing; then it is painted on—the artist having to be perfectly certain of his work, as no alterations can be made. In this state it is again fired, in rough clay cases called "saggers;" during which process the surface fuses into that peculiar and beautiful vitreous enamel, which depends for its success on the secret of the potter's mixture of the glaze.

MARBLE-INLAY—(THE CERTOSA, PAVIA).

MARBLE-INLAY.

Plate 63 represents the inlaid marble-decoration filling the lower blank-window panels of the façade of the Certosa.

These are remarkably-fine examples of cinque-cento work. Casts of the more architectural details of the windows may be seen at the South-Kensington Museum and in the Renaissance Court at the Crystal Palace. We have already, on page 17, alluded to the Certosa in reference to its western doorway-carvings.

METAL-WORK (MODERN).

MODERN METAL-WORK.

Plate 19. No. 1, a table-lamp; No. 2, open-work panels; No. 3, a goblet; Nos. 4 and 12, fire-iron rests; No. 5, closing ring; Nos. 6, 7 and 8, candlesticks; Nos. 9 and 10, knockers (the first of these was designed for Goldsmiths' Hall); No. 11, gas-pendant; No. 13, candelabra; No. 14, wall gas-bracket; Nos. 15 and 17, fire-dogs; and No. 16, a fender.

These articles of metal manufacture are selected from a number of Ecclesiastical and Domestic designs made by the Author for Messrs. BENHAM & FROUD.

METAL-WORK—MEDIÆVAL.

MEDIÆVAL METAL-WORK, see Plate 12.

Plate 30. The subjects illustrated are taken principally from the collection in the South-Kensington Museum:—No. 1, is a wrought-iron hasp and locking plate, from a carved oak coffer of French Flamboyant design, date about 1480.

No. 2, is a brass candlestick, composed of a grotesque animal and foliated scrollwork; being of Byzantine workmanship. METAL FINIALS, see "FINIALS," Plate 5.

This is a charming object, though possessing a fault which is grievous in the eyes of purists in design, but yet often found in very able works—viz., that of the foliage growing in two different ways. Nevertheless, the designer possibly considered this defect excused and remedied by the overlapping of the foliage.

No. 3. Wrought-iron strap-hinge on a maplewood box. This is German work of the latter half of the fourteenth century.

No. 4. A fifteenth-century beaten-up iron escutcheon, to a lock on an oak chest.

No 5. Processional cross of Abyssinian execution. This is very similar, in the general elements of its design, to a rude old Coptic cross in the British Museum.

If we except glass-painting, perhaps no art has, within the last twenty years, made so great an advance as that of working in metals. Although scientific discoveries and inventions have, of course, greatly assisted its progress, still to no other "art-worker" can we assign such personal credit for the result of his labours, as to the worker in wrought-iron and brass; for in no other "art-path" are results so great produced, with aids so simple, as in the creations of the metal-worker with his hammer, punch, and cutter. Art,—*true* art,—is here, and it is as successful as ever; without even the aid of science, of which it seems to be almost disdainful.

NEW INDIA-OFFICE.

Plate 1. Nos. 1 and 2, are the front and profile of a corbel on the Grand Staircase. NEW INDIA OFFICE. No. 3, is from the Courtyard, and forms one of a series of twenty-four Luca della Robbia ware panels, in the spandrils of the first-floor arcade. It is enclosed in a sculptured margin, which is dished out of the flat stonework of the wall-face.

No. 4, is a portion of the frieze in the Refreshment Room.

Plate 16. No. 1, is the profile of a mullion to the windows on the second-floor, in the Courtyard; No. 2, a vase on the Grand Staircase; while No. 3, is a corbel to the south-east Staircase; and No. 4, a shield and baluster to the ceiling of the Secretary of State's room.

Plate 47, are details of doorways, in the west corridor on the first-floor, showing the frieze and architrave, together with a section through the same.

The whole of the interior of the New India-Office was designed by the late Sir M. Digby Wyatt.

It is, without exception, the finest specimen of modern Italian architecture which we possess in this country.

OLD HOUSES AT HIGH STREET, ROCHESTER.

Plate 78. Such fine specimens of half-timbered buildings are being rapidly swept away; OLD HOUSES, see "BUTTER-WALK," Plate 8. for the old town-houses are rarely "restored," unless it be in a locality similar to Chester, and even then with but questionable success.

OLD ENGLISH PLATE, see "PLATE," Plates 51, 61.

When the Author produced this engraving in *The Building News*, some 14 years ago, it never occured to him that old English architecture would have obtained such a thorough revival as it has in the interim.

OVER-DOORS AND PEDIMENTS—RENAISSANCE.

OVER-DOORS and PEDIMENTS.

Plate 21. No. 1, is a portion of a cornice over the vestibule doors of the Massimi Palace, Rome—by the architect, PERUZZI—date about 1526.

Nos. 2 and 3, are from drawings by SERLIO. Speaking of thie latter he says, "Although this doore differeth from all the other that ever I saw in an Antiquitie, nevertheless, it is very pleasing to the sight, and sheweth well, which door is without Spoleta about a mile without the way, in an ancient Temple, made of the Corinthian manner."

The over-doorway of SANMICHELE'S House, Verona (date 1545), has similar ends to the frieze.

No. 4 is late eighteenth-century example.

No. 5, a design by A. DU CERCEAU—time of Charles IX.

Nos. 6 and 7, are representations of sculptured tympans (the field of the pediment between the mouldings) being taken from sixteenth-century wood-cuts.

PANELS AND PEDESTALS: ITALIAN-RENAISSANCE.

PANELS, see "TARSIA-WORK," "NEW INDIA-OFFICE," etc.

Plate 64. No. 1, is a pedestal from the *Hypnerotomachia* (See description of Fountains, etc., plate 2).

No. 2, an illustration from "*Le Theatre des bons Engins*" (date, 1539), a work dedicated to MARGARET of NAVARRE, sister of FRANCIS I.

No. 3, a panel from the Certosa at Pavia.

Nos. 4 and 5, sketches of panels from casts.

No. 6, a fifteenth-century panel, from the balcony of the Palazzo Pola, at Treviso, by ALFONSO LOMBARDI.

No. 7, a pedestal from a chapel in the church of *St. Maria della Pace*, Rome.

No. 8, a panel in the pedestal of a monument in the church of *St. Maria dell' Anima*, Rome.

PANELS—RENAISSANCE.

PEDIMENTS, see "OVER-DOORS," etc. Plate 21.

Plate 67. The two decorative plaques on this plate are from enamel paintings on copper, used as panels to a cabinet of Flemish origin. Such works literally revel in strap, cartouche, and scroll enrichment.

PIANOFORTE INLAID—("ADAM.")

PEDESTALS, see "PANELS and PEDESTALS." Plate 64.

PIANOFORTE.

Plate 40. This instrument-case was designed by the writer of "Art and Work," for Mr. JAMES PLUCKNETT, of Warwick.

The case is of Satinwood, inlaid with ivory and ebony, with painted panels and delicate carvings.

The old Harpsichords and Spinets of the last century, were of chaste design, and often decorated most artistically. There is a charm in the fashion of most musical instruments which the ordinary modern piano, however, does not obtain.

PLATE, OLD-ENGLISH—("ADAM.")

Plate, OLD ENGLISH.

Plate 51. Nos. 1 and 10, are Sauce-boats, ornamented with foliage, etc., in repoussé work; No. 2, is a Chocolate-pot; No. 3, a Sugar-sifter; No. 4, a two-handled standing-cup; No. 5, a Clock-stand; No. 6, Butter-boat; No. 7, Dundee-bicker; No. 8, Essence-pot; and No. 9, Watch-case, made for LADY BATHURST. This example we find was engraved in the original work published by "ADAM."

Plate 61. Nos. 1 and 5, are Candlesticks; No. 2, Ewer; No. 3, Bicker; No. 4, Caudle-cup or Porringer; Nos. 6 and 9, Standing-cups; and Nos. 7 and 8, Twin-candlesticks.

These articles of silver-plate were made within the years, 1773-75, for the DUKE of ROXBURGH, SIR NATHANIEL CURZON, SIR WATKIN WYNNE, and others. They are somewhat costly examples of the style; but, even in the plainer varieties, how chaste are the forms; although ornamented only with a "gadrooned" rim, a band of fluting, or else a morsel of leafage or pearl work.

If we except their Chimney-pieces, the brothers "ADAM" were happiest in their designs of metal-work, and more especially their plate. They say, with pardonable vanity, "if we have any claim to approbation, we find it in this alone: that we flatter ourselves we have been able to seize with some degree of success, the beautiful spirit of antiquity, and transfer it with novelty and variety through all our numerous works."

Assuredly the brothers would have revelled over "the treasure of Hildesheim," discovered in 1868—a "find" which consisted of some thirty pieces of Greco-Roman silver-smith's work, resembling the style—though perhaps a trifle more refined—of similar objects found at Pompeii.

"PRIORY-PORCH"—HAMPSTEAD.

PORCH.

Plate 74. This quaint ramshackle building, which was once the favourite resort of North-London artists, has now almost passed into the limbo of things forgotten. The house was vamped up out of odds and ends—good, bad, and indifferent—upon a structure of the cockney-Elizabethan order. It formed, at one time, the residence of a well-known art-patron, but, eventually, falling into a state of hopeless dilapidation, the building became a charmingly picturesque object—in spite of itself.

The porch, which we are inclined to believe, was originally, a Charles I. Chimney-piece, that had been stilted up from underneath the pedestal of the jambs to afford a sufficient headway. The proportion of the over-mantel "order" is remarkably good, though garnished with a large amount of extraneous detail. We remember a pair of beautiful wrought-iron knockers, which once graced this same entrance-doorway.

PRINTERS' DEVICES—OLD.

PRINTERS' DEVICES.

Plate 25. No. 1, is a colophon, from a sixteenth-century Bible; No. 2, a portion of an old Italian book-cover; while Nos. 3, 4 and 5, are from the "*Herbarium*," by OTH' BRUNF, 1532; and No. 6 is part of a very beautiful frontispiece to an HERODOTUS in the British Museum (date, Venice, 1494). This is given here as a characteristic example of the Italian wood-engraving, cut in intaglio. Nos. 7, 13 and 15, are margins from the *Imperatorum et Cæsarum*, by IOANNES HUTTICHIUS (1534); No. 8, swags from "*Letters of St. Jerome*" (Ferrara, 1493); while Nos. 10 and 11, are fine specimens of festoon work, by DAVID HOPFER, (dated, Augsburg, 1525); and No. 9, is a good old foliated initial.

In England, there was no early school of wood-engraving—the blocks for any important book-illustration having to be obtained "from beyond the seas," from the Italian, French and German typographers, who threw an infinity of design, as well as a vast amount of exquisite drawing, into their numerous conceptions.

STAIRCASE DECORATION, see Plates 13 and 50.

TABLETS—SIXTEENTH CENTURY.

TABLETS.

Plate 39. The eight panels on this plate are engraved from "*Theatre des Villes*," by G. BRAUN, and F. HOHENBERG (Cologne, 1575). They are given here as being very elegant designs of the later Renaissance.

The cartouche (which dates as far back as the Quattro-cento period, and afterwards became a characteristic feature, in the decadence of art in Italy) was never more happily treated than by the German and Flemish artists of the sixteenth century. The origin of this description of ornament has been ascribed to the heraldic devices of the mediæval period.

We would suggest that the germ of the ornamentation might more aptly be found in the caulicoli of the antique Corinthian capital.

TABLE- AND CHAIR-LEGS—(LATE EIGHTEENTH-CENTURY WORK).

Plate 53. Nos. 1 to 8, as well as Nos. 11, 12, 14, 15 and 17, represent table-legs, while Nos. 9 and 10, are legs for chairs.

Nos. 13, 16 and 18, those for sofas.

These examples are reduced from the working drawings of "ADAM."

The grouping of the mouldings of the turnery, and the "thurmed" work, of these details are simply exquisite.

TABLE-LEGS, COMMODE, ETC.—(LATE EIGHTEENTH-CENTURY WORK).

TABLE-LEGS, COMMODE, BALUSTERS, etc.

Plate 54. Nos. 19 to 24, are table-legs; No. 25, is a side-table and pedestal; and No. 26, a commode, decorated on white enamel paint, made for Apsley House, and dated 1778.

The cabinet work of about this period has not been excelled in modern times for elegance, design, and thoroughness of execution.

The impetus is due to CHIPPENDALE (date about 1750), and this was sustained by the

brothers "ADAM," from whose drawings these details are principally rendered. Cabinet-making was ultimately perfected by SHERATON (see plate 57), towards the close of the last century.

TABLE-LEGS, BALUSTERS, ETC.

Plate 59. Nos. 1 to 5, 13 and 15, are dining-table legs of original design; Nos. 6, 7, 10, 11, 12 and 14, baluster-shafts, and stanchions, in stone, and wood of the Italian, and German Renaissance; while Nos. 8 and 9, are examples of "pilasters" of the latter period.

During the early part of the sixteenth century, English furniture began to partake of the Italian-Renaissance influence, which was characterized by a Flemish and Holbeinesque feeling; and this spirit it retained up to the beginning of the last century.

In France, FRANCIS I. obtained the best artists from Italy, and set to work with a will to rival, amongst other things, the furniture of Florence itself. He was so successful in the attempt, that his name will be ever famous as one of the most magnificent art-patrons of the middle ages.

TARSIA-WORK—ITALIAN.

Plate 34. No. 1, is a pilaster, and Nos. 2 and 3, are panels of conventional foliage. TARSIA-WORK.

Plate 68. No. 1, is a very graceful arrangement of two sprigs of bay, with an intertwining and flowing ribbon, and Nos. 2 and 3, are portions of a frieze.

The six examples here given are from the choir-stalls of *St. Maria in Organo*, Verona, and were designed (date, 1481-99) by FRA GIOVANNI an Olivetan monk, to which order this church formerly belonged.

Plate 70, represents the frieze, and back to a choir-stall in the church of *St. Maria Novella*, Florence. This is fifteenth-century work, and from designs by VASARI.

Tarsia-work—the *cerostrotum* of Pliny—is found so far back as the early part of the thirteenth century in Italy. The numerous brothers of the religious communities, assisted by the great artists of the time, were the "*intarsiatori*" (or marquetry-cutters,) of the cinque-cento period.

Plate 84. No. 4, represents a Renaissance example from the back of a chair, preserved in Canterbury Cathedral. Nos. 1, 2 and 3, are original panels, from designs by the Author, the latter two being inlaid with various coloured woods, mother-o'-pearl, and ivory, and the effect enhanced by "shading," which is obtained by partially dipping the veneers in a hot sand-bath. *Note*, satinwood and box are the woods which more readily take to the process.

Marquetry should always, if possible, be inlaid into a solid ground; moreover, it is advisable to adhere to the naturally-coloured woods, for the dyed veneers are apt to fade unequally—as a glance at the old examples of varied inlay will be sufficient to prove.

TERRA COTTA.

TERRA COTTA.

Although not directly illustrated in our pages, we considered that the numerous examples of stone, and marble details given herein, would amply serve as suggestions for modelling in the clay.

Antique fictile vases, urns and lamps, we have in abundance in our Museums and private collections. Pompeii and the Etruscan tombs have disgorged enormous quantities of ancient pottery, but architectural details in Terra-Cotta are comparatively rare, while they are oftener of inferior workmanship. The earlier Italian architects designed freely in this generous material, of which fine examples exist at Venice, Pisa, etc.

Later on, MICHAEL ANGELO, BRAMANTE, and others of their time employed Terra-Cotta on a grand scale; whilst in this country TORRIGIANO has left us the recumbent Statue and Monument of Dr. YOUNG, in the Rolls-Court Chapel, Chancery Lane.

The late Mr. J. M. BLASHFIELD, perfected modern English Terra-Cotta, and to him we are personally indebted for our practical knowledge of the subject.

We prefer the material as it comes direct from the modeller, and of the same honest colour throughout. Moulded work is a necessity of the market, but it always looks what it is, and nothing more.

The thickness of the "body" depends on the proportions of the work—due regard being given also to superincumbent pressure. A block, which averages about a foot cube, is an economical dimension for general use; but on certain occasions, subjects up to 9 ft. in length may be successfully executed under the supervision of an experienced potter. Old Greek fictile vases of 7 ft. in height, or more, are not uncommon.

VASES, see "FOUNTAINS, VASES," etc., Plate 2.

WALL PAPERS.

WALL-DECORATION—(CINQUE-CENTO.)

Plate 13. No. 2, is a continuous "either-way" dado; No. 5, a step dado, which acts also as a stop to the continuous reversible-pattern of No. 2; and No. 3, the dado-capping; while No. 4, is the dado-plinth; No. 6, the filling; and No. 1, the frieze—inequalities of division being adjusted in this design by the introduction of one or more balusters.

This decoration, recently designed for Messrs. JEFFREY, is printed in two colours, and relieved with broad hatchings—as shown in our illustration.

The pattern will conform itself, in a strictly architectonic manner, to any stairway or apartment.

WALL-PAPER DECORATION.

Plate 29. This represents a wall-hanging, consisting of a band, or frieze of ancient vessels with sundry accessories, which include a distant landscape, birds, dolphins, etc., and was designed for Mr. JAMES TOLEMAN.

This frieze measures 64 in. in length, and is executed in four printings.

It is intended to be placed around an apartment, just above the eye level.

Old ships have a strange fascination about them; they are ever stately and imposing —an enconium which may be justly shared with the modern clipper-built vessel. Nevertheless, the latter would fail somehow as a decorative subject, when compared with an old Venetian galley, or a Spanish caravel.

We are indebted to Mr. T. GAME, of the before-mentioned firm, for many valuable suggestions given us whilst designing this decoration.

STAIRCASE DECORATION.

Plate 50. This Adamesque decoration, which was designed for W. WOOLLAMS & Co., comprises a dado, so arranged as to cut agreeably to any ordinary rake of staircase. It has a border rail, with an alternative, as well as the filling and frieze.

The design is best represented in raised flock, and in this material it makes a rich ornamental field, out of a quiet and unobtrusive pattern.

WALL DECORATION.

Amongst the first wall-papers made, were those which are called "flocks," in which fragments of woollen cloth were cut, as at present, into a kind of down.

This flock, or woollen down, was dusted over a pattern which was printed in gold size, after having been previously "blotched-on" in starch or other mucilage, so as to prevent the fatty oil running beyond the outline.

The process was applicable also to cloth, and leather; and would appear to have been originally intended to imitate the figured stuffs, previously used for wall-hangings.

The silks and velvets of Genoa and Venice were most probably the textile fabrics aimed at, in this new art of "flocking."

Flock paper-hangings of early date, are to be found at Hampton-Court Palace, and in many an old country mansion.

We have, however, met with some rare seventeenth-century specimens of printing in distemper. These had somewhat the appearance of the Japanese manufacture of the present time; with the exception that only the general outline was printed—the filling-in being hand-painted, *in tempera.*

Paper-staining was a recognized trade in France and Germany at the end of the sixteenth century.

Many of the flock-papers, called "brocades" of seventy years ago, were remarkably fine in treatment, being well balanced, and highly decorative; but the printed wall-papers, taken generally, (say from 1835, to within the last 25 years), were as vicious in design, and crude in colour, as it was possible to make them.

Moreover, the two professions of designer, and "dealer in block-cutting" were then combined in one and the same individual, and he would appear to have received less remuneration for his twofold labours, than even an ordinary paper-stainer's journeyman.

There was, consequently, no incentive then to produce good work; so that but few educated minds cared either to direct, or execute the design—even if there had been any encouragement for the labour. Therefore the result was inevitable, and consisted merely in the reproduction of what was the nearest at hand: viz., the very worst Rococo patterns out of the French market.

There are a number of artistic specialities extant, which threaten to rival paper-hangings as wall-decorations. Paper-stainers to maintain their standard, should print the patterns on a better material than paper alone; whilst the abrupt, and meaningless terminations to the design—which a papered wall now presents—should be rejected from the composition on the simplest of ornamental principles.

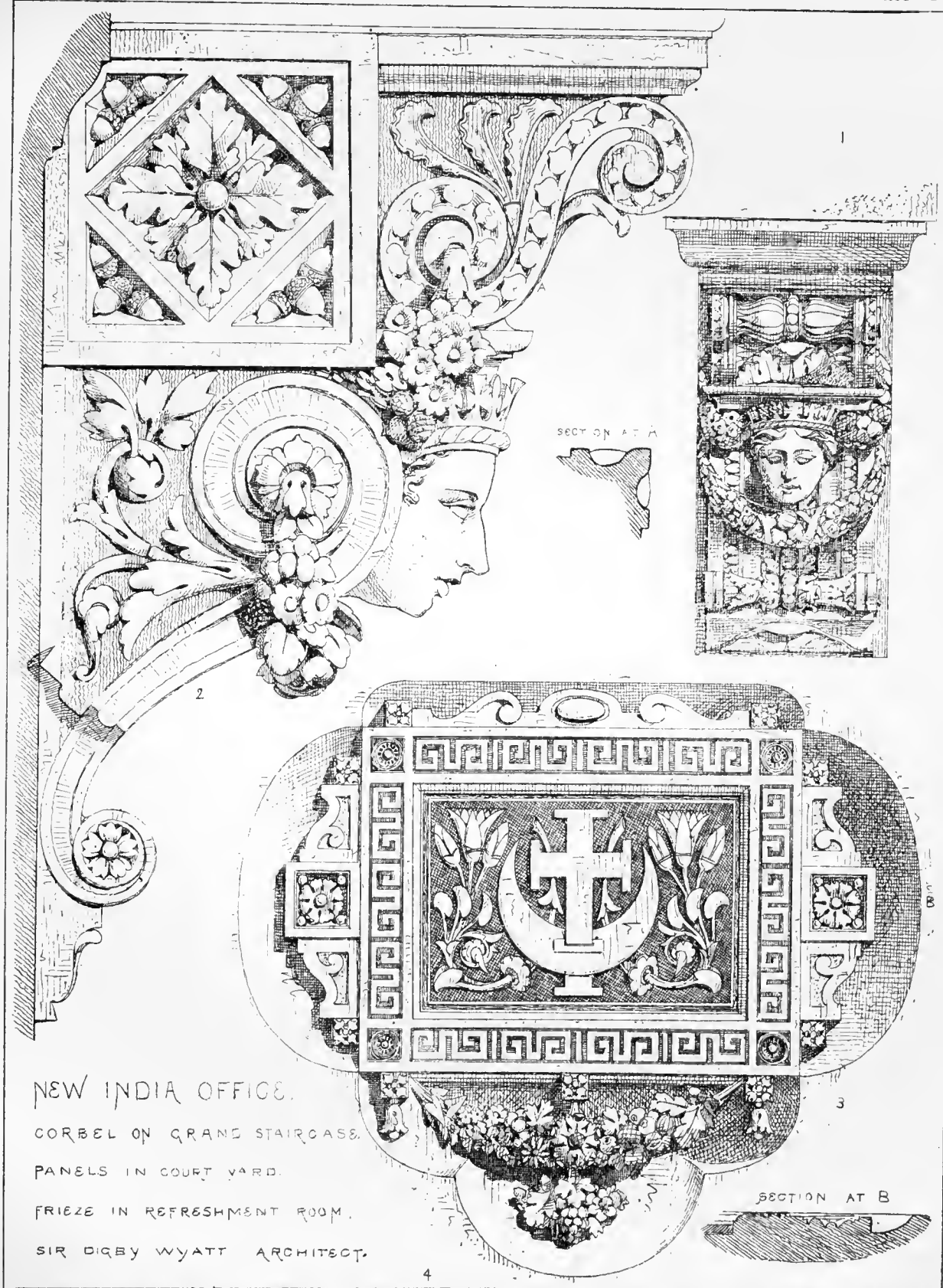
Block papers should be made in 6 to 15 ft. lengths, and of a "more or less" varying pattern, both in design and colour, throughout the piece.

This is suggested as the result of years of experience in wall-surface designing. There is no great difficulty in carrying out such a scheme: "*Innovation*" is the only obstacle—for many wall-papers of sixty, and seventy, years ago were designed, and executed after this fashion.

If the ornament be thoughtfully studied at the bottom, and as rationally finished off at the top, a wall-surface hung with such a "filling" would present an artistic decoration—perfect in itself, and one on which the eye could rest with thorough tranquillity.

FINIS.

John A Pearson



NEW INDIA OFFICE.

CORBEL ON GRAND STAIRCASE.

PANELS IN COURT YARD.

FRIEZE IN REFRESHMENT ROOM.

SIR DIGBY WYATT ARCHITECT.

Whiteman & Bass, *Litho* London.

Owen W. Davis, del.

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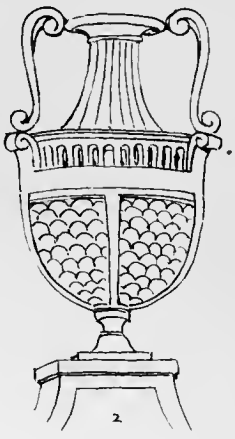

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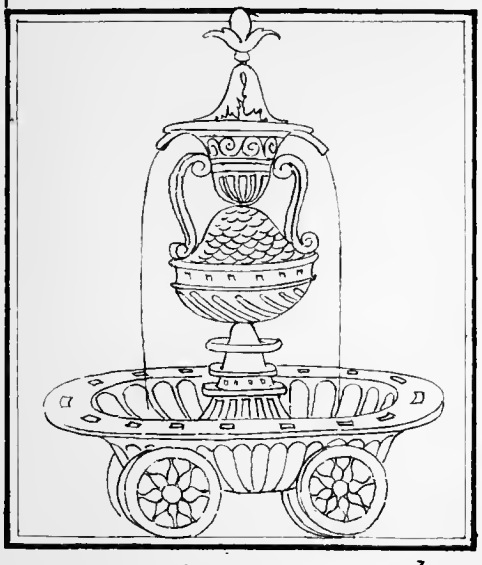

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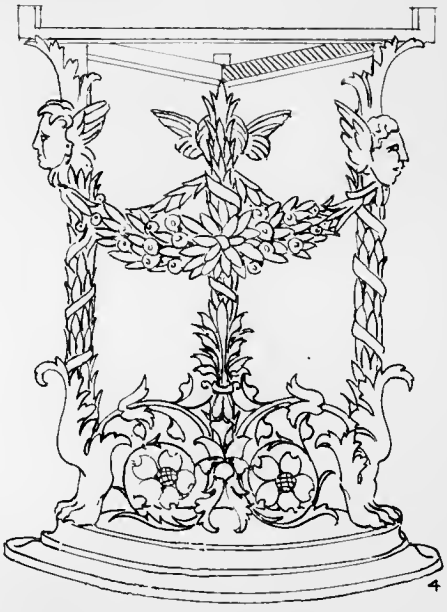

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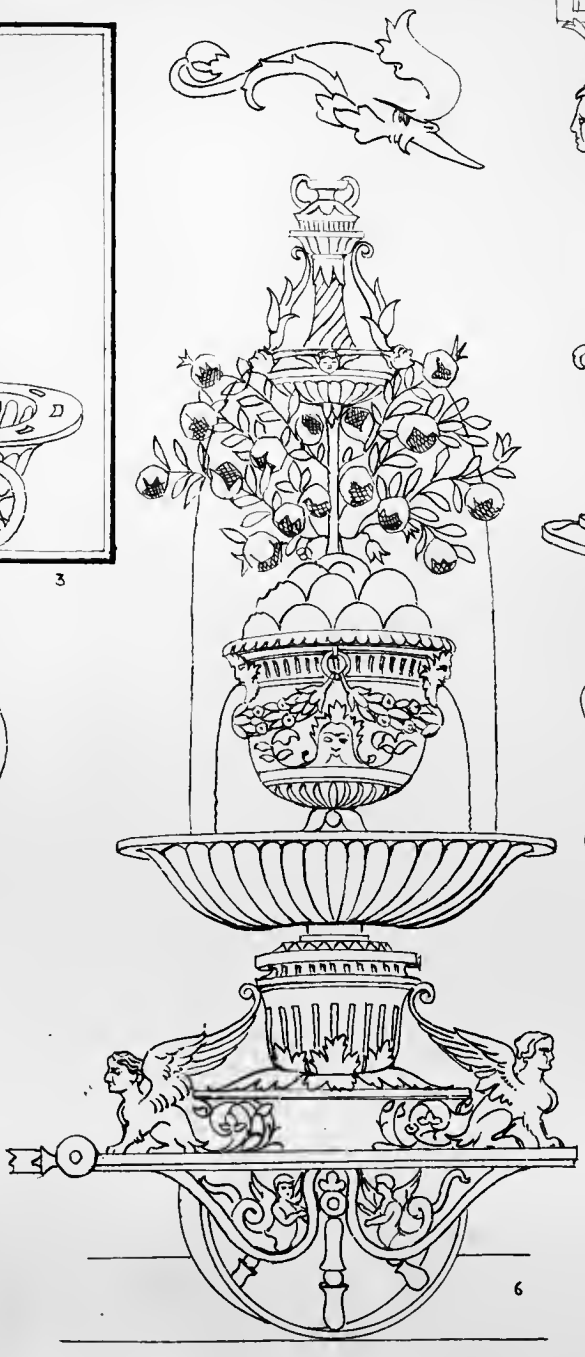

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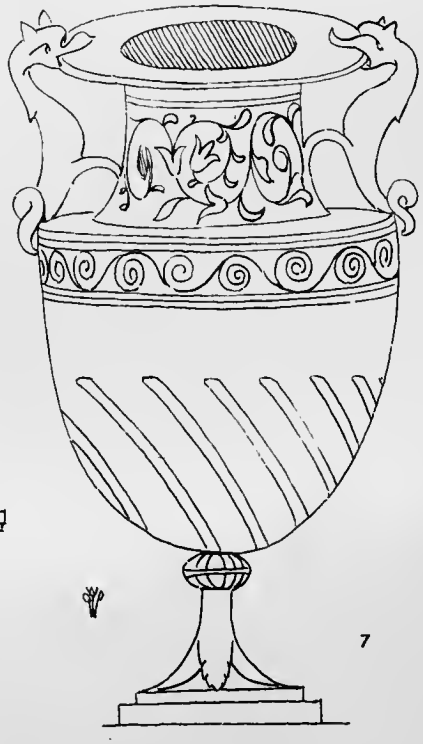

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Printed by Whiteman & Bass.

Owen W. Davis, del.

ITALIAN FOUNTAINS, VASES, ETC.


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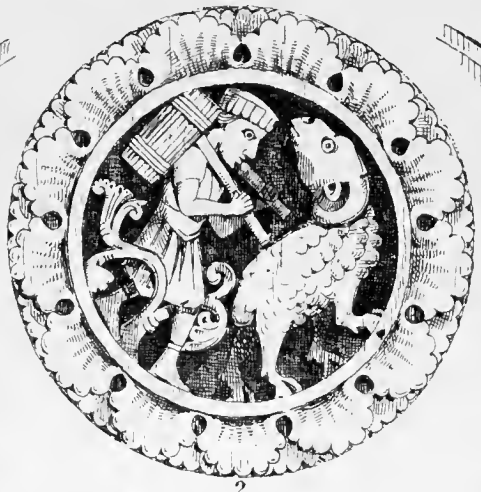
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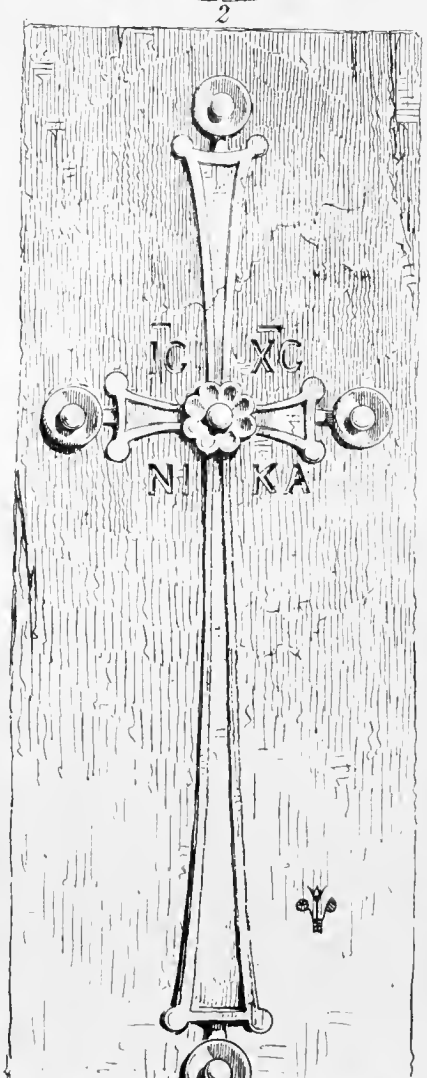


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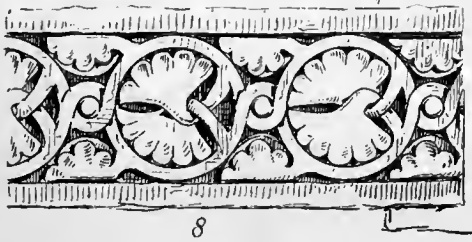
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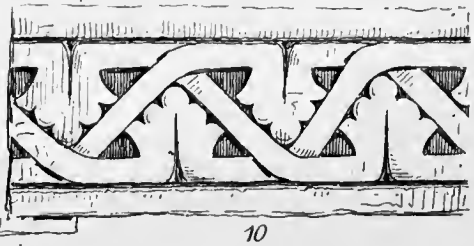
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Whiteman & Bass, *Litho* London.

Owen W Davis, del.

MEDIÆVAL IVORY CARVINGS.

Printed by Whiteman & Bass.

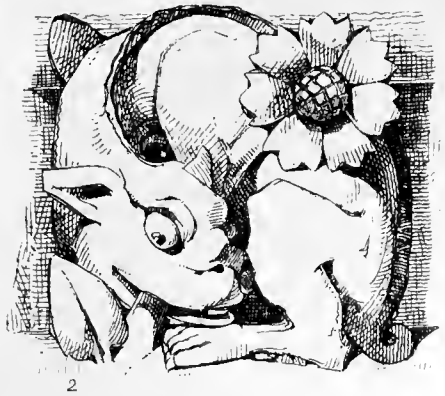
Owen W. Davis, del.

STONE AND WOOD FINIALS, ETC.

Printed by Whiteman & Bass.

Owen W. Davis, del.

OLD FRENCH, METAL, FINIALS.



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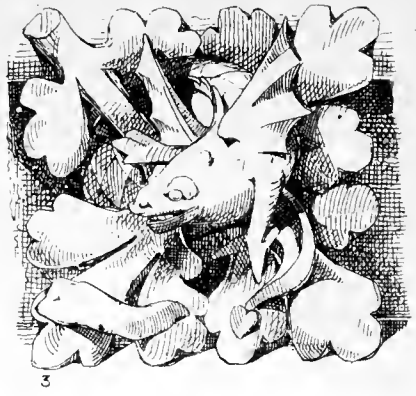

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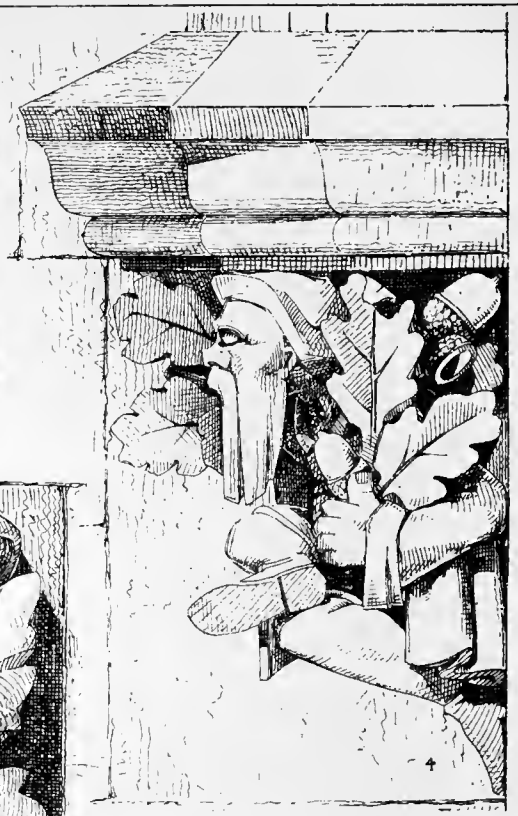

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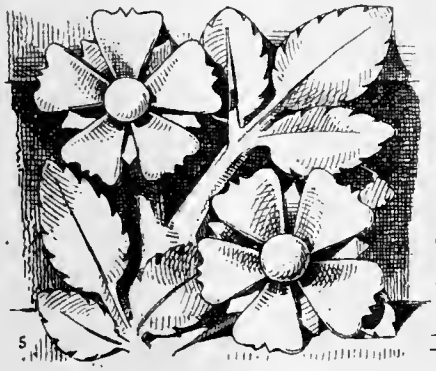

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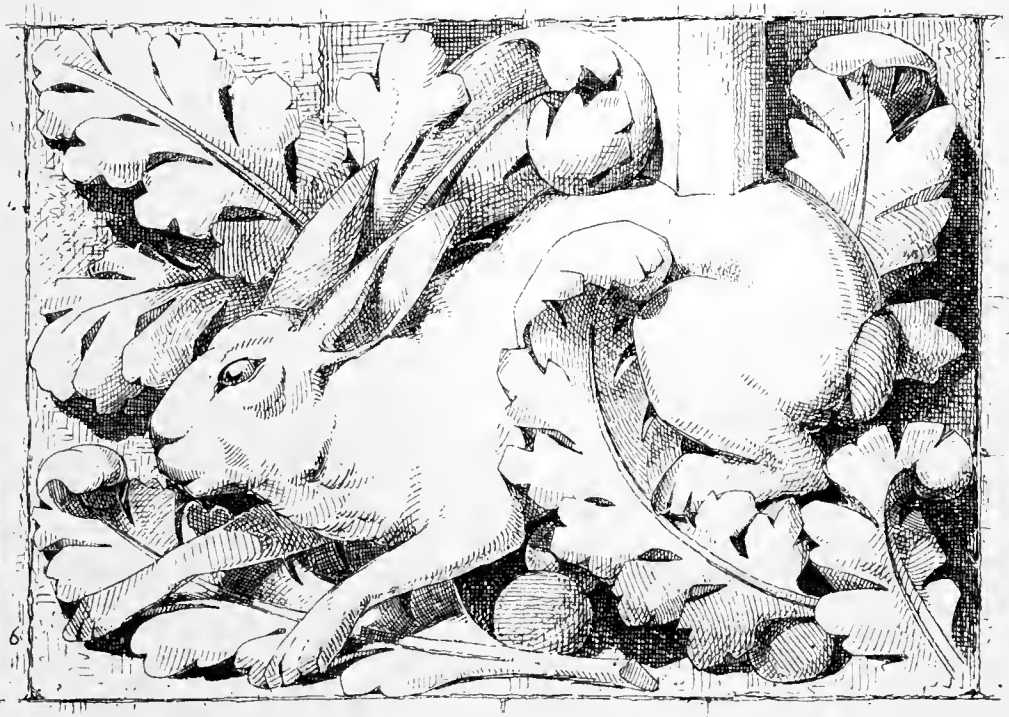

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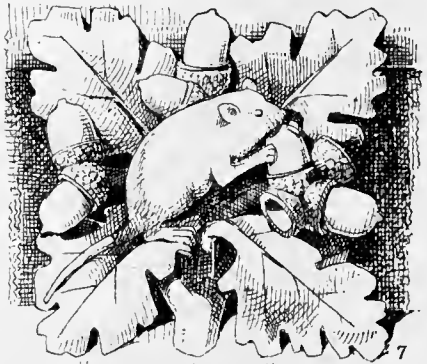

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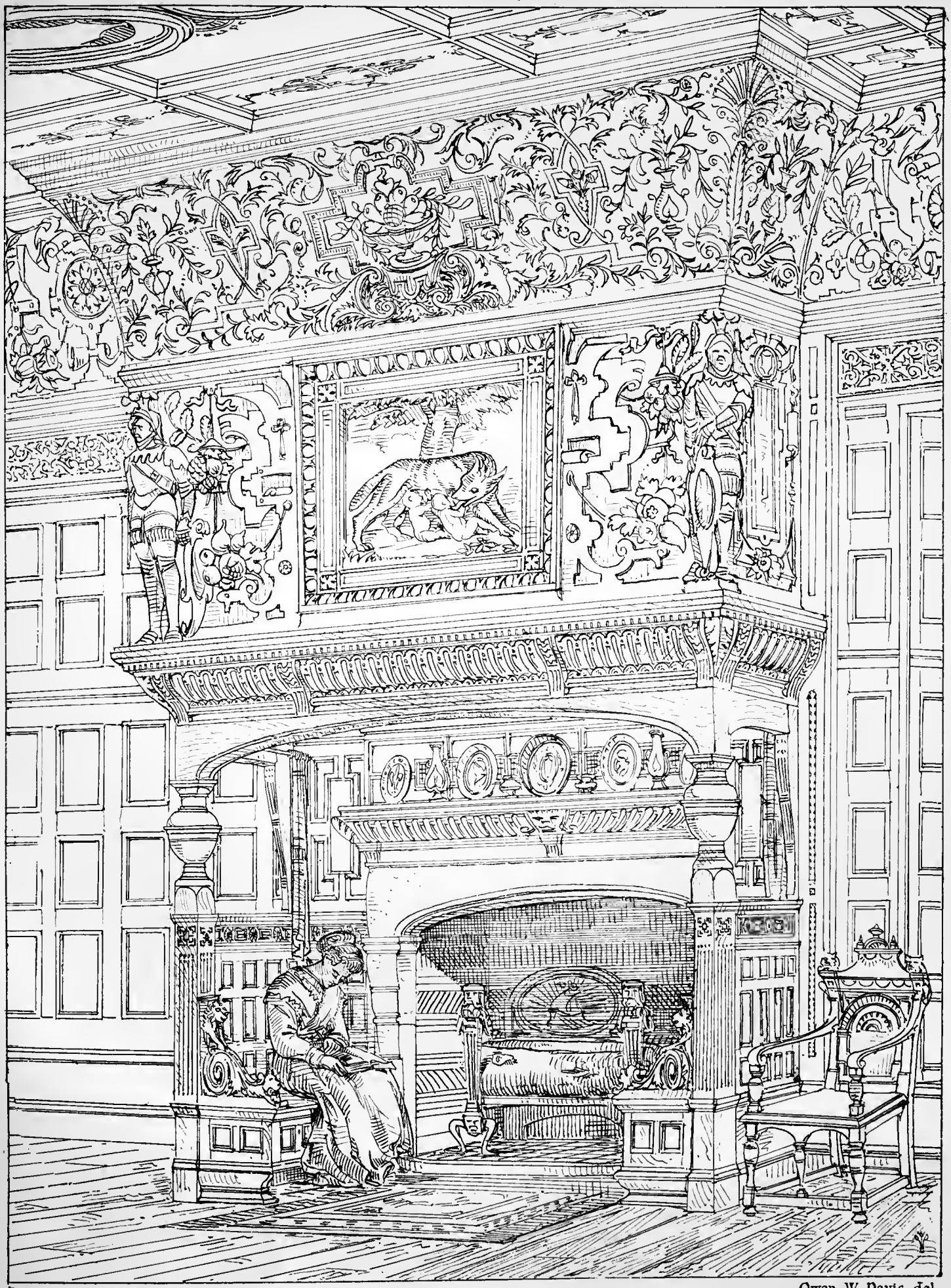
CARVED STONE DETAILS : POSSINGWORTH MANOR.
THE SEAT OF MR LOUIS HUTH . SIR M DIGBY WYATT ARCHT

Whiteman & Bass, *Litho.* London.

Owen W. Davis. del.

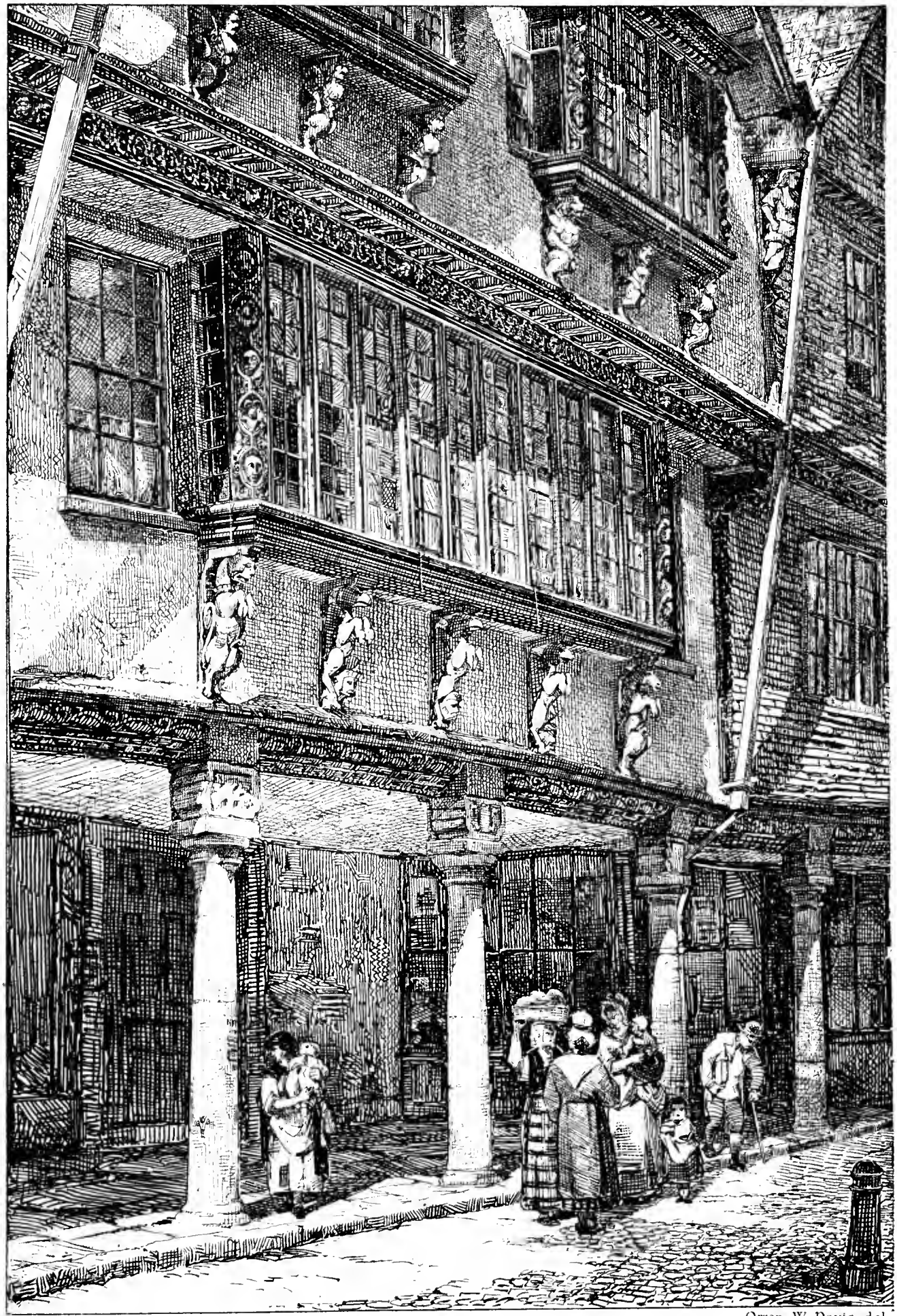


Printed by Whiteman & Bass.

Owen W. Davis. del.

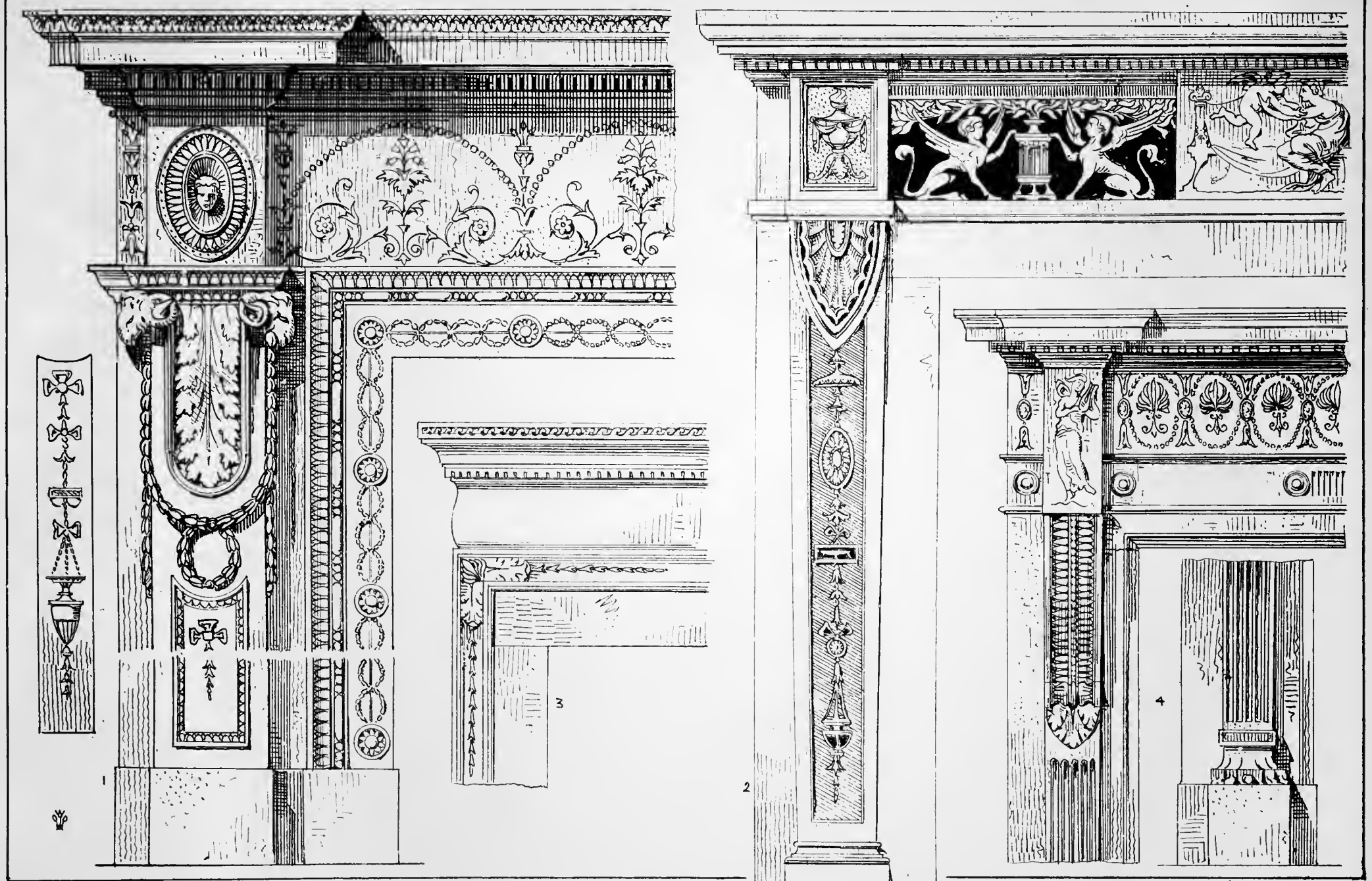
OLD ENGLISH FIREPLACE.

Designed by Owen W. Davis.



Whiteman & Bass, *Litho* London. Owen W. Davis, del.

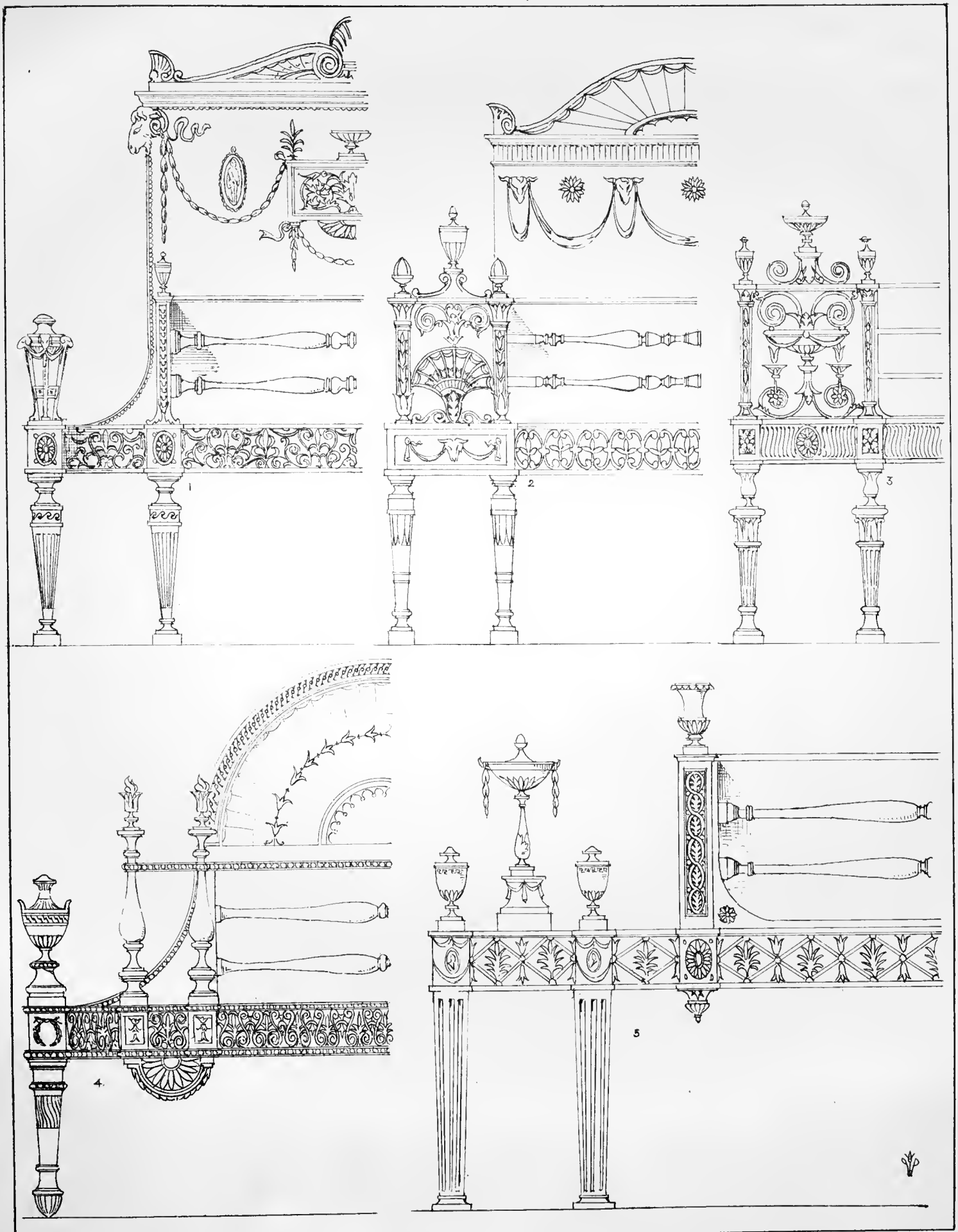
THE BUTTER-WALK, DARTMOUTH.



Printed by Whiteman & Bass.

Owen W. Davis, del.

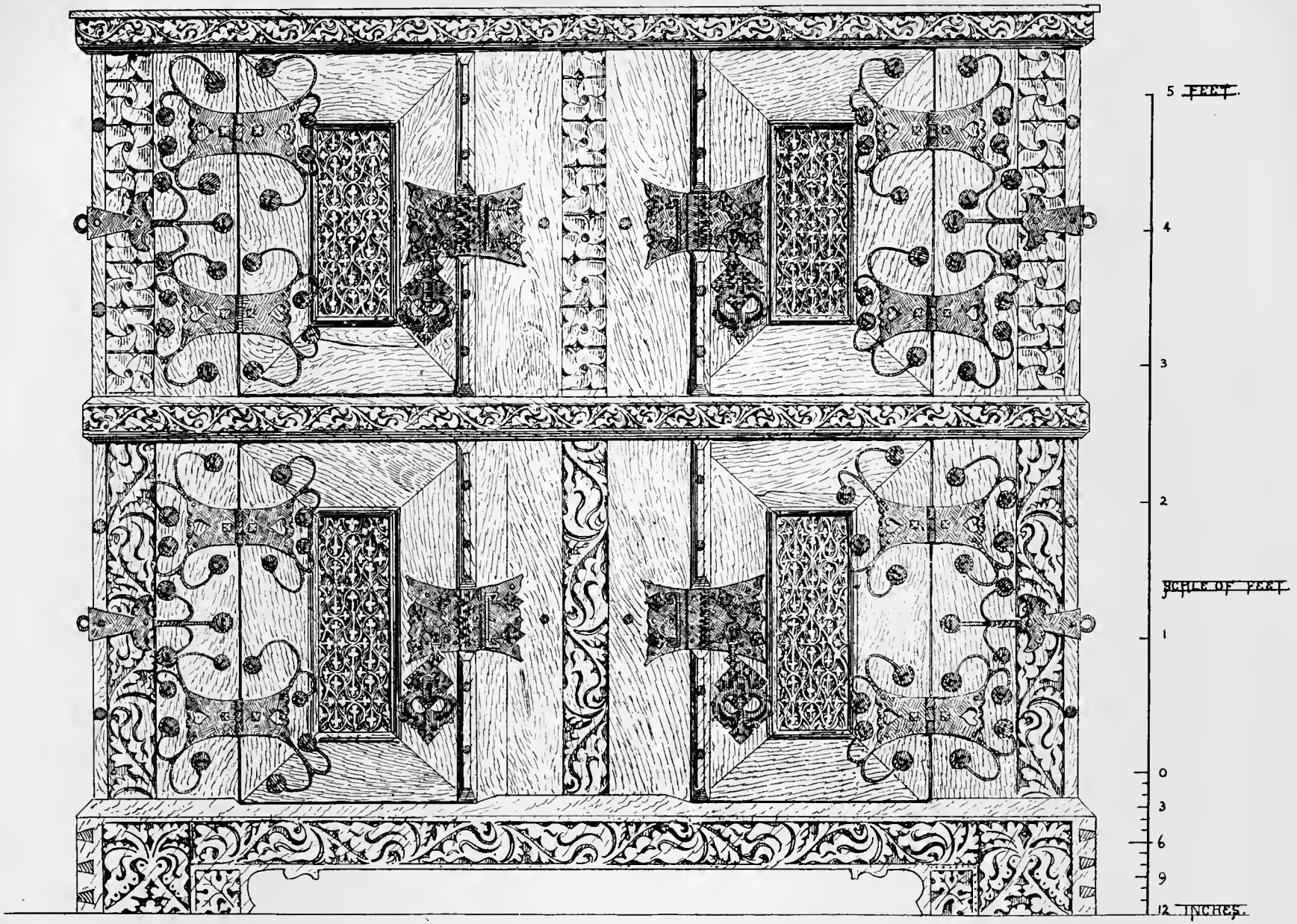
"ADAM" CHIMNEY-PIECES.



Printed by Whiteman & Bass.

Owen W. Davis, del.

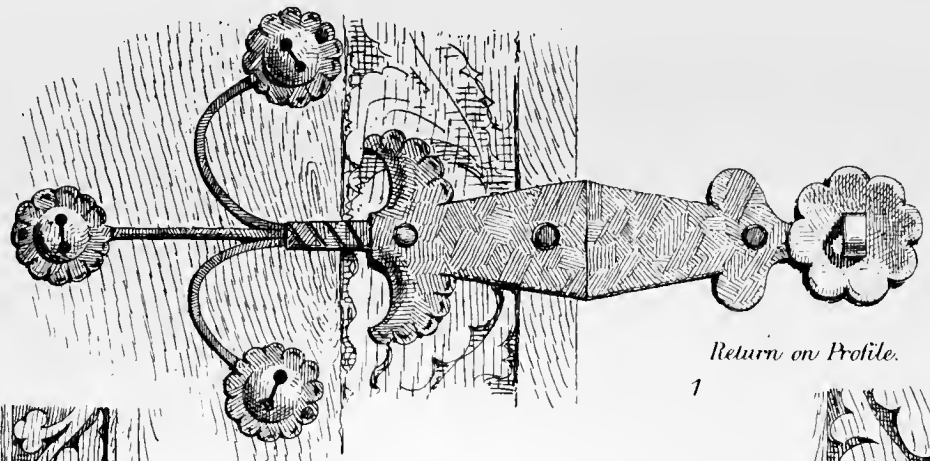
"ADAM" GRATES.



Whiteman & Bass, *Litho* London

Owen W. Davis, del.

CARVED OAK CABINET, GERMAN, 16TH CENTURY WORK.



Return on Profile.

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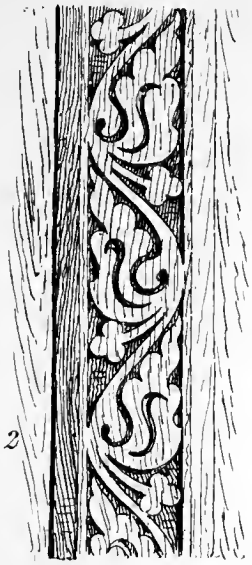

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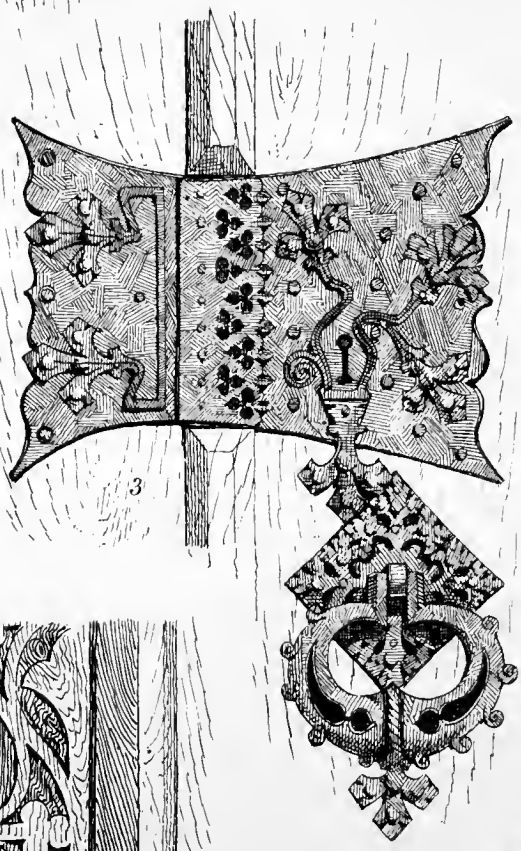

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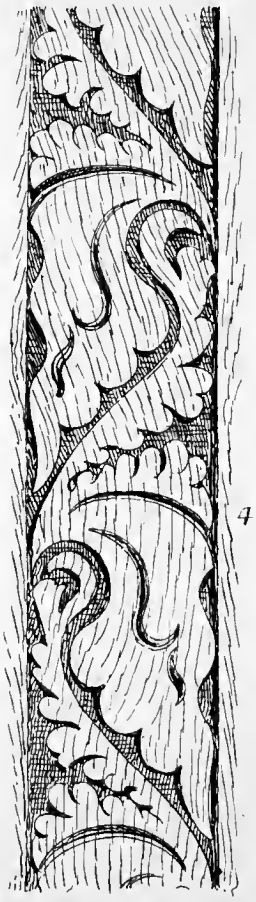

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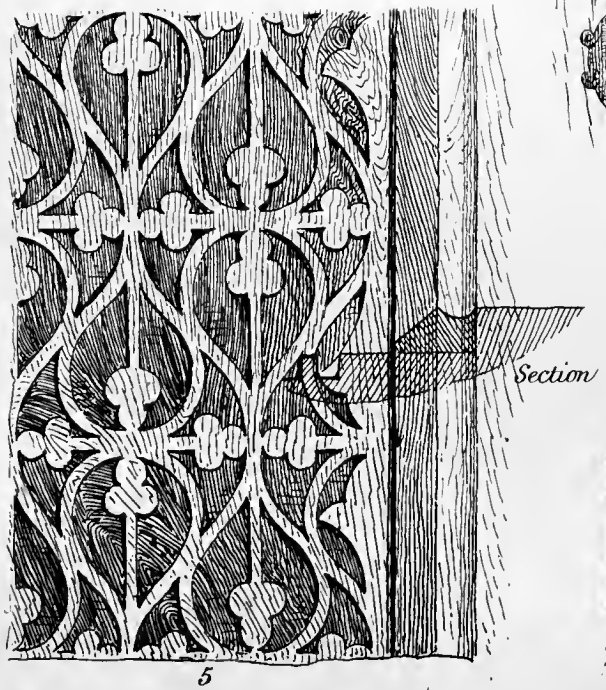
Section.



Section

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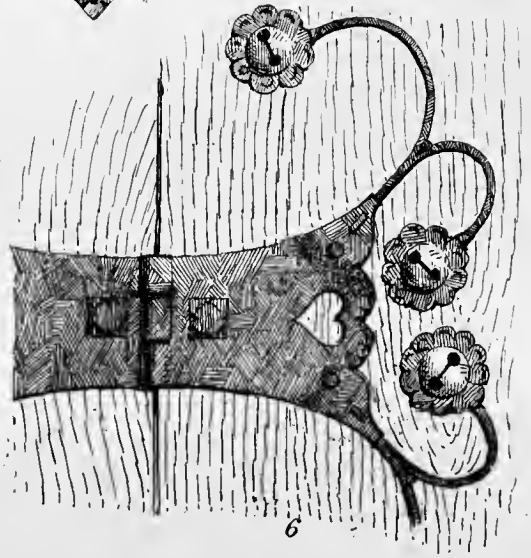

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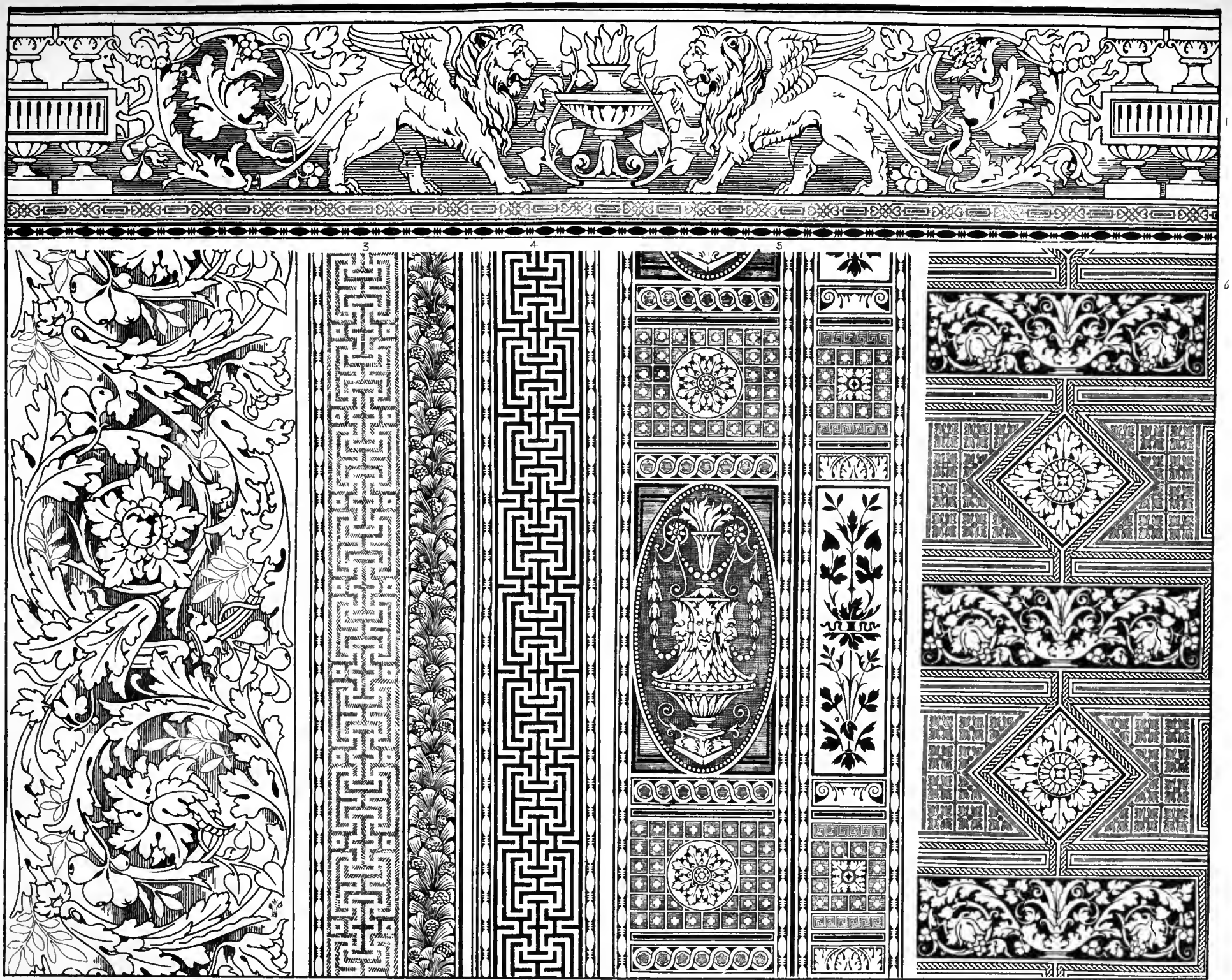
Whiteman & Bass, *Litho* London.

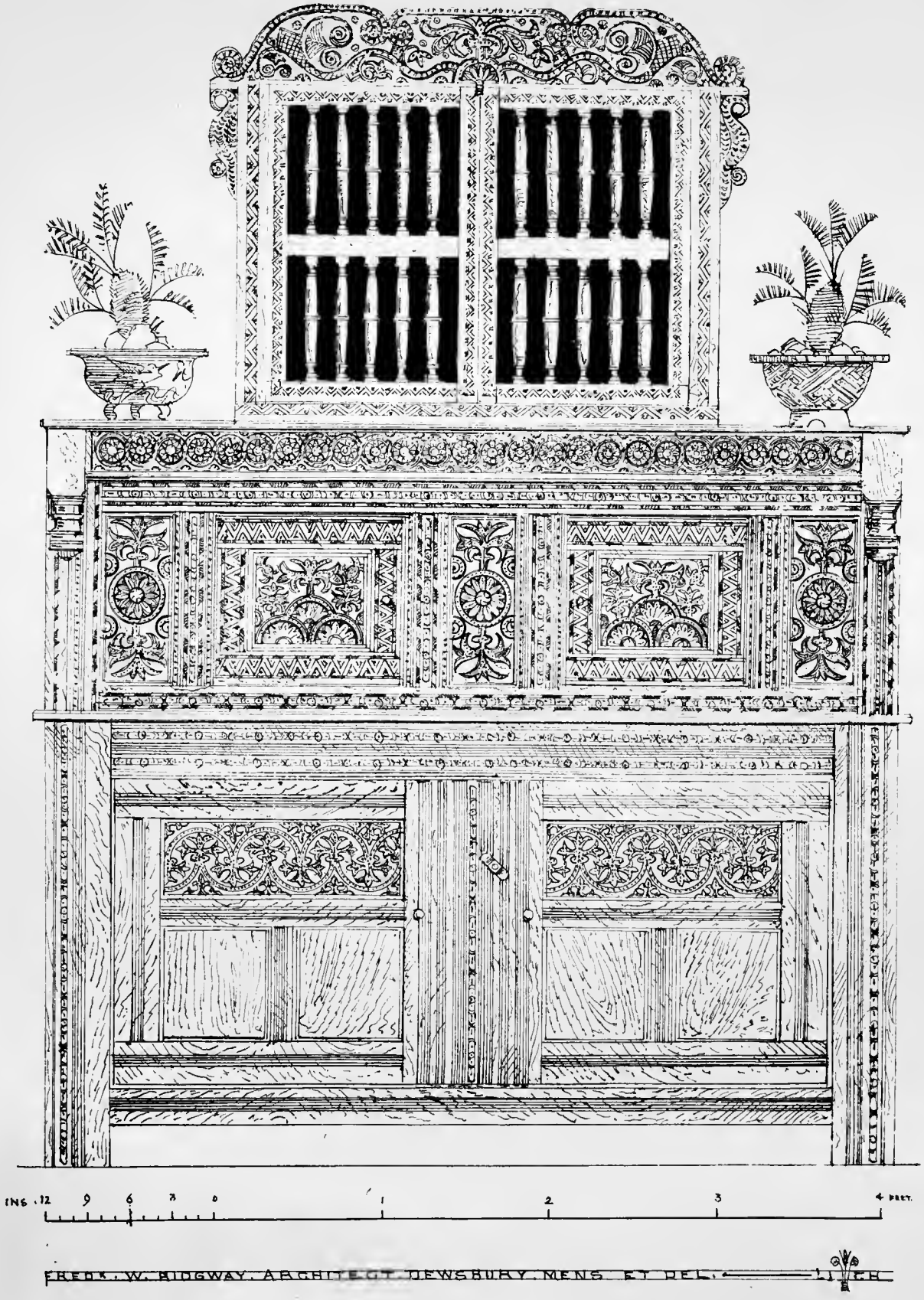
Owen W. Davis, del.

DETAILS OF CARVED OAK CABINET. GERMAN 16TH CENTY WORK.



Printed by Whiteman & Bass.

Owen W. Davis, del



Printed by Whiteman & Bass.

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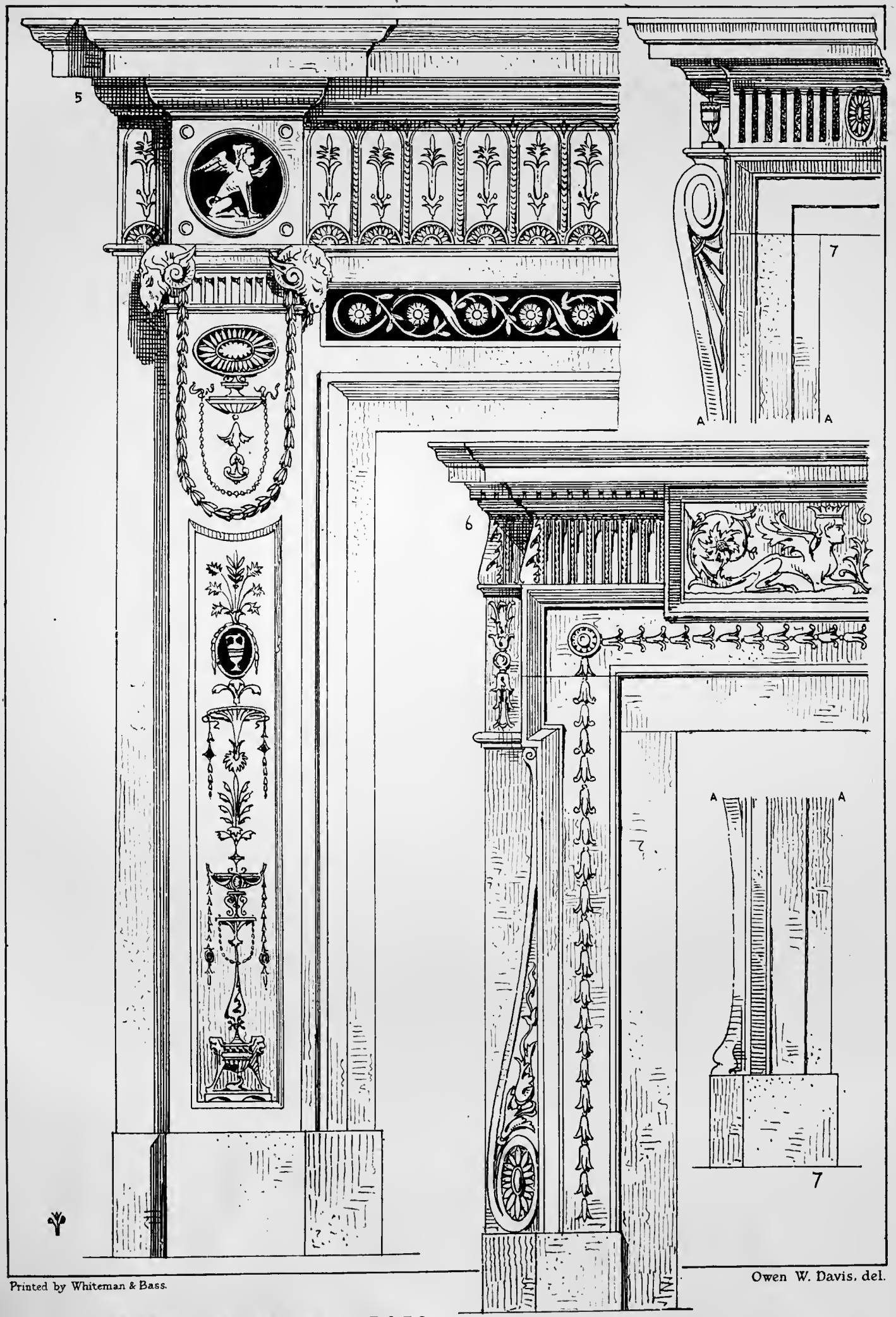
OLD INLAID OAK CABINET.



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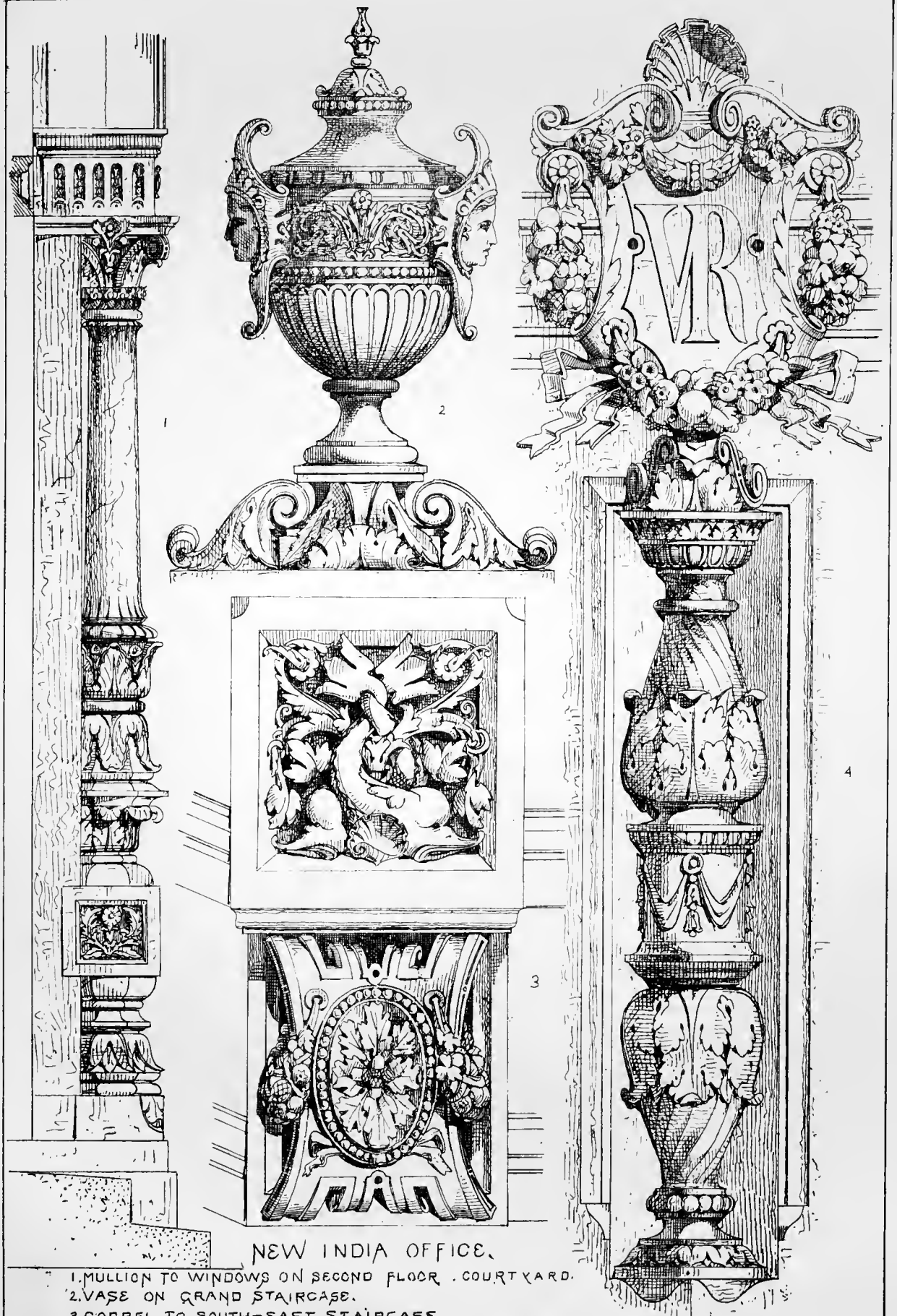
Owen W. Davis. del.

"ADAM" CHIMNEY-PIECES.



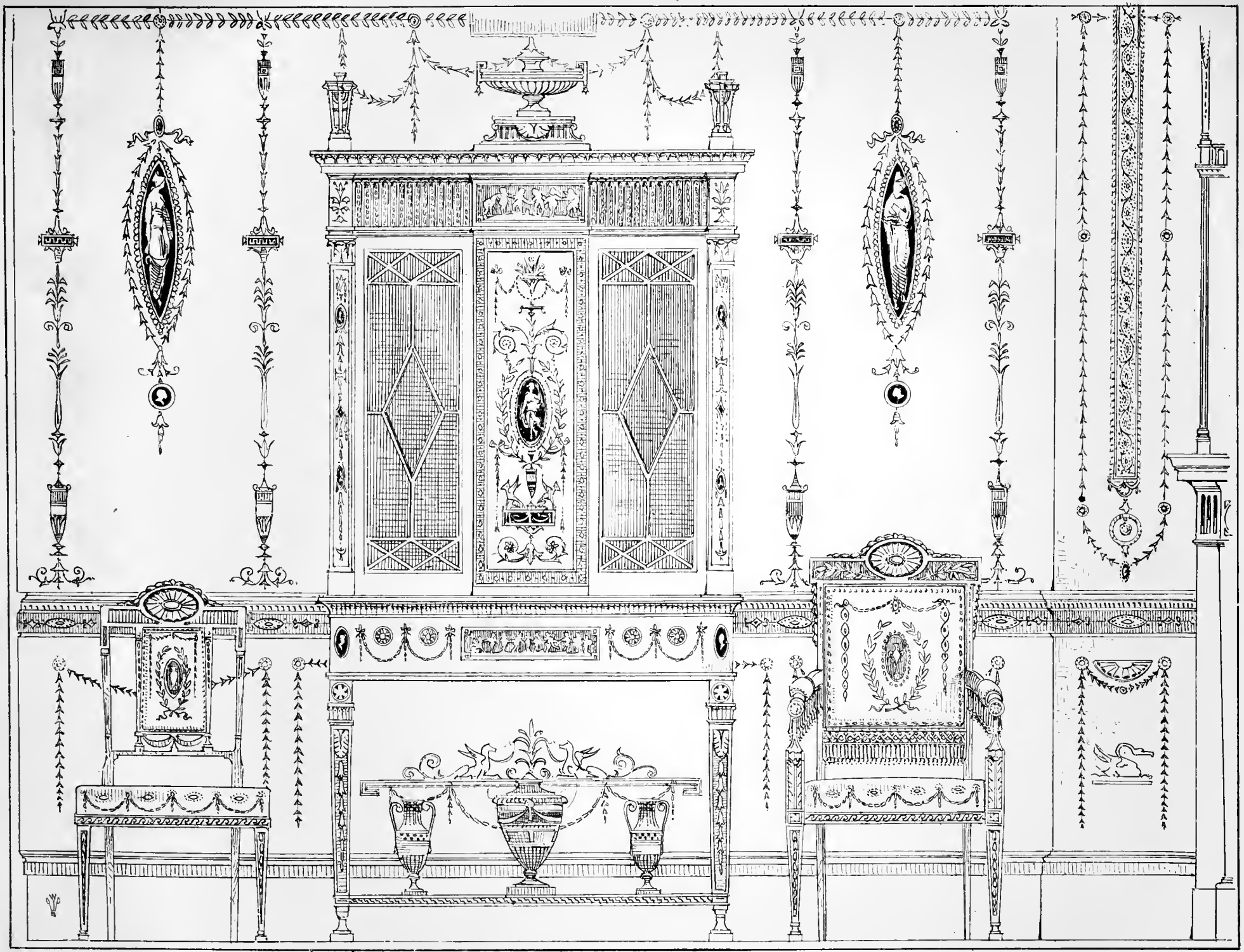
NEW INDIA OFFICE.

1. MULLION TO WINDOWS ON SECOND FLOOR . COURTYARD.
2. VASE ON GRAND STAIRCASE.
3. CORBEL TO SOUTH-EAST STAIRCASE.
4. SHIELD & BALUSTER . CEILING OF SECRETARY OF STATE'S ROOM.

SIR DIGBY WYATT ARCHITECT.

Whiteman & Bass, *Litho* London.

Owen W. Davis, del.

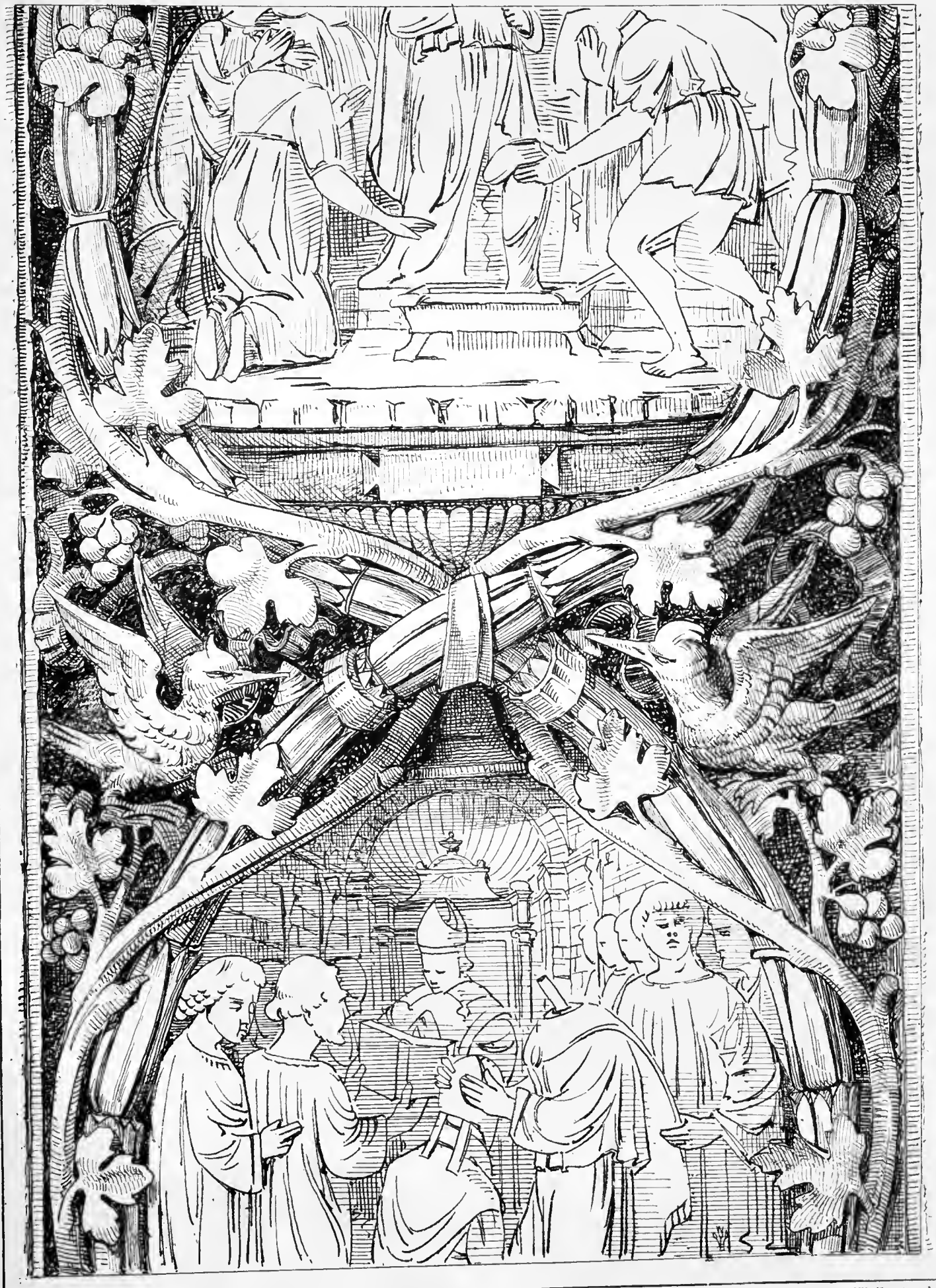


Printed by Whiteman & Bass.

Owen W. Davis, del.

CABINET, CHAIRS & DECORATION. DESIGNED FOR MESSRS. NOSOTTI.

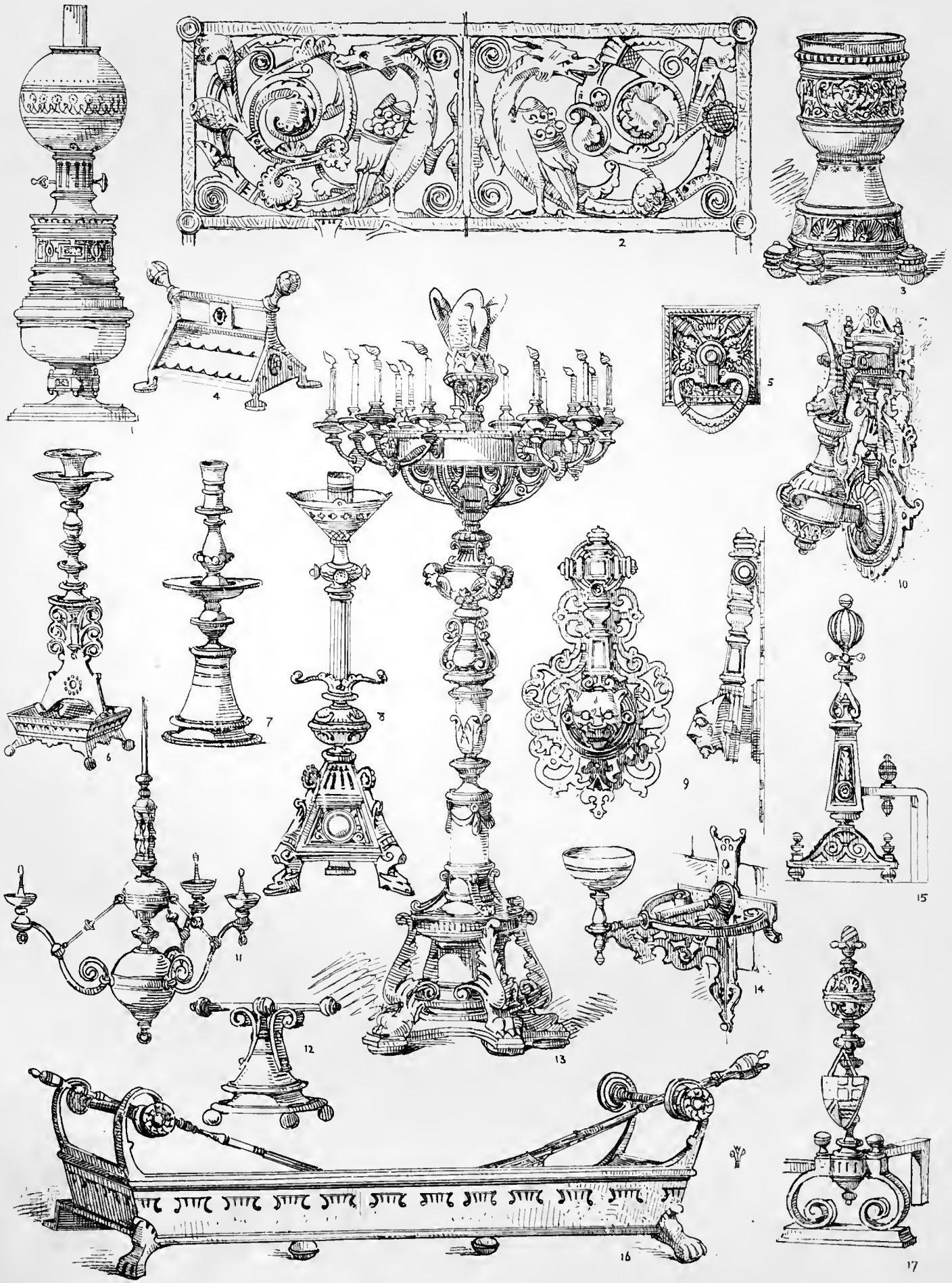
By Owen W. Davis, Architect. Exhibited in the Royal Academy, 1882.



Owen W. Davis, del.

Printed by Whiteman & Bass.

CARVINGS, TO WESTERN DOORWAY.
THE CERTOSA, PAVIA.

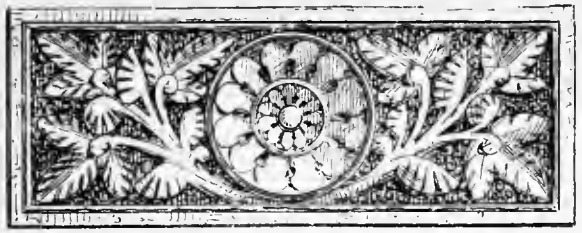
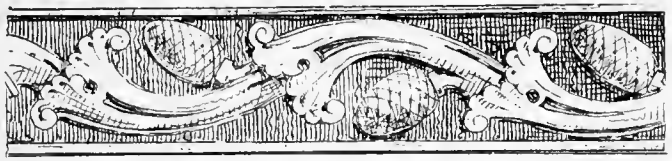
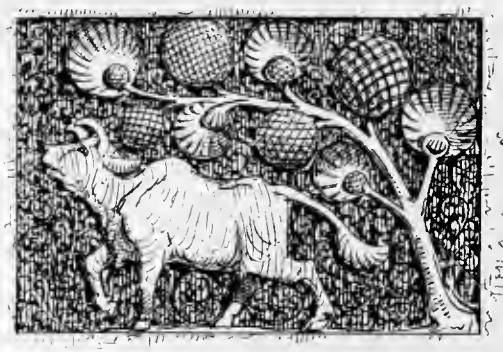


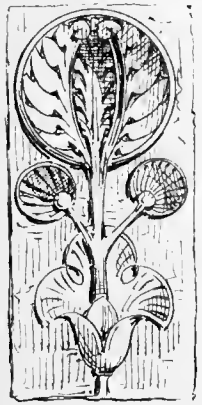
Printed by Whiteman & Bass.

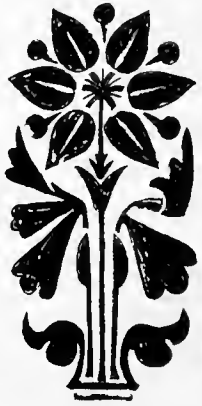
Owen W. Davis, del.

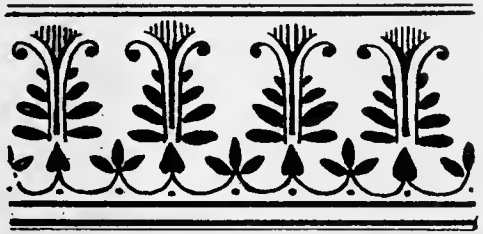
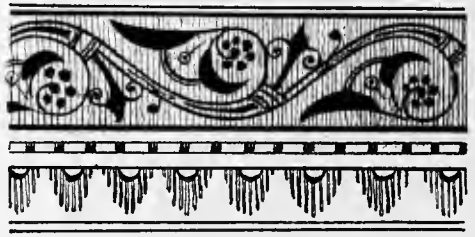
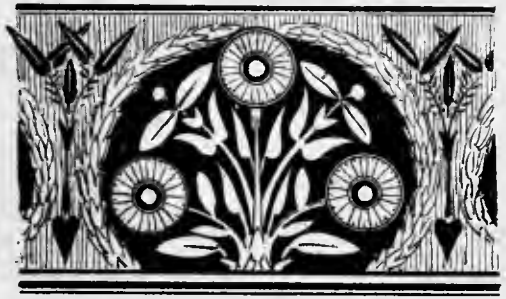
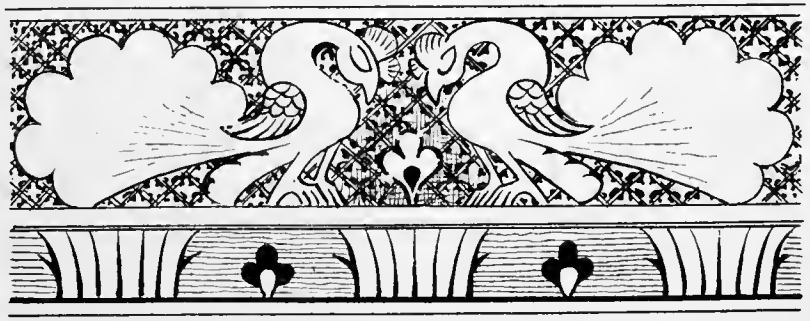
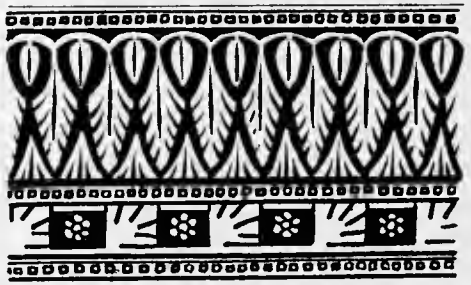
METAL WORK.

Made by Messrs. Benham & Froud. Designed by Owen W. Davis.



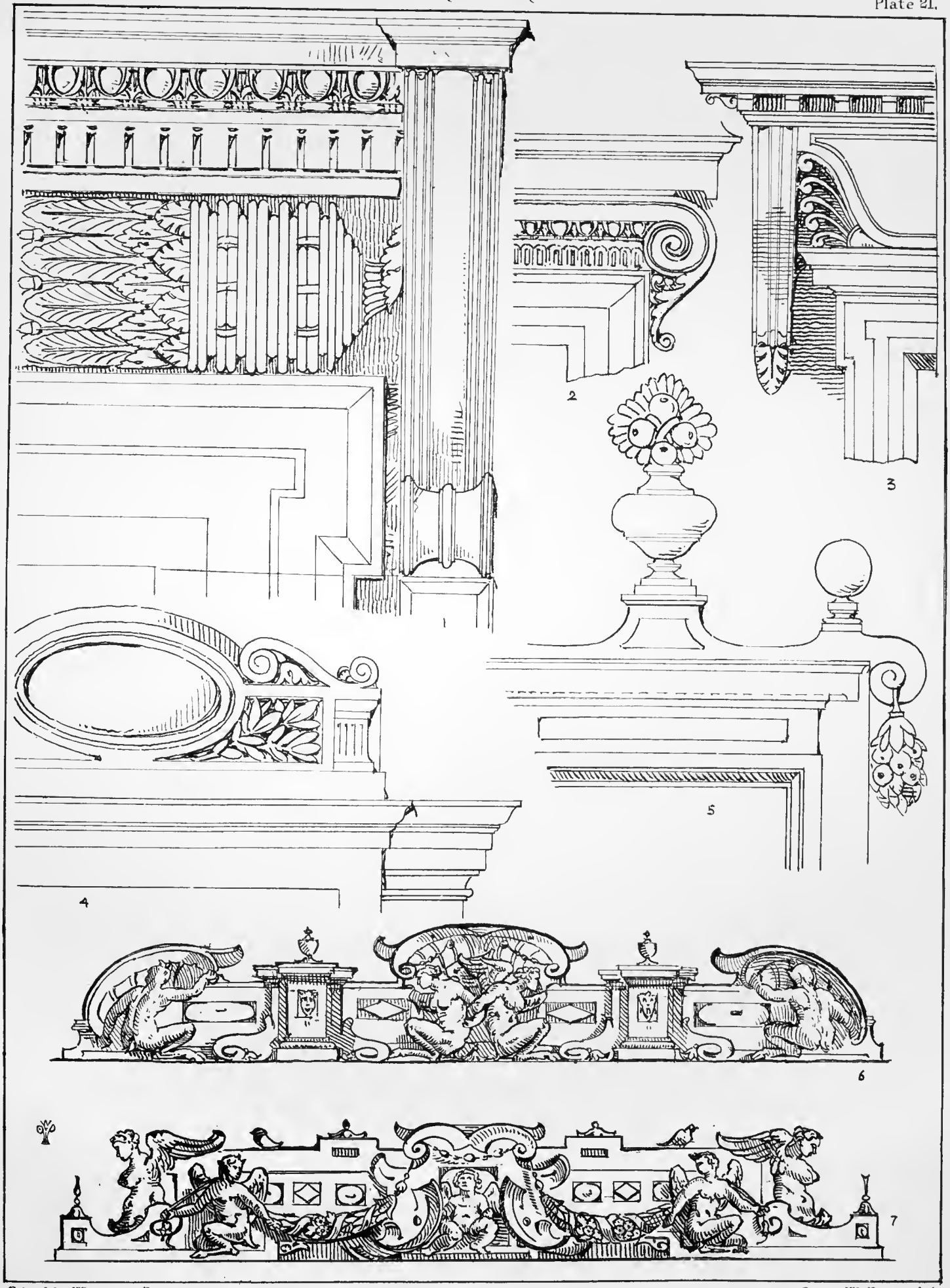


Whiteman & Bass, *Litho* London.

Owen W. Davis, del.

MODERN INDIAN ORNAMENT.



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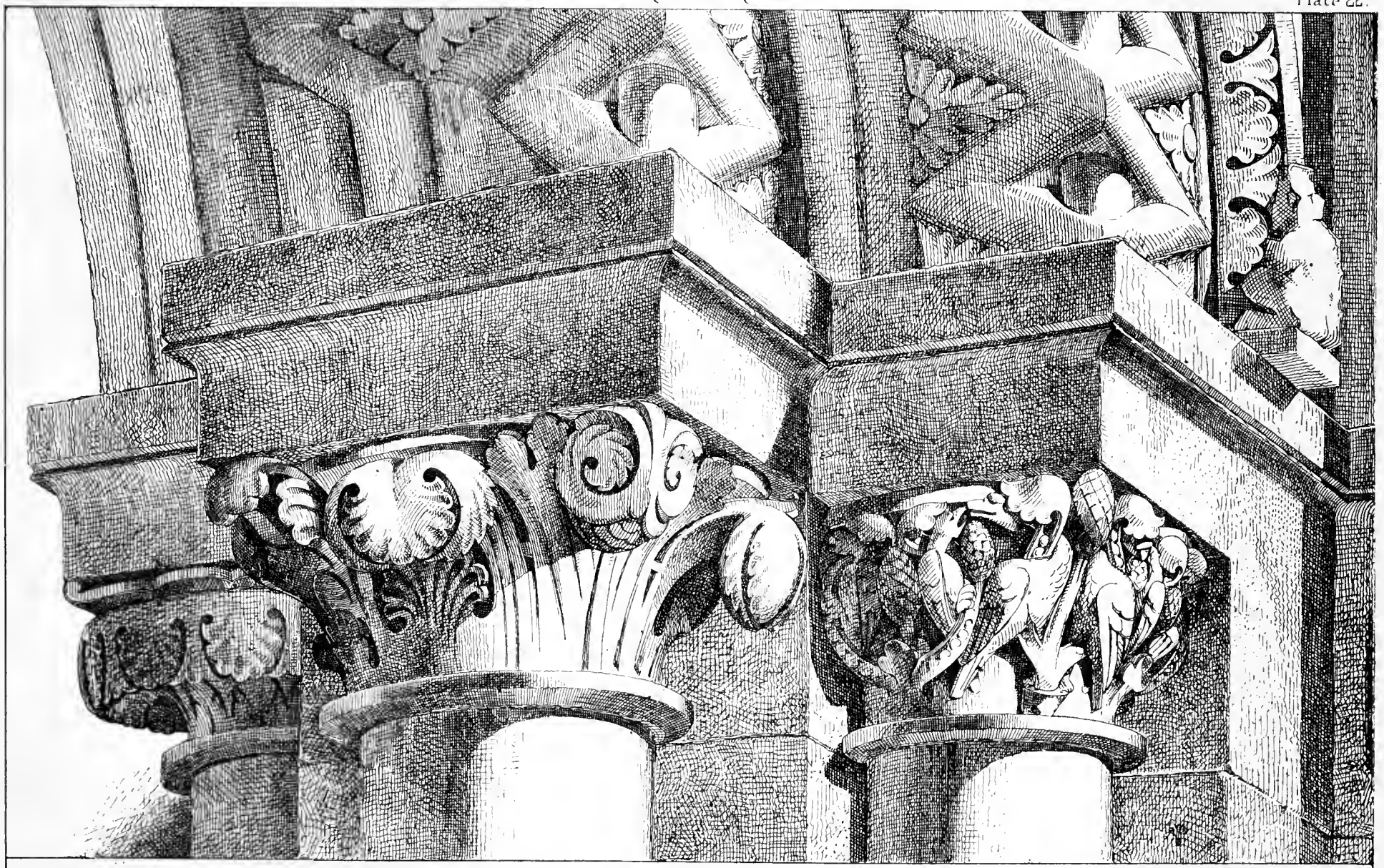
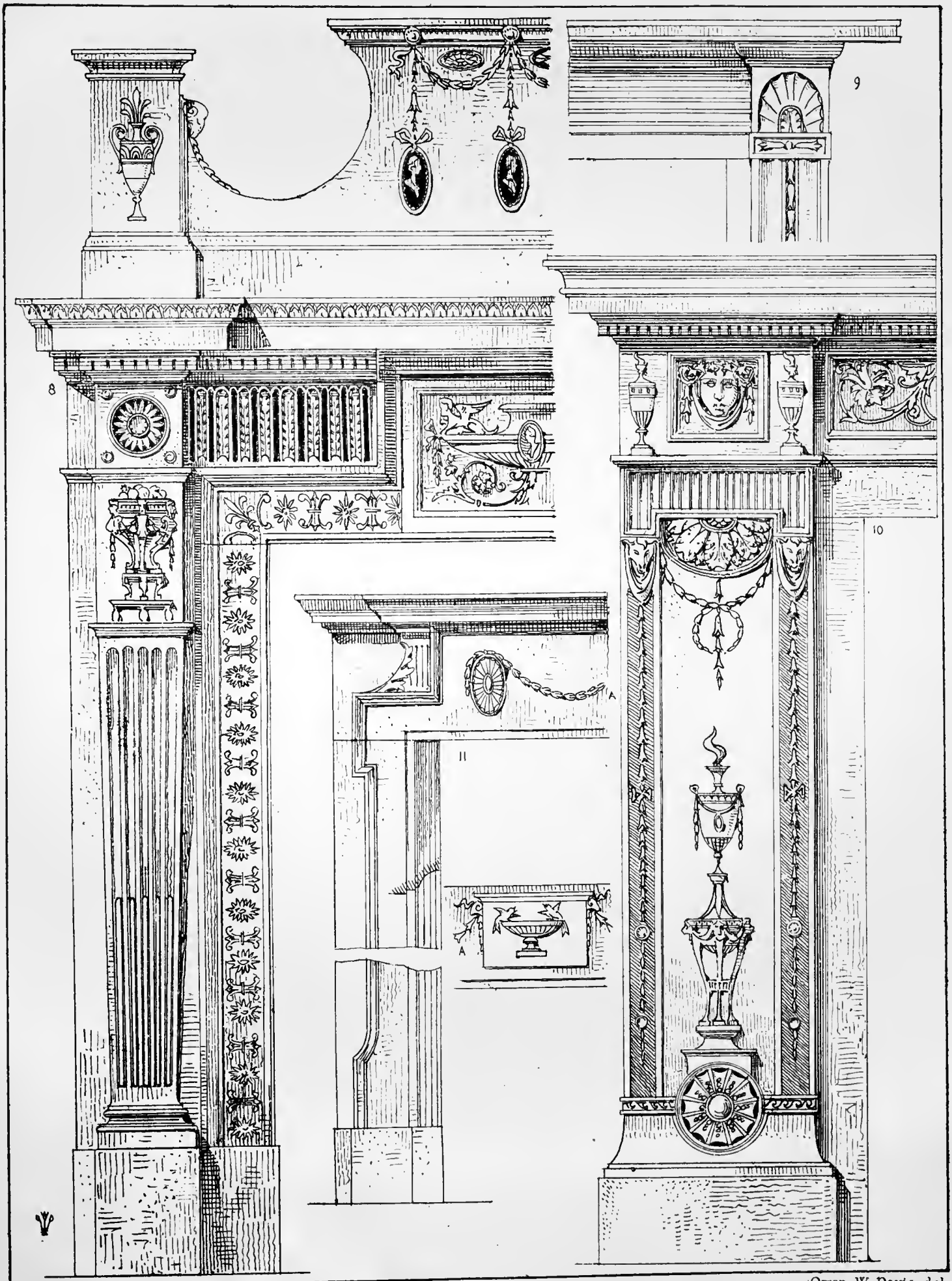
RENAISSANCE OVER DOORS AND PEDIMENTS.



CAPITALS, FROM CHANCEL ARCH BROADWATER CHURCH, SUSSEX. DRAWN BY OWEN W. DAVIS.

Whiteman & Bass, *Litho* London.

Owen W. Davis, del.



Owen W. Davis, del.

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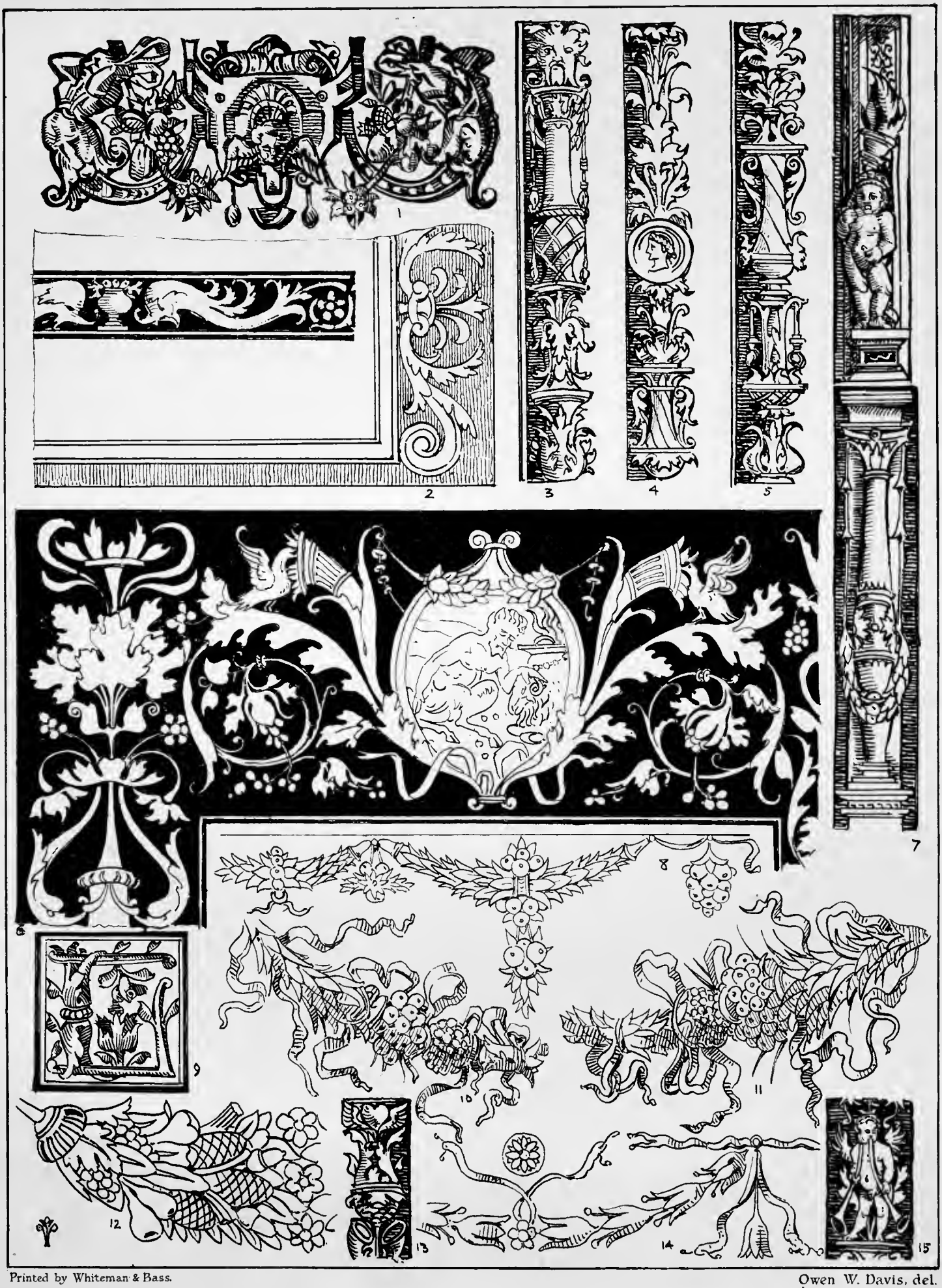
"ADAM" CHIMNEY-PIECES.

Printed by Whiteman & Bass.

F. Smith, del.

DECORATIVE PAINTINGS, COUNCIL CHAMBER, GUILDHALL.

By Campbell, Smith, & Campbell.



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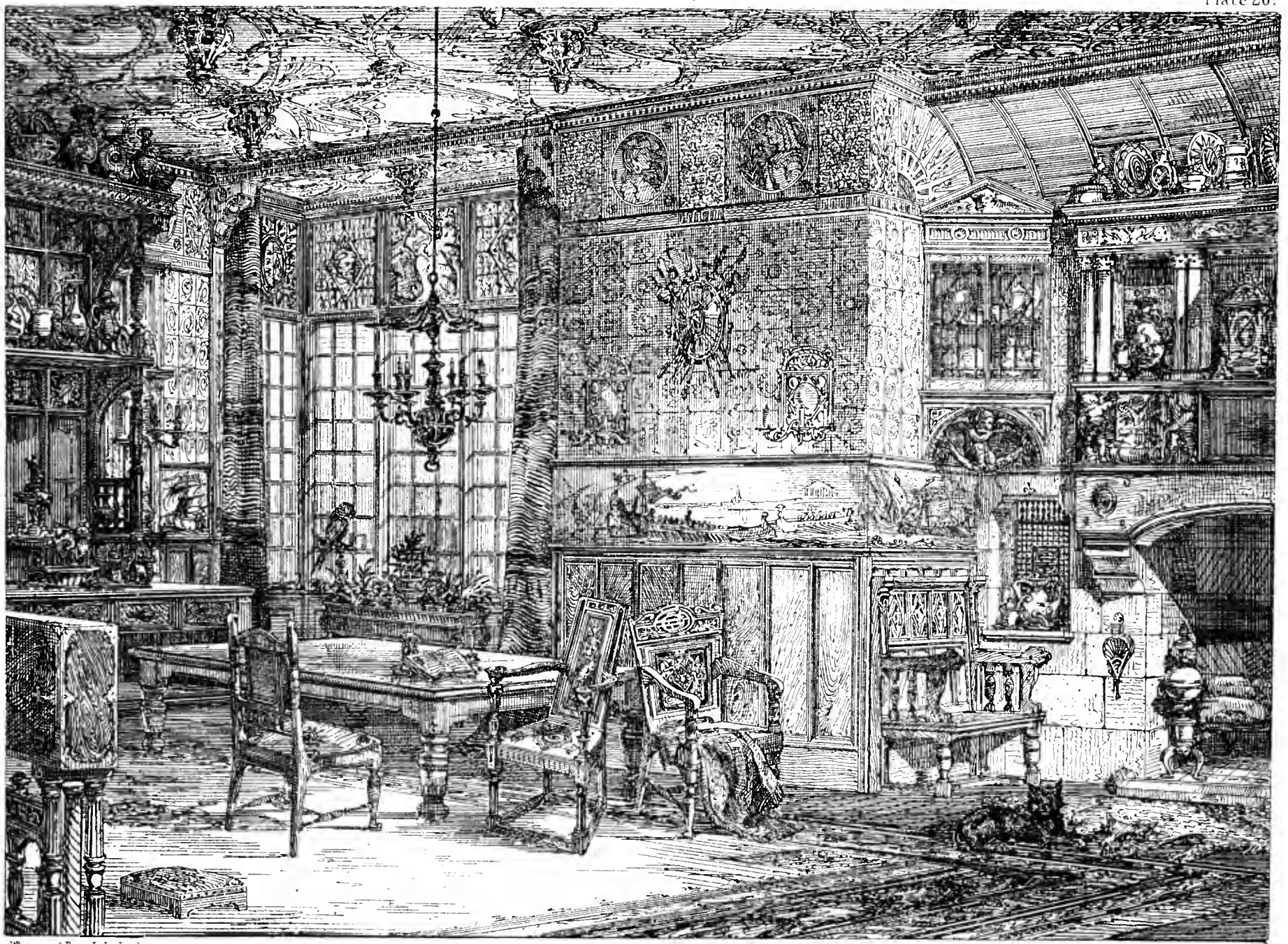
Owen W. Davis, del.

OLD PRINTERS. DEVICES.

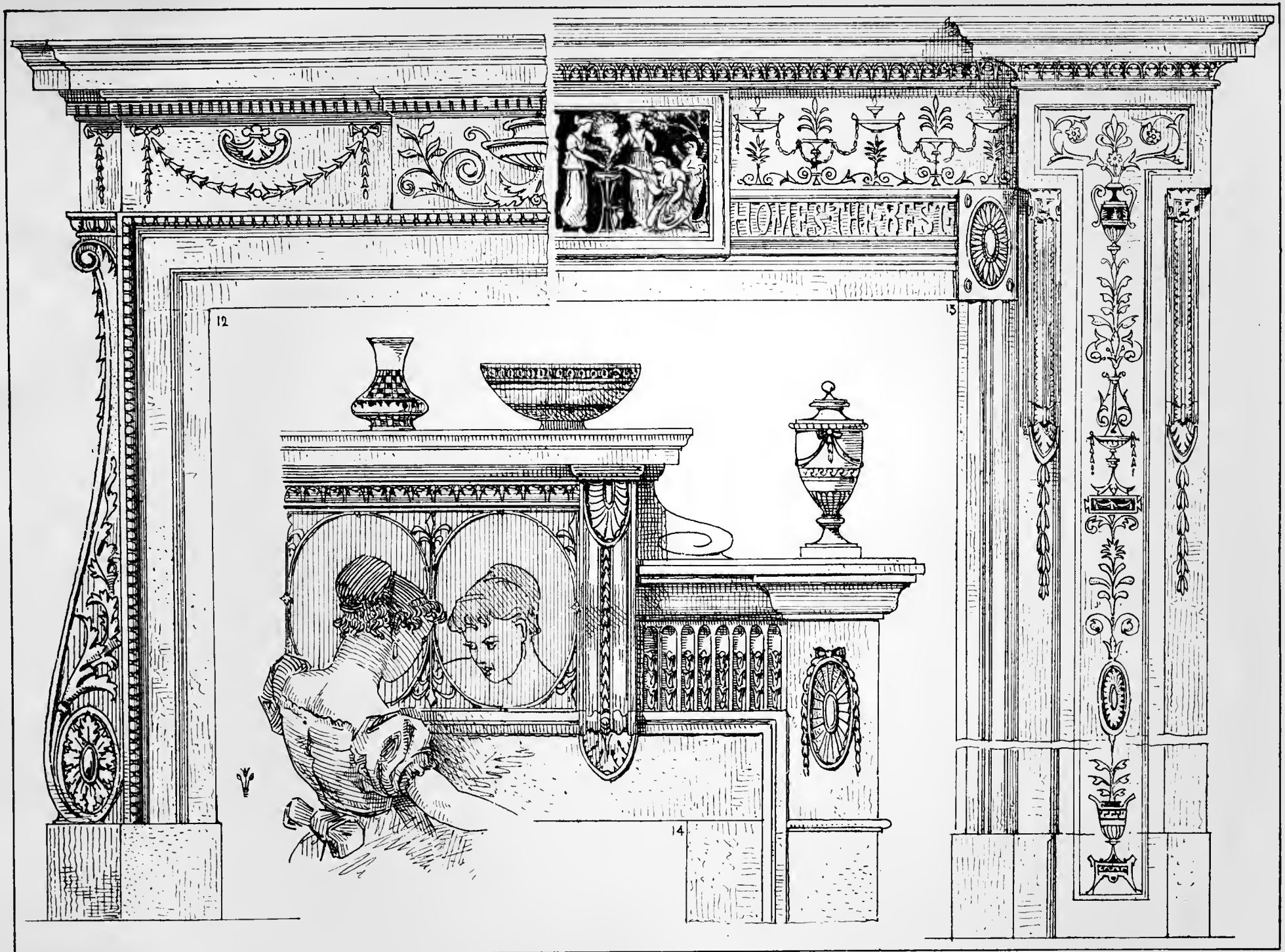


Whiteman & Bass. *Litho* London

Owen W. Davis. del.

DINING-ROOM, DESIGNED FOR JAMES SHOOLBRED & CO.

By Owen W. Davis, Architect.



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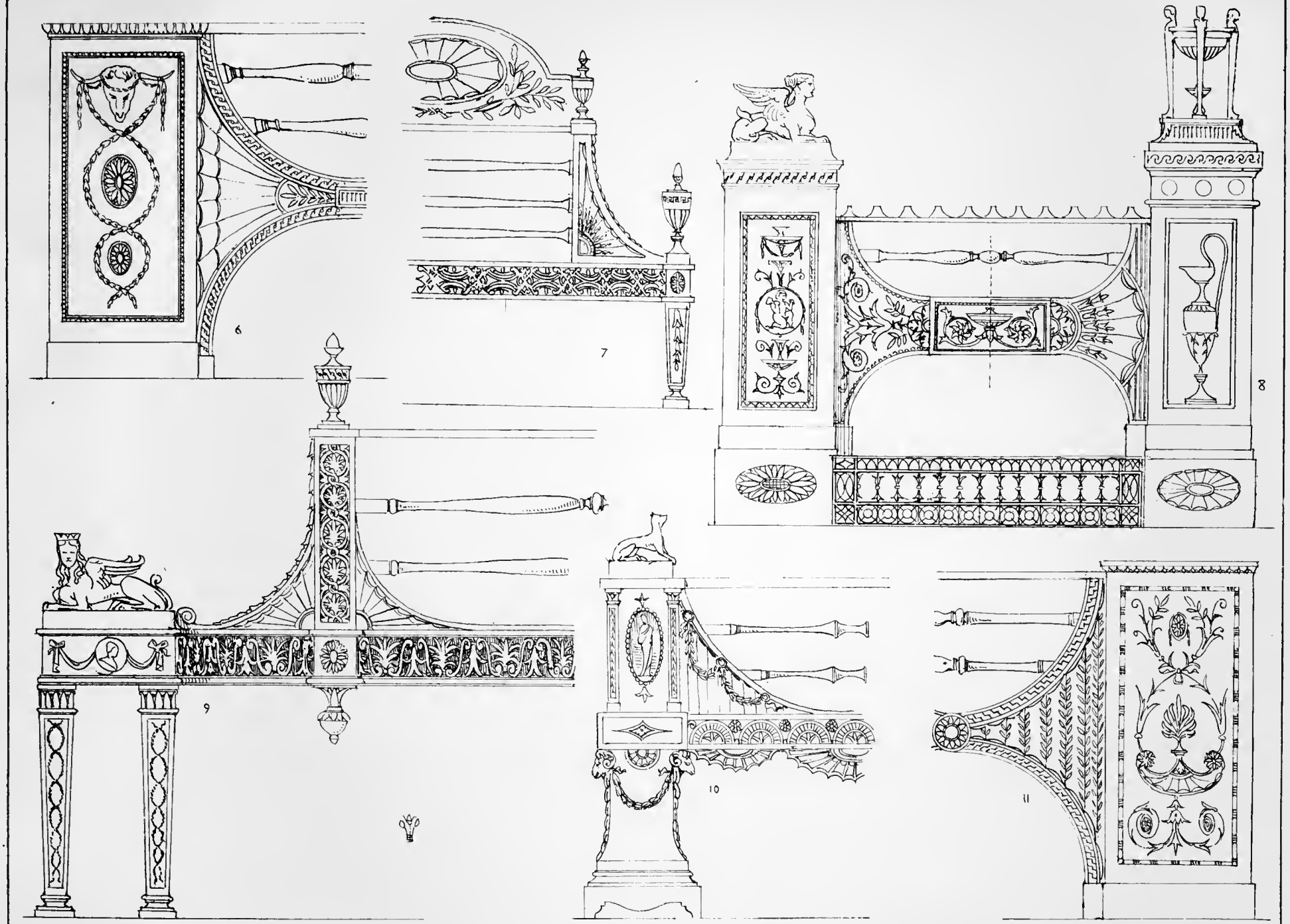
"ADAM" CHIMNEY-PIECES.



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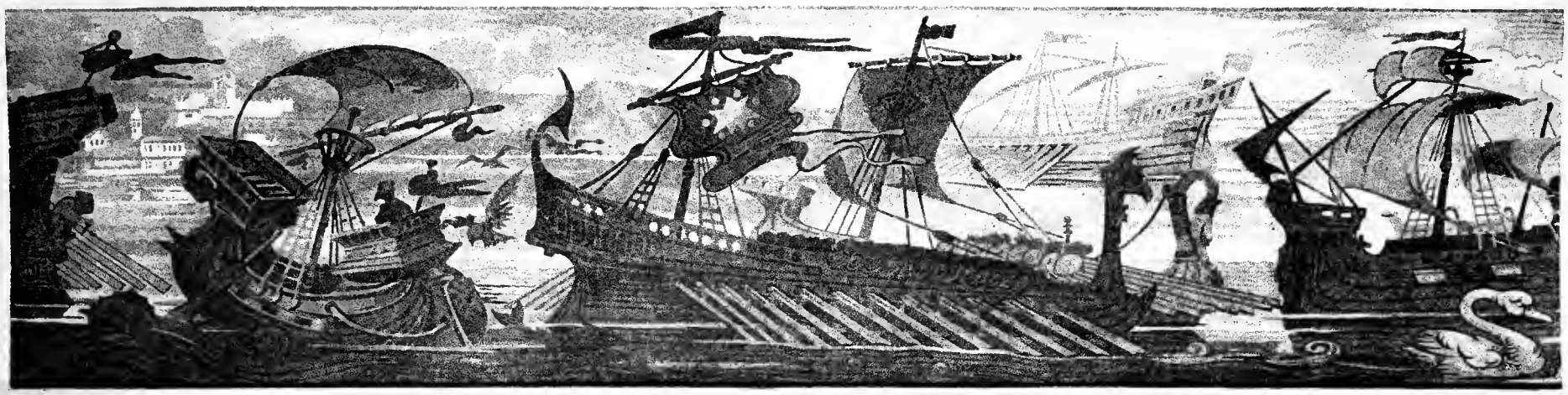
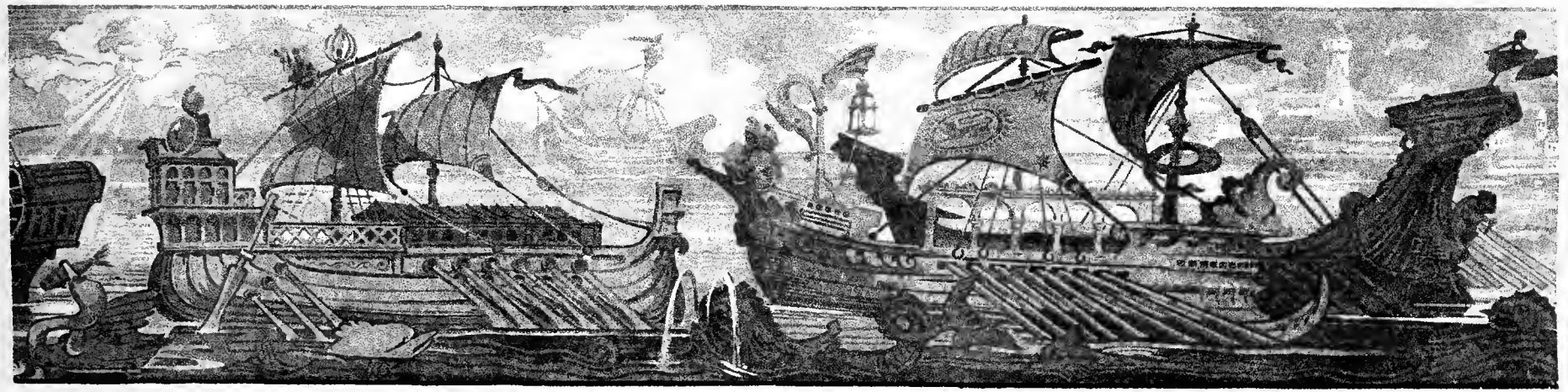
"ADAM" GRATES.

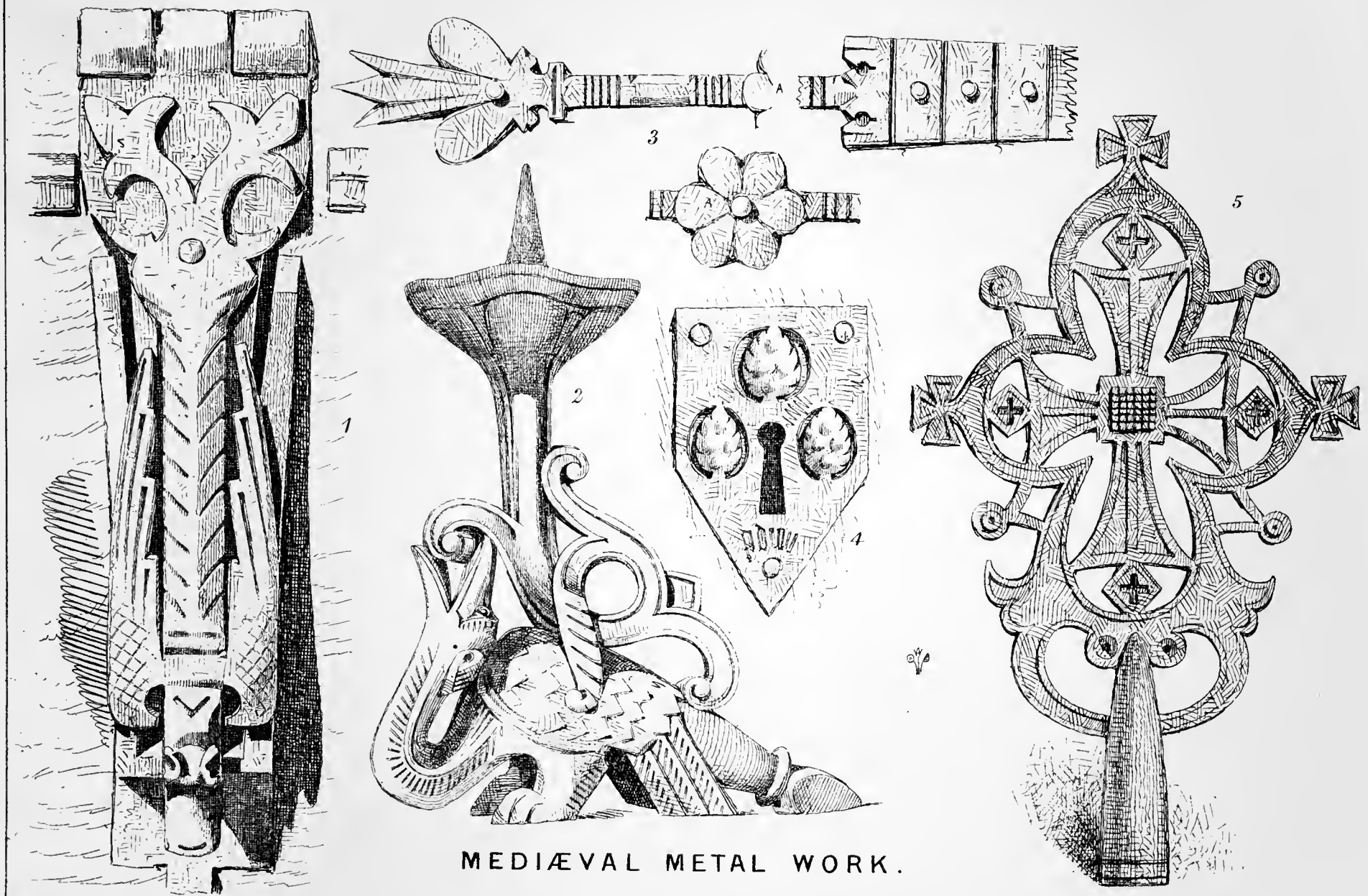


WALL PAPER DECORATION · DESIGNED · FOR Mr JAMES TOLEMAN · 17 GOSWELL ROAD. BY OWEN · W · DAVIS.



"INK-PHOTO". SPRAGUE & Co. LONDON

Owen W Davis. del.



MEDIÆVAL METAL WORK.

Whiteman & Bass, *Litho* London.

Owen W. Davis, del.

Printed by Whiteman & Bass.

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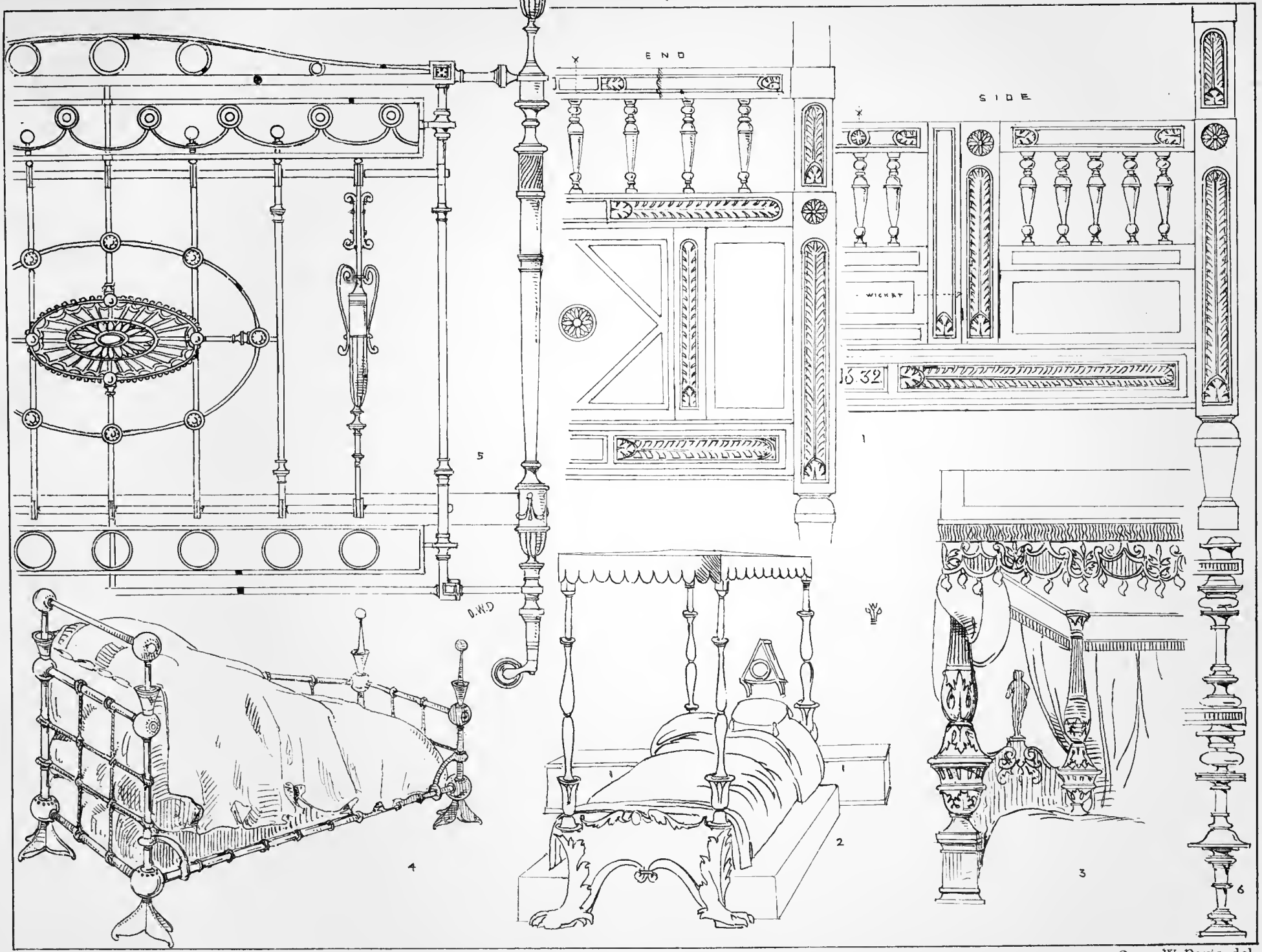
JAPANESE BIRDS.



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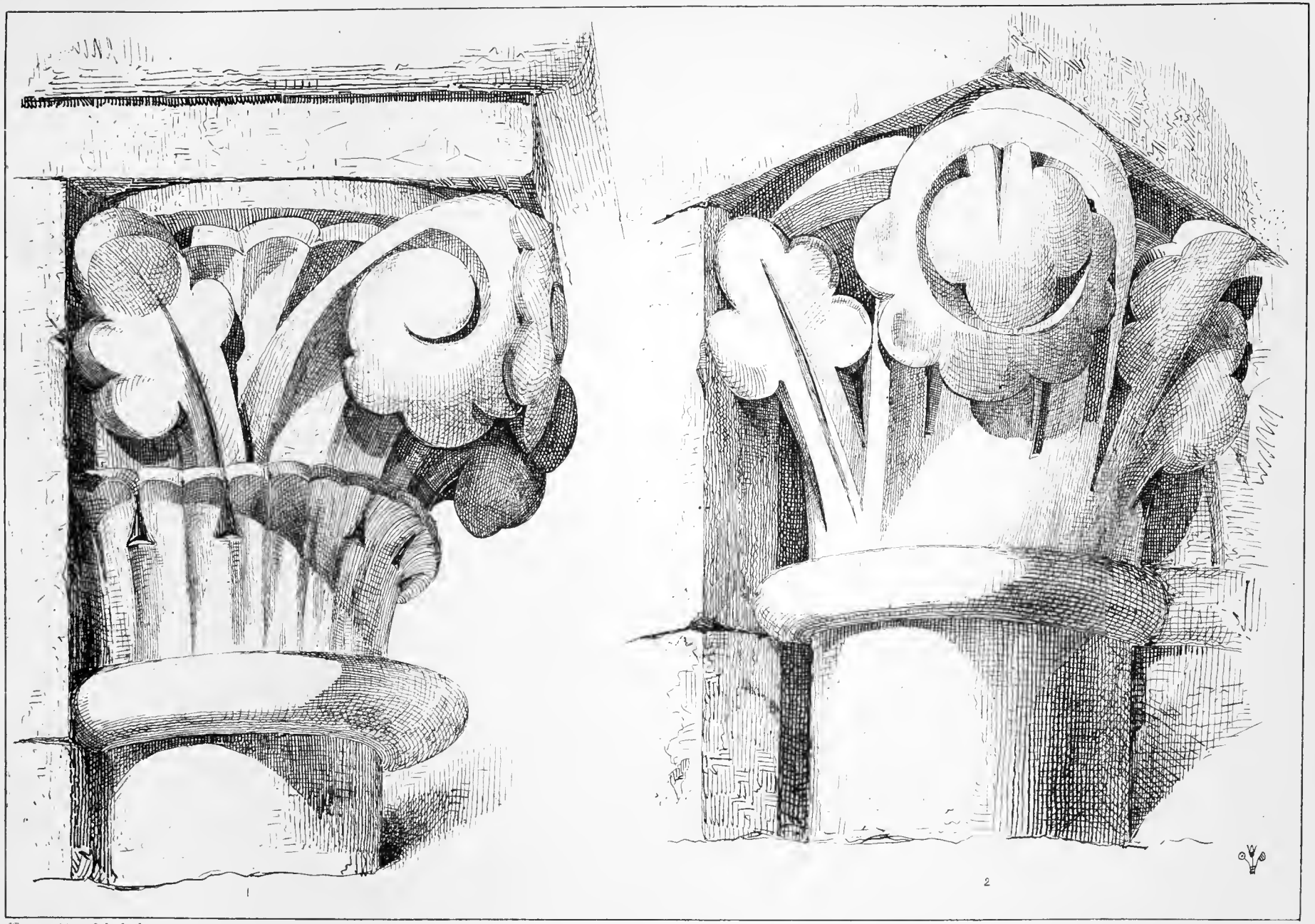
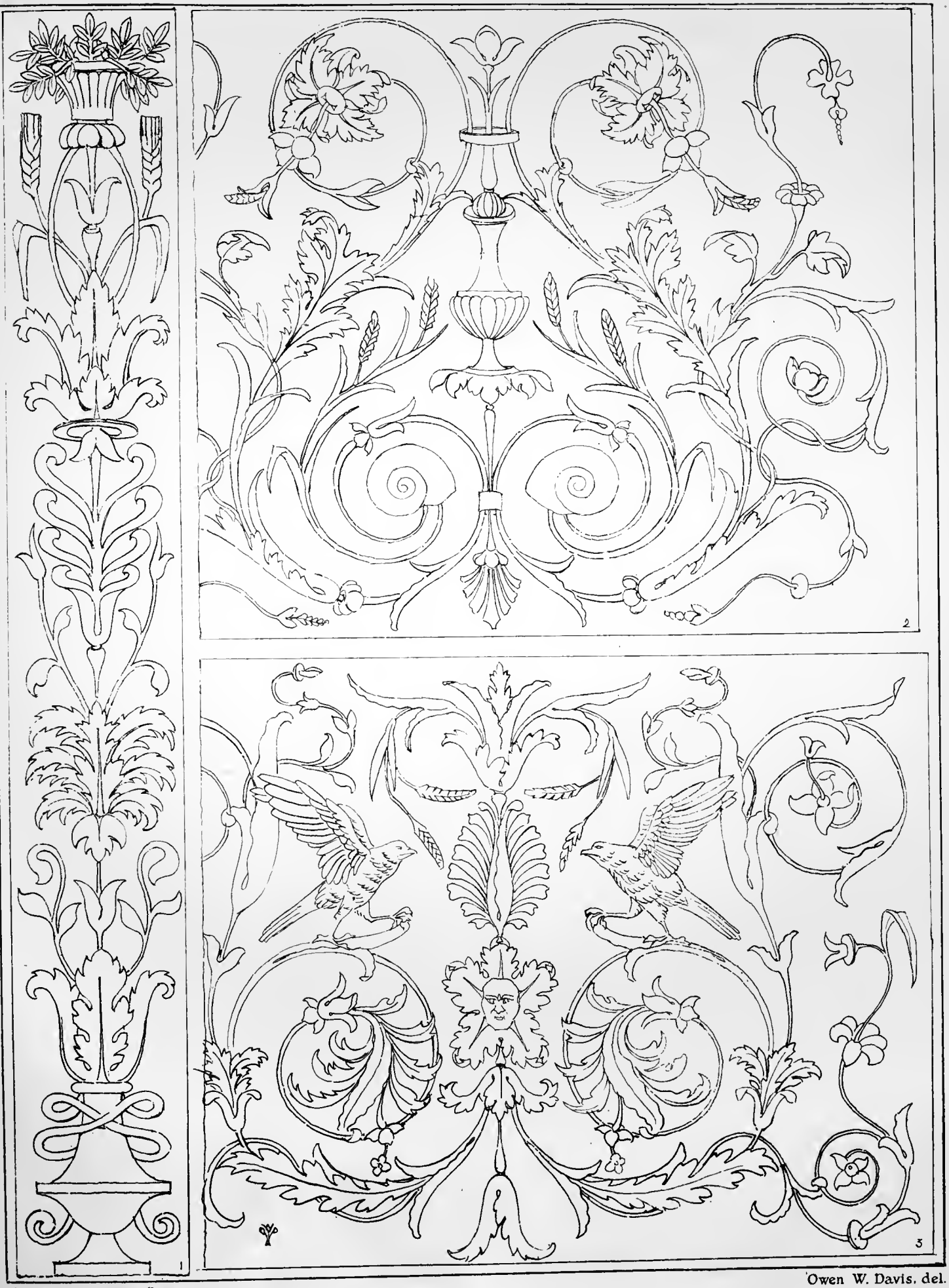
BEDSTEADS



Whiteman & Bass, *litho* London.

Owen W. Davis. del.

CAPITALS. NEW SHOREHAM CHURCH, SUSSEX.



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ITALIAN TARSIA WORK.


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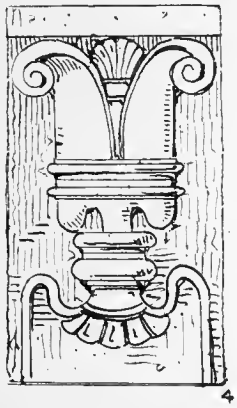
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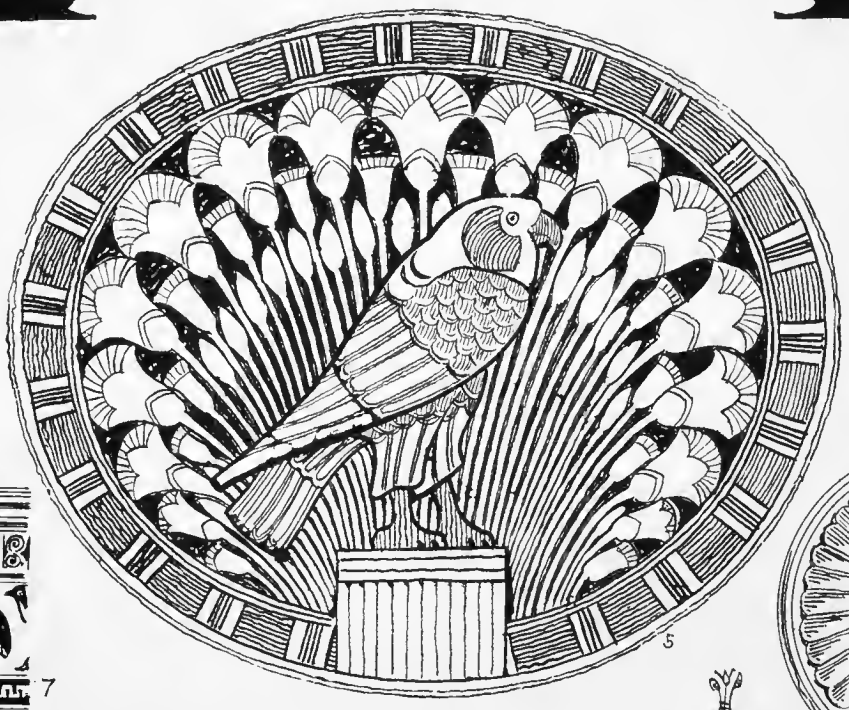
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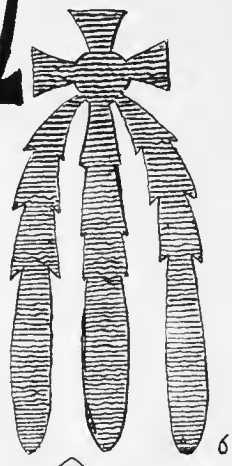
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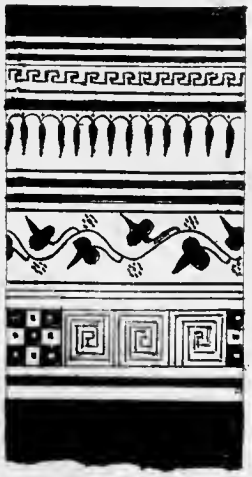
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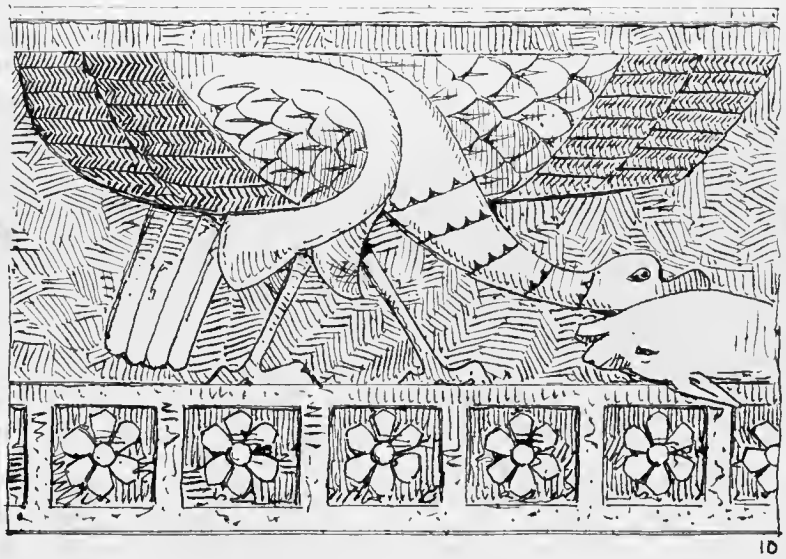
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11

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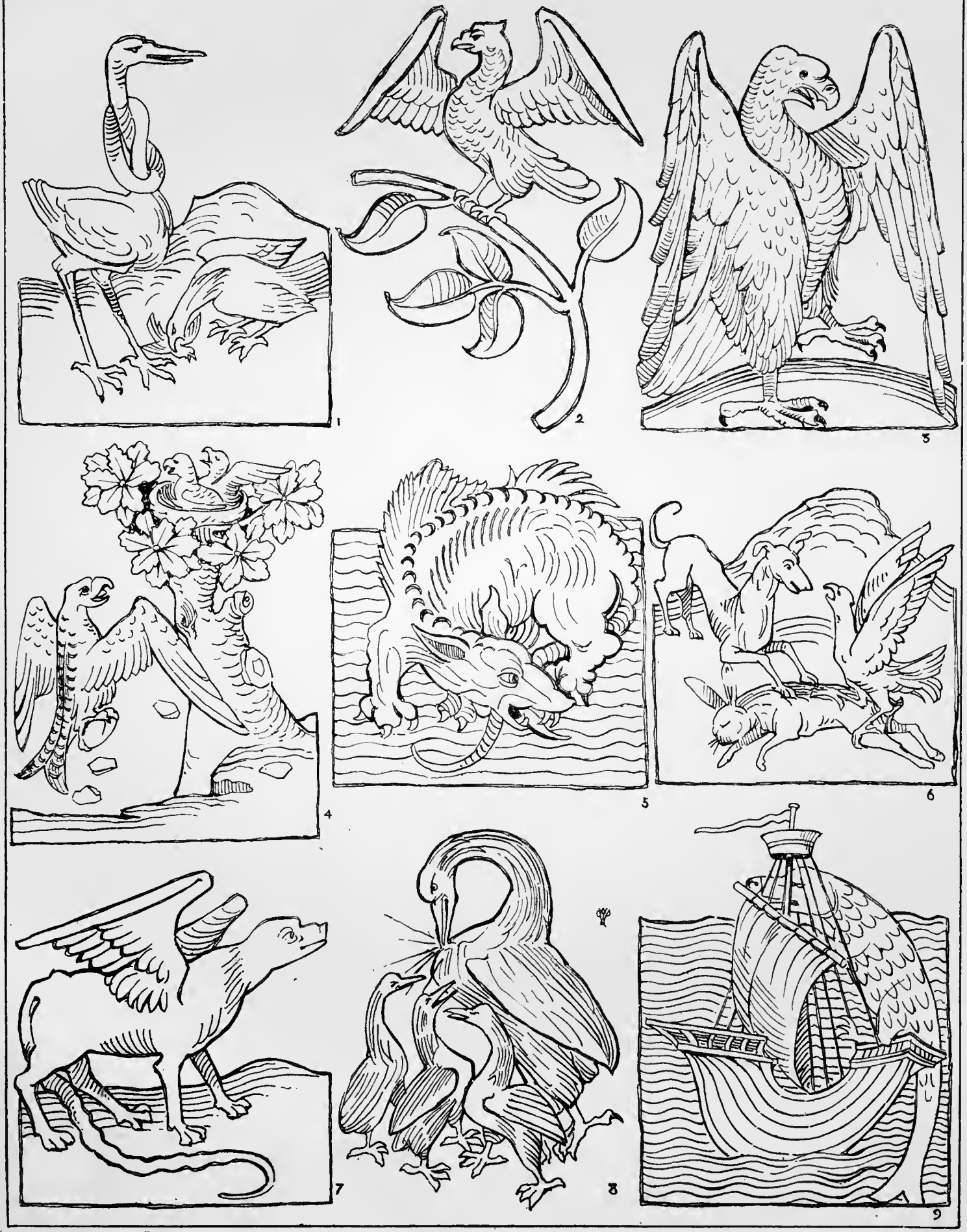
EARLY CLASSIC ORNAMENT.



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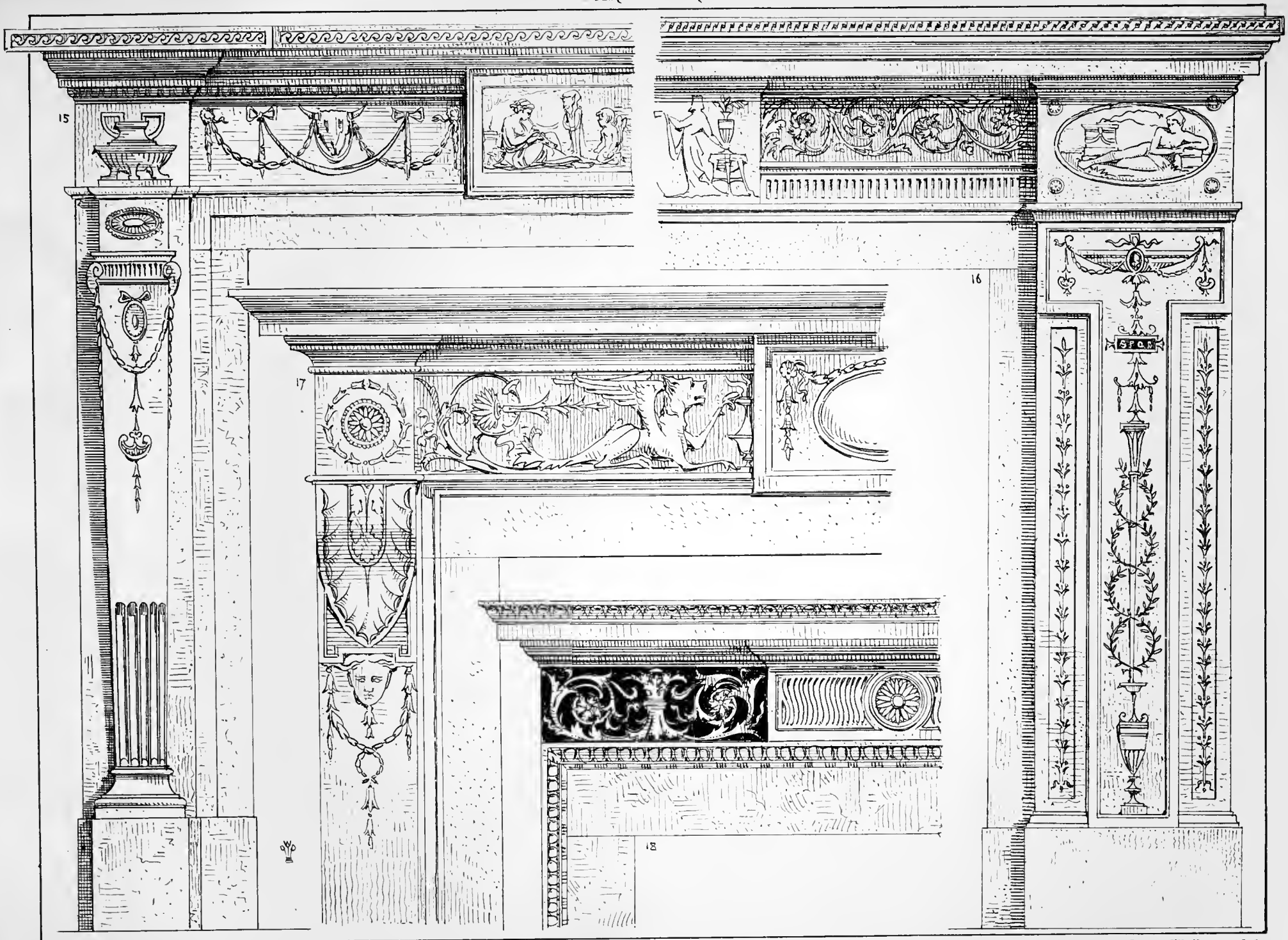
Owen W. Davis, del.

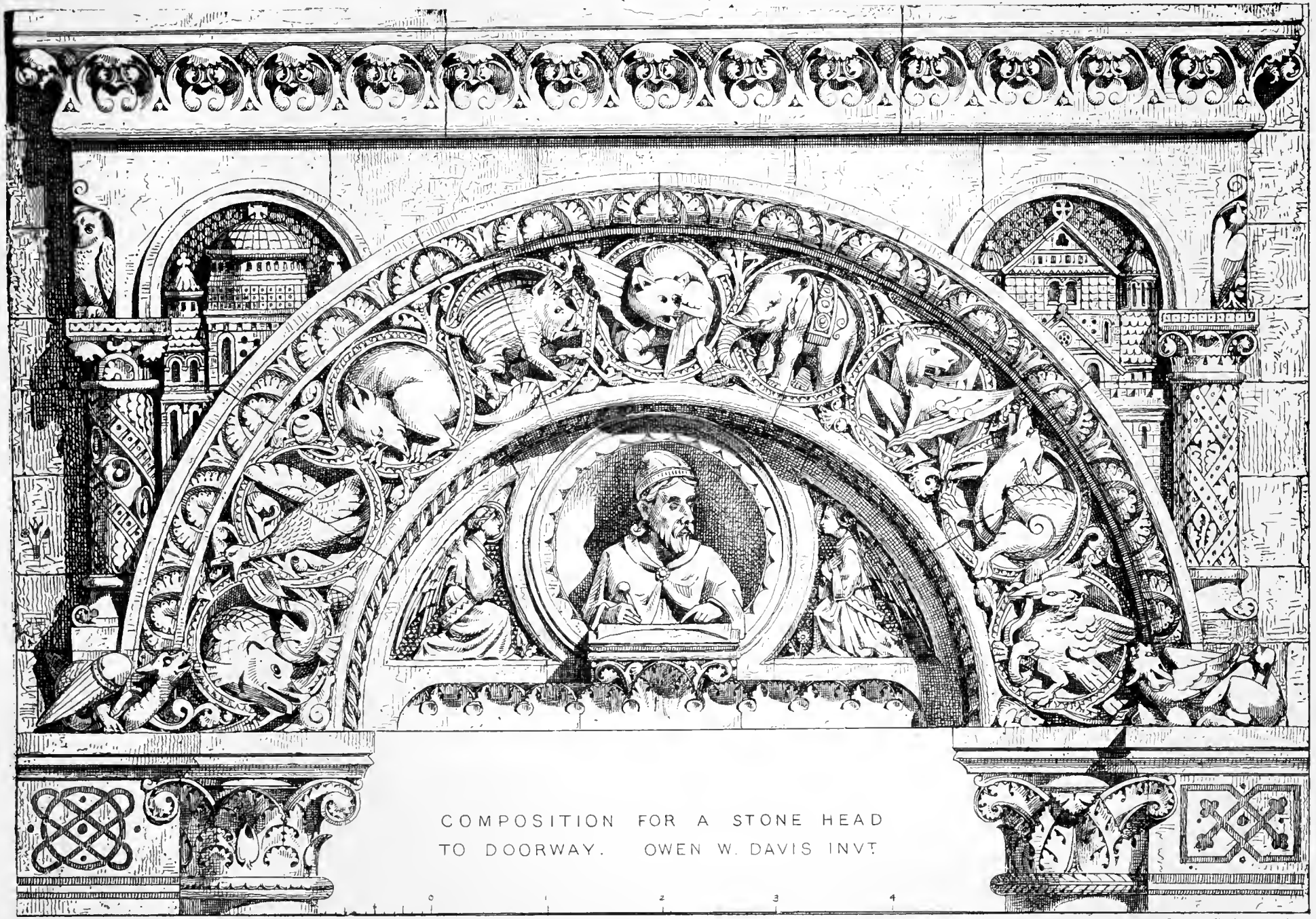
ANIMALS, FROM 15TH CENTURY WOOD-CUTS.



Printed by Whiteman & Bass.

Owen W. Davis, del.

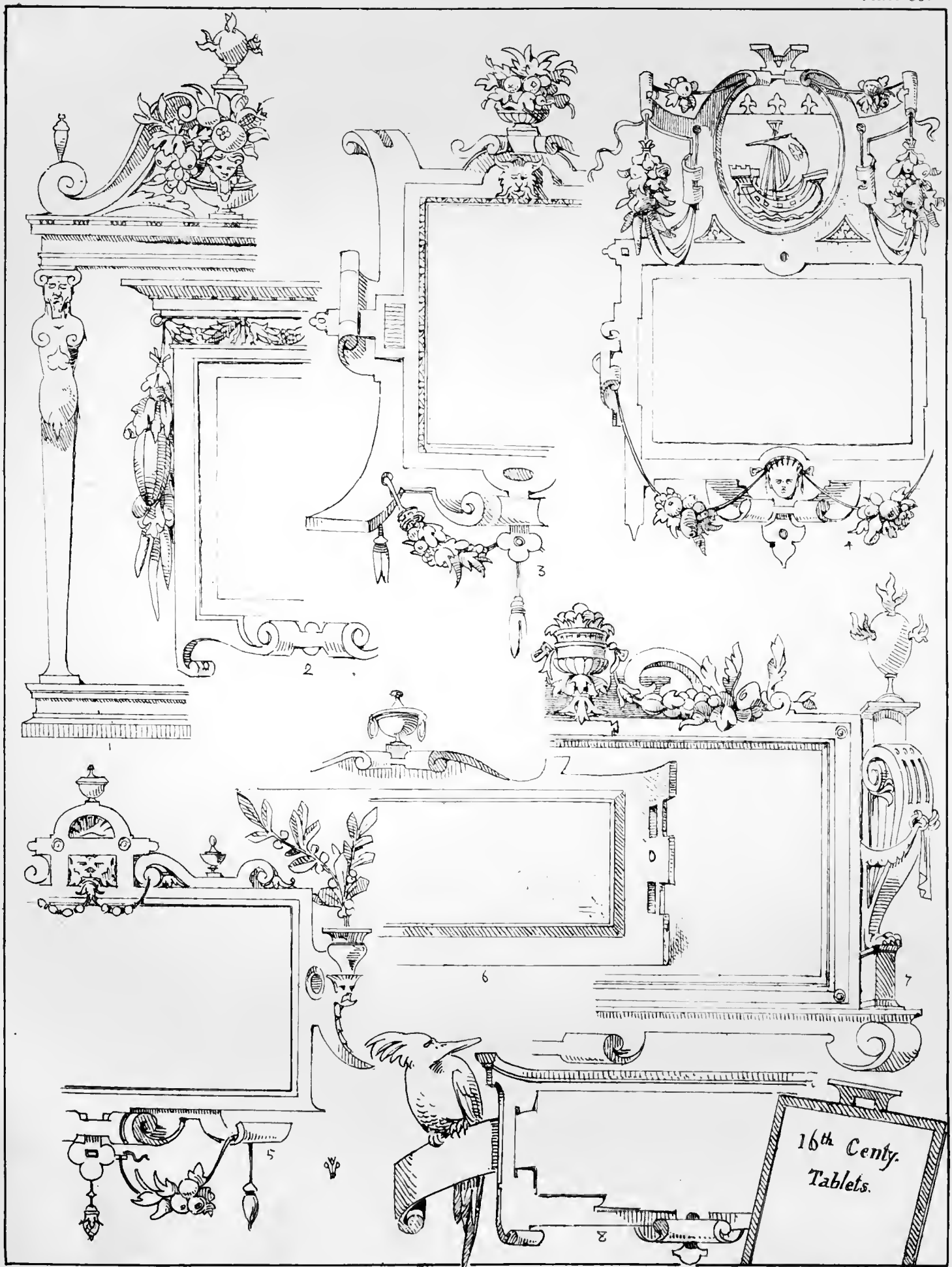
"ADAM" CHIMNEY-PIECES.



COMPOSITION FOR A STONE HEAD
TO DOORWAY. OWEN W. DAVIS INVT.

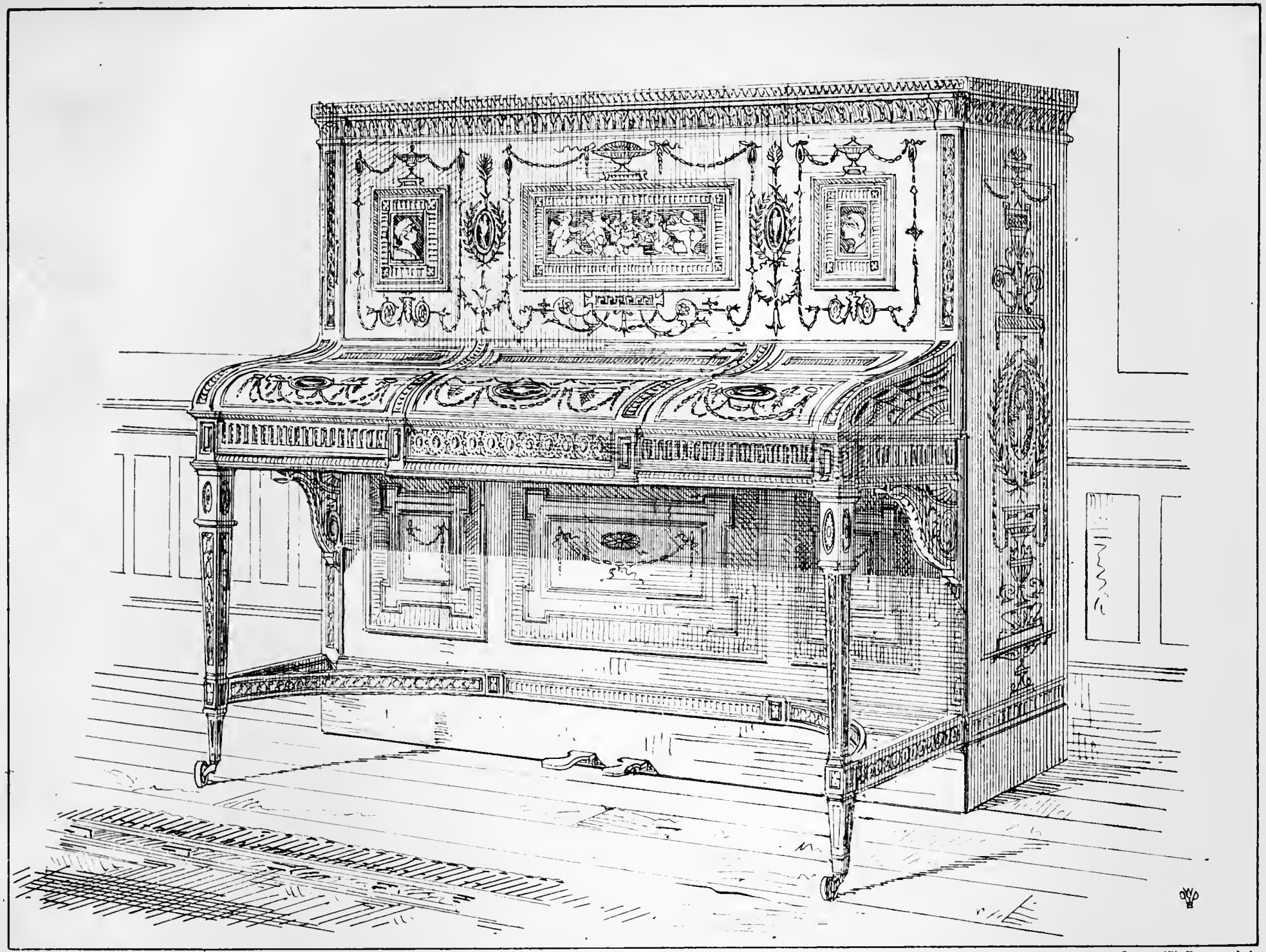
Whiteman & Bass, *Litho* London

Owen W. Davis, del.



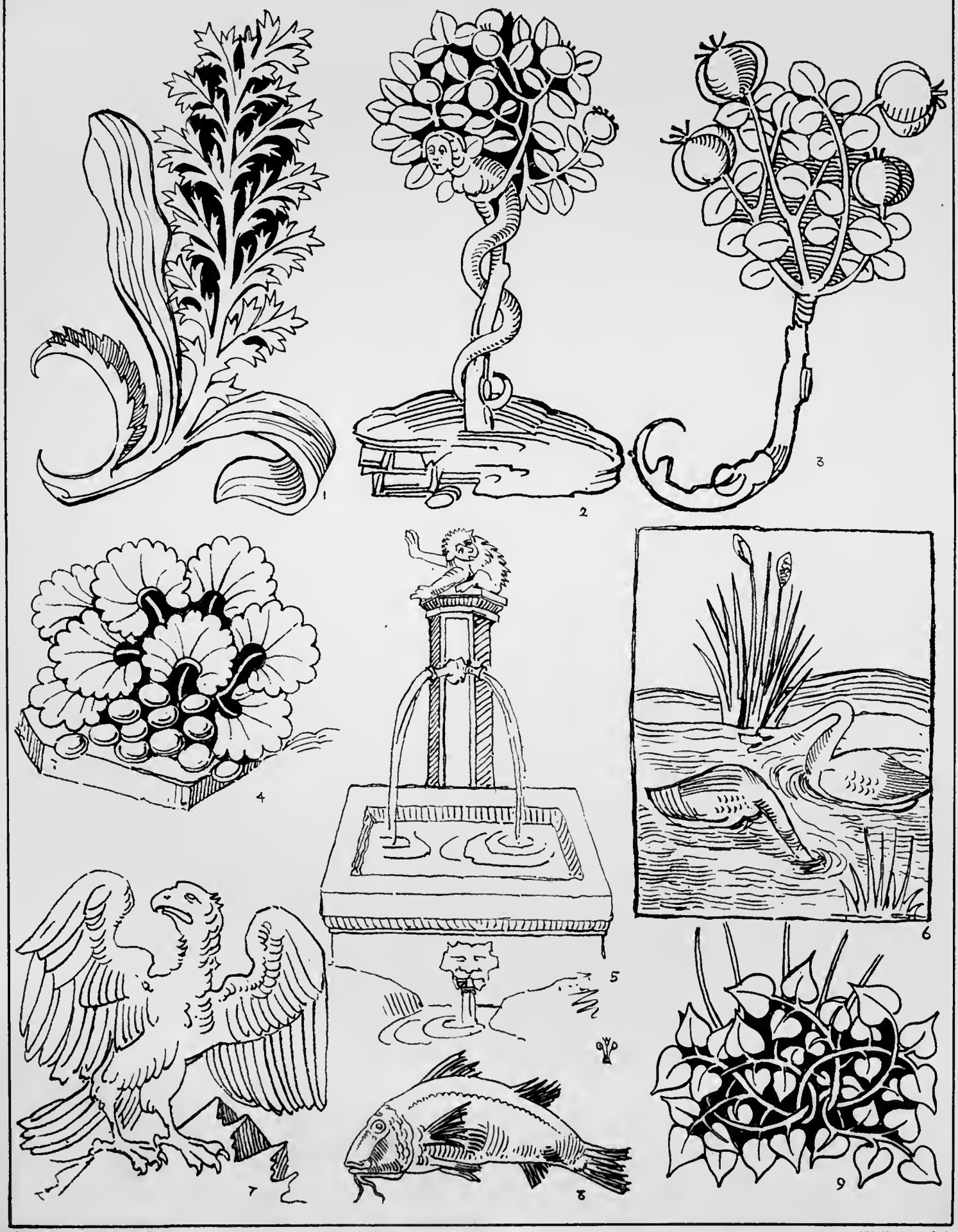
Printed by Whiteman & Bass.

Owen W. Davis, del.



Printed by Whiteman & Bass.

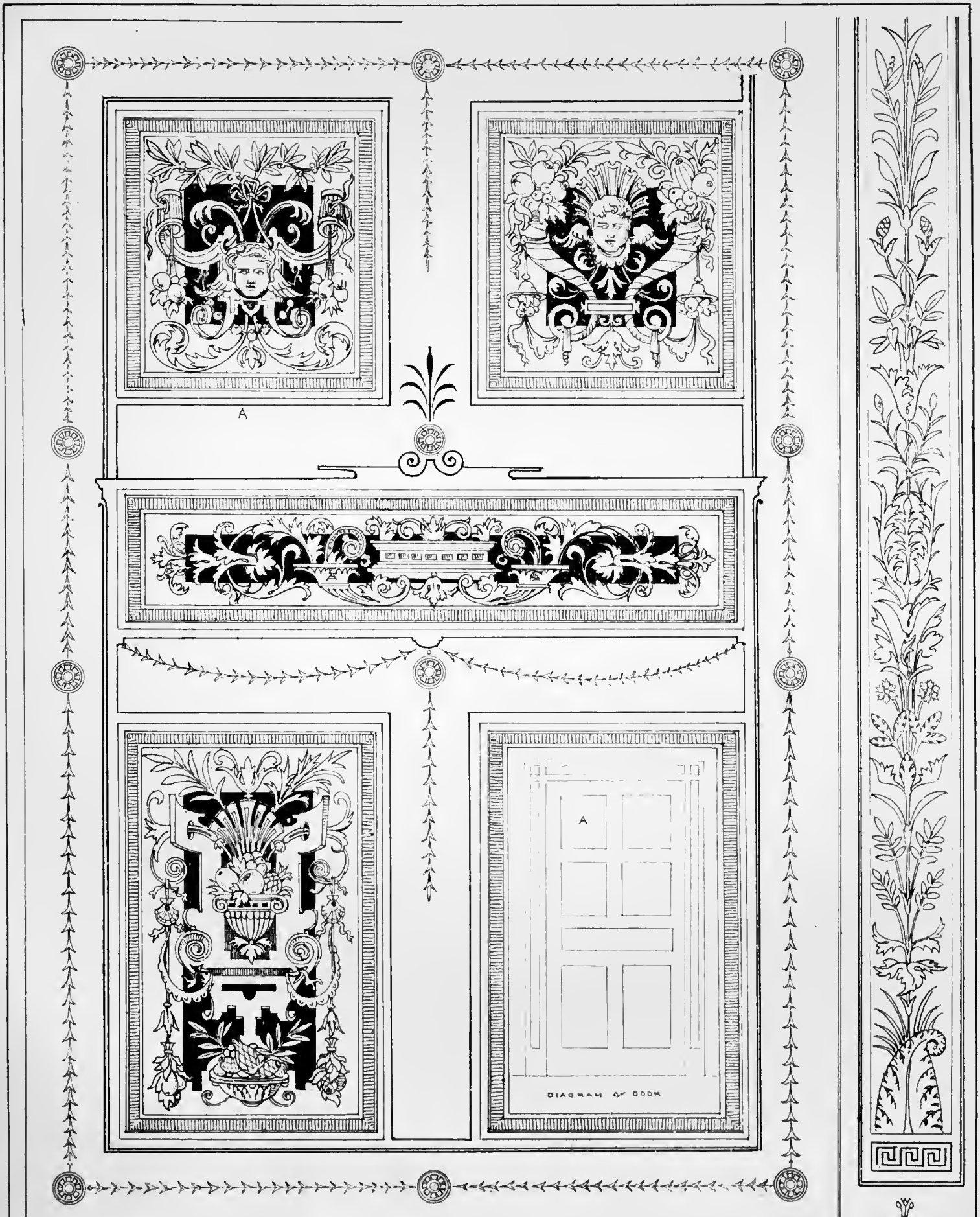
Owen W. Davis, del.



Printed by Whiteman & Bass.

Owen W. Davis, del.

ANIMALS, PLANTS, ETC., 15TH CENTURY WOOD-CUTS.

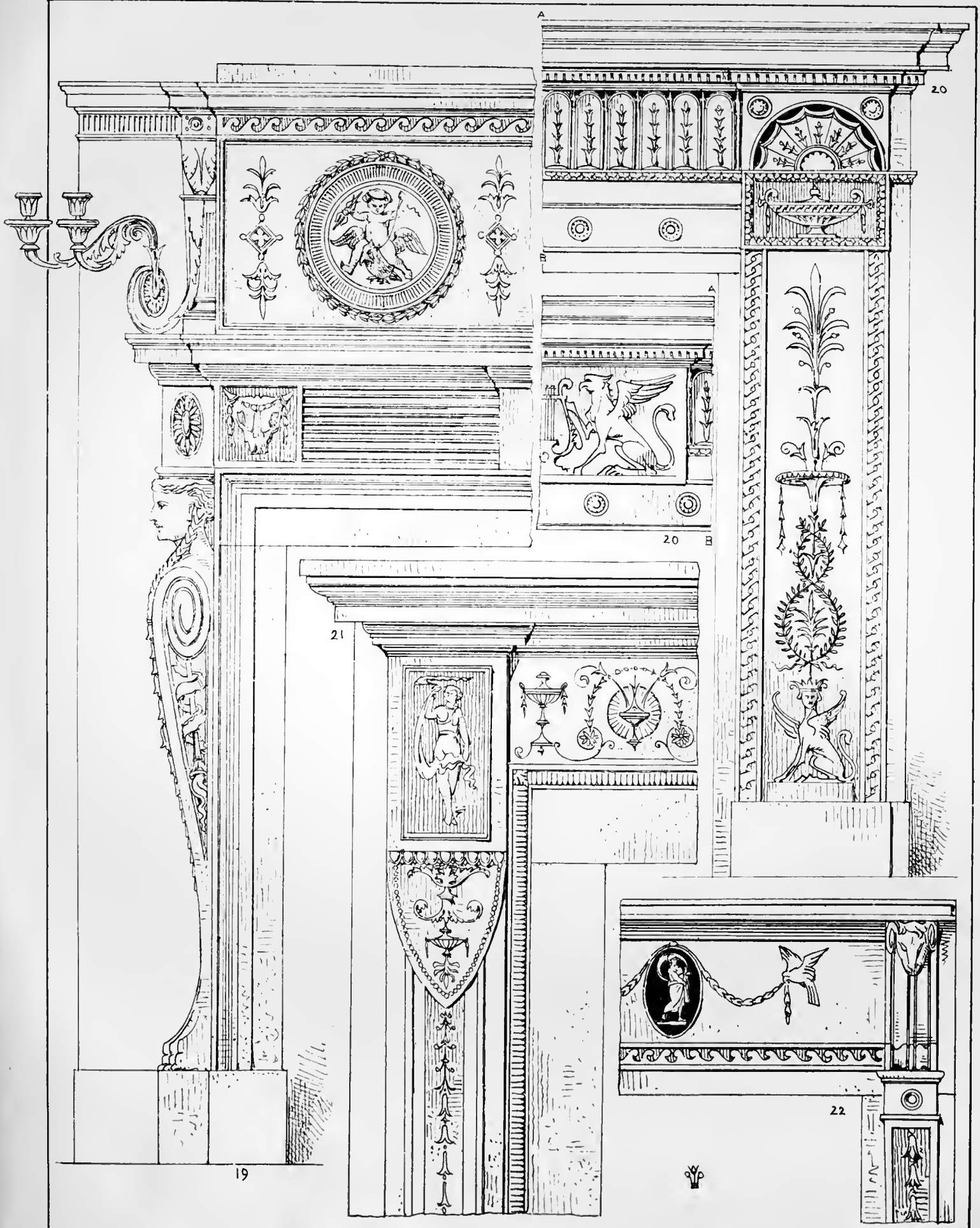


Printed by Whiteman & Bass.

Owen W. Davis. del.

DOOR DECORATION.

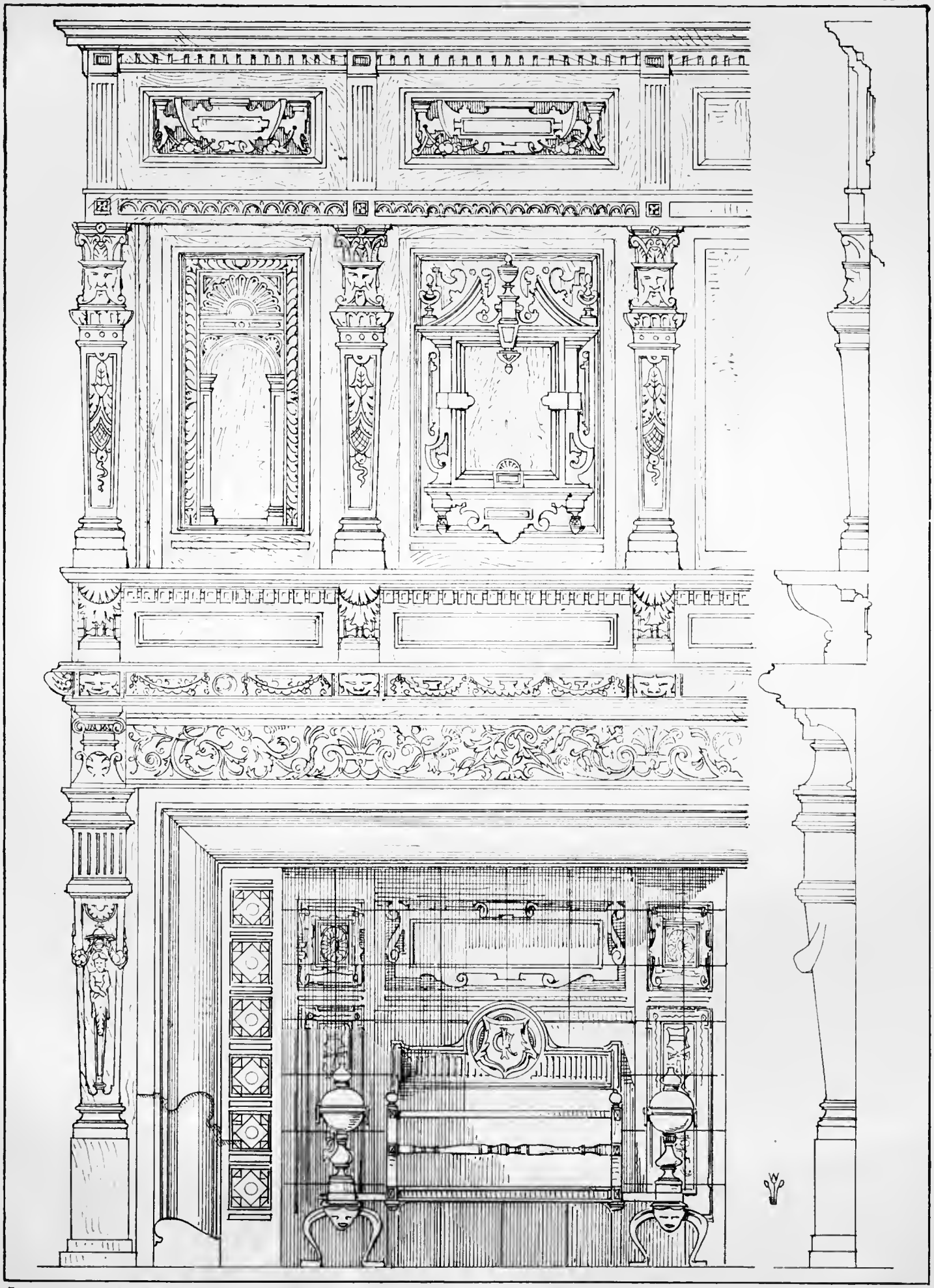
Designed by Owen W. Davis.



Printed by Whiteman & Bass.

Owen W. Davis. del.

"ADAM" CHIMNEY-PIECES.

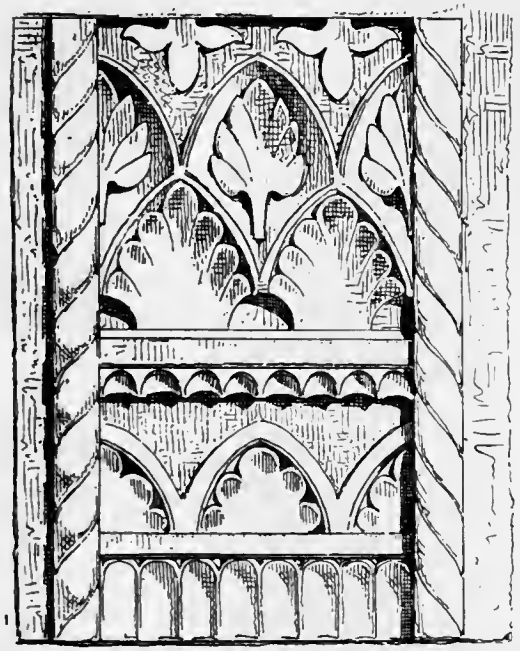


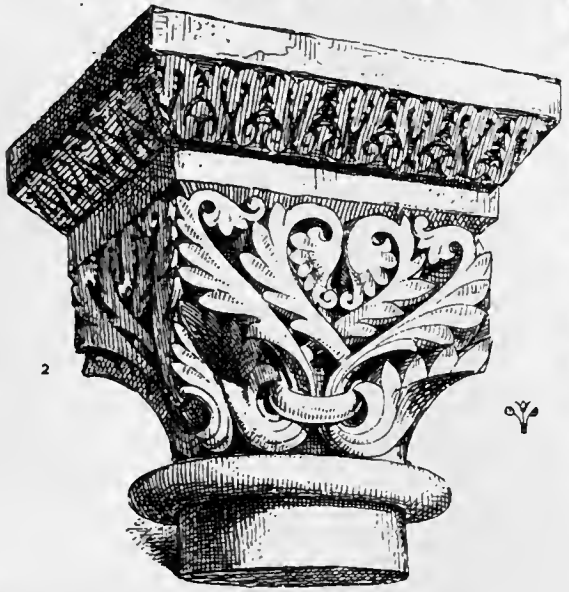
Printed by Whiteman & Bass.

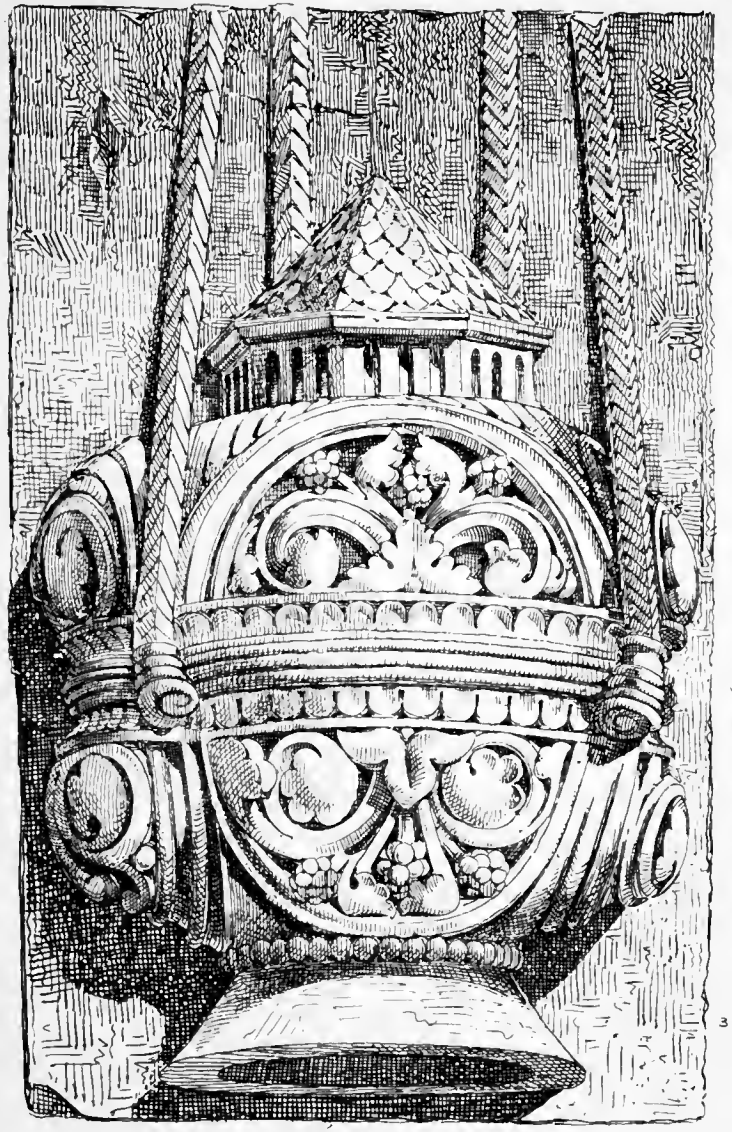
Owen W. Davis, del.

RENAISSANCE CHIMNEY-PIECE.

Designed by Owen W. Davis.

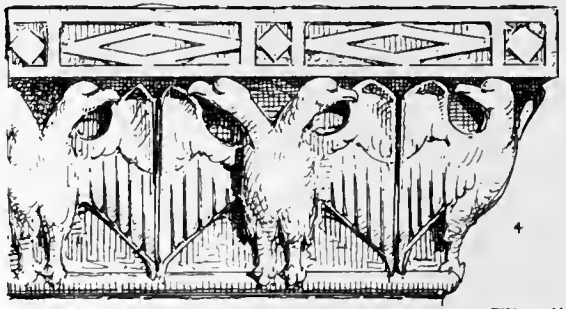


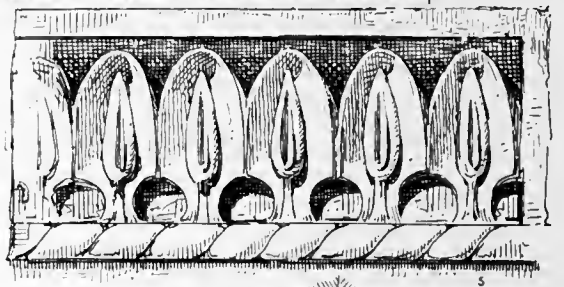


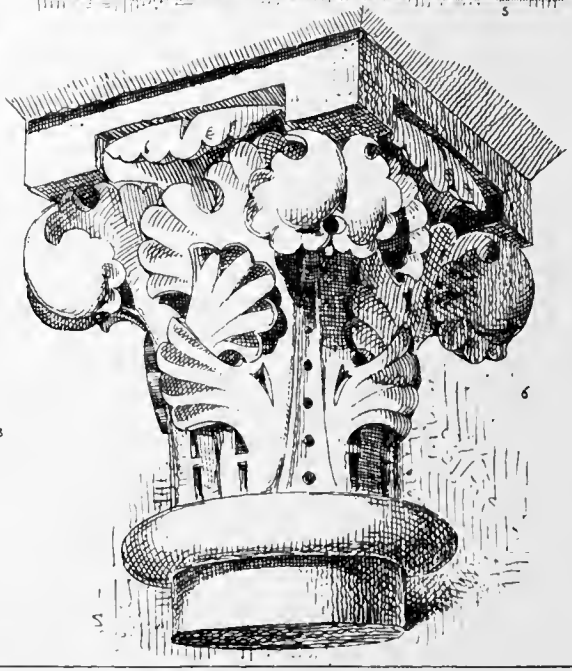


EARLY · GOTHIC · STONE · CARVINGS ·

DRAWN · BY · OWEN · W · DAVIS

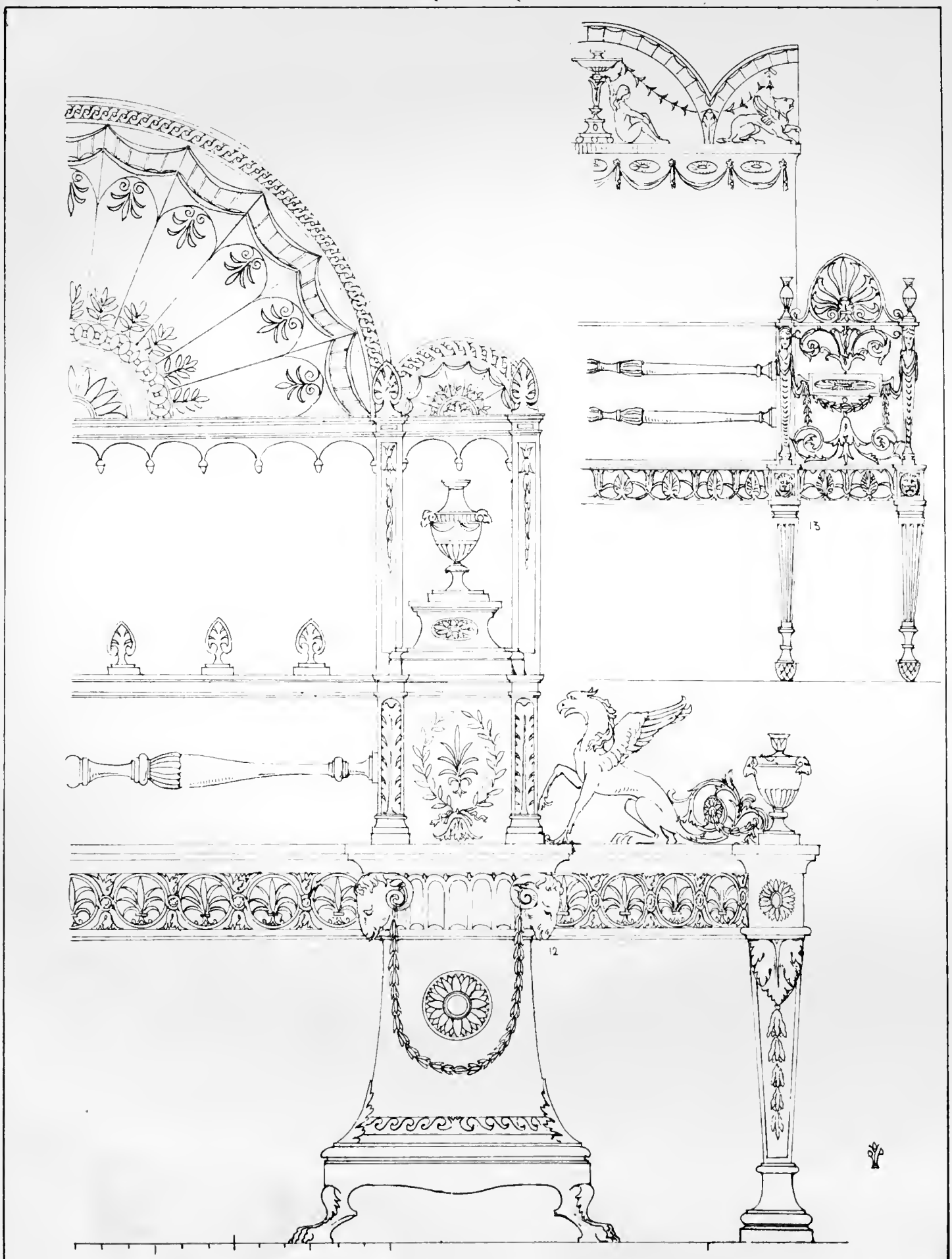






Whiteman & Bass, *Litho* London

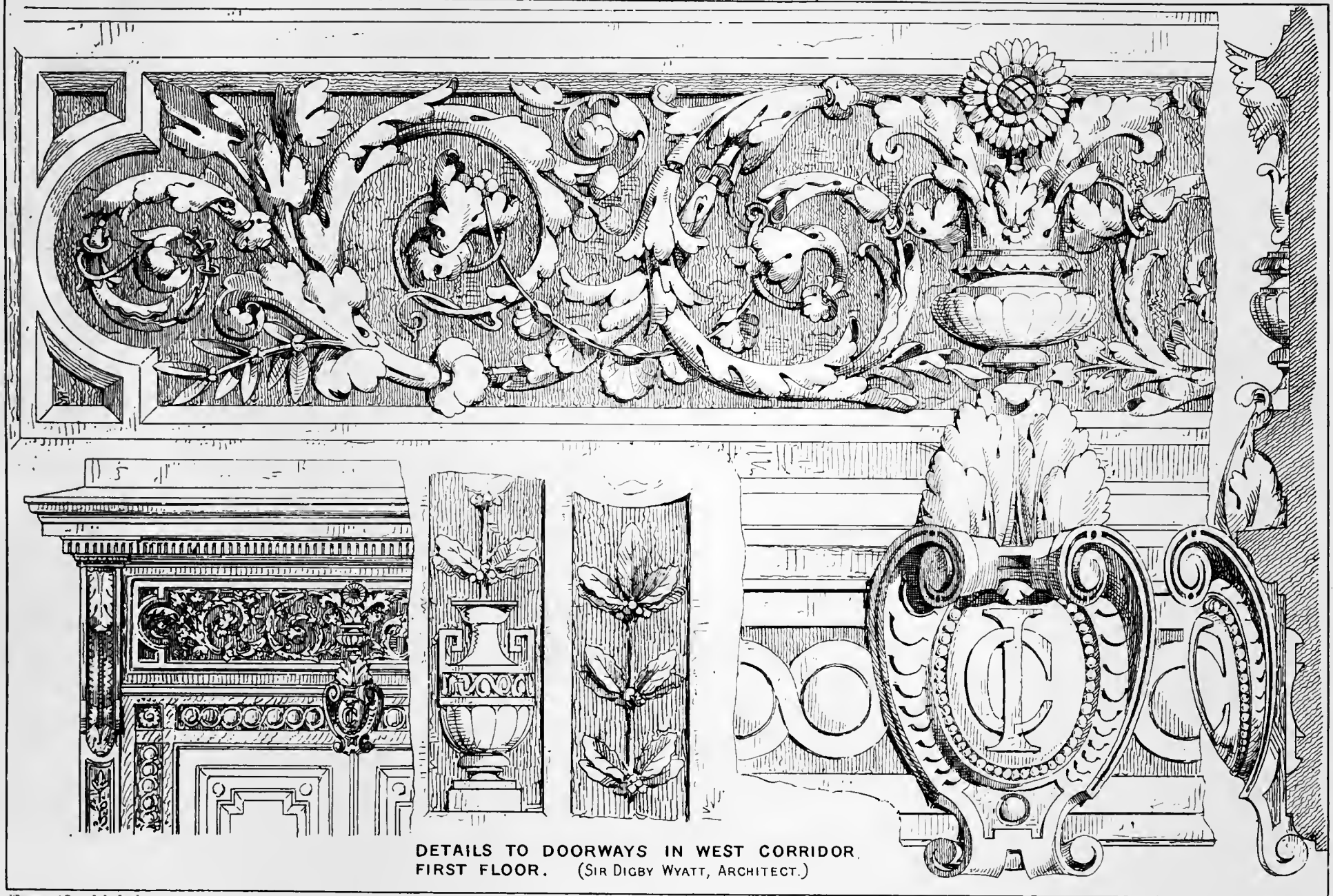
Owen W. Davis, del.



Printed by Whiteman & Bass.

Owen W. Davis, del.

"ADAM" GRATES.

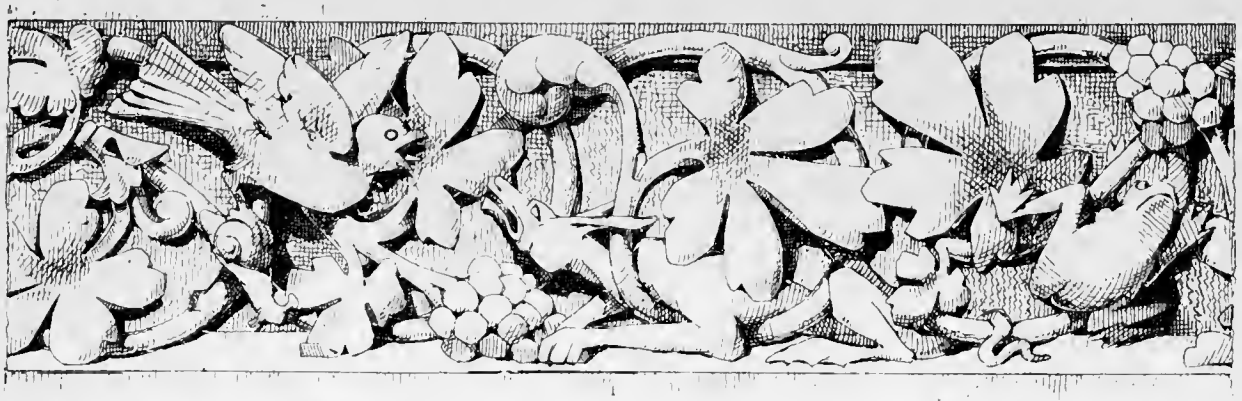


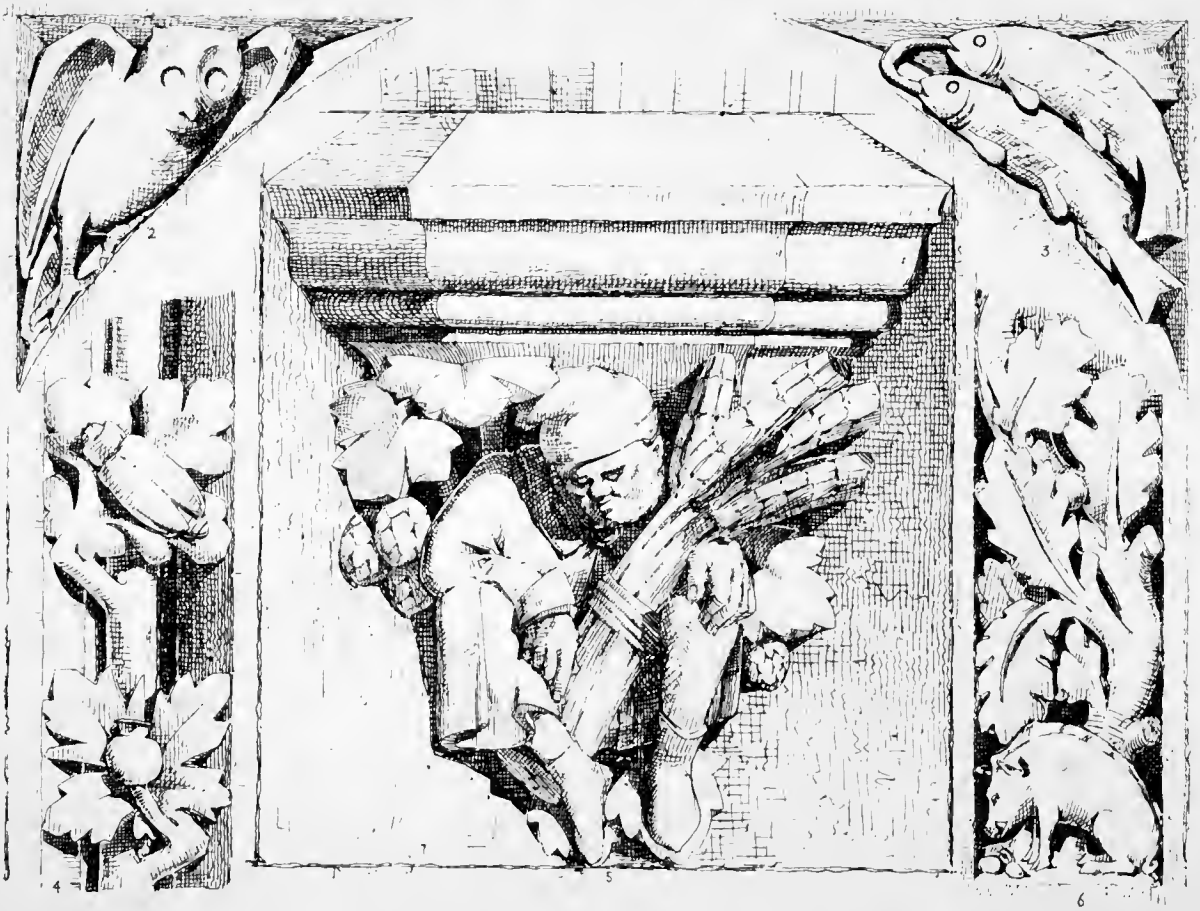
DETAILS TO DOORWAYS IN WEST CORRIDOR, FIRST FLOOR. (SIR DIGBY WYATT, ARCHITECT.)

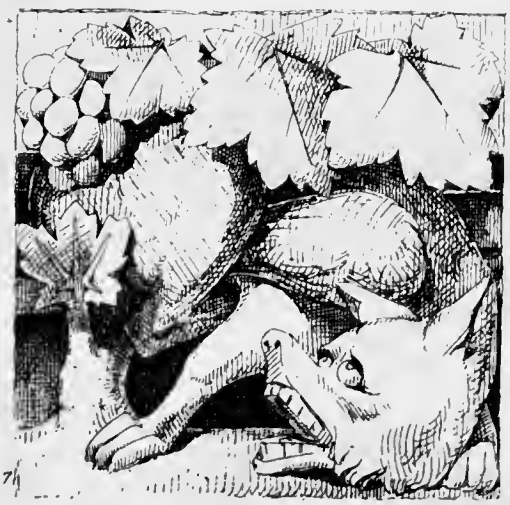
Whiteman & Bass, *Litho* London.

Owen W. Davis. del.

NEW INDIA OFFICE.



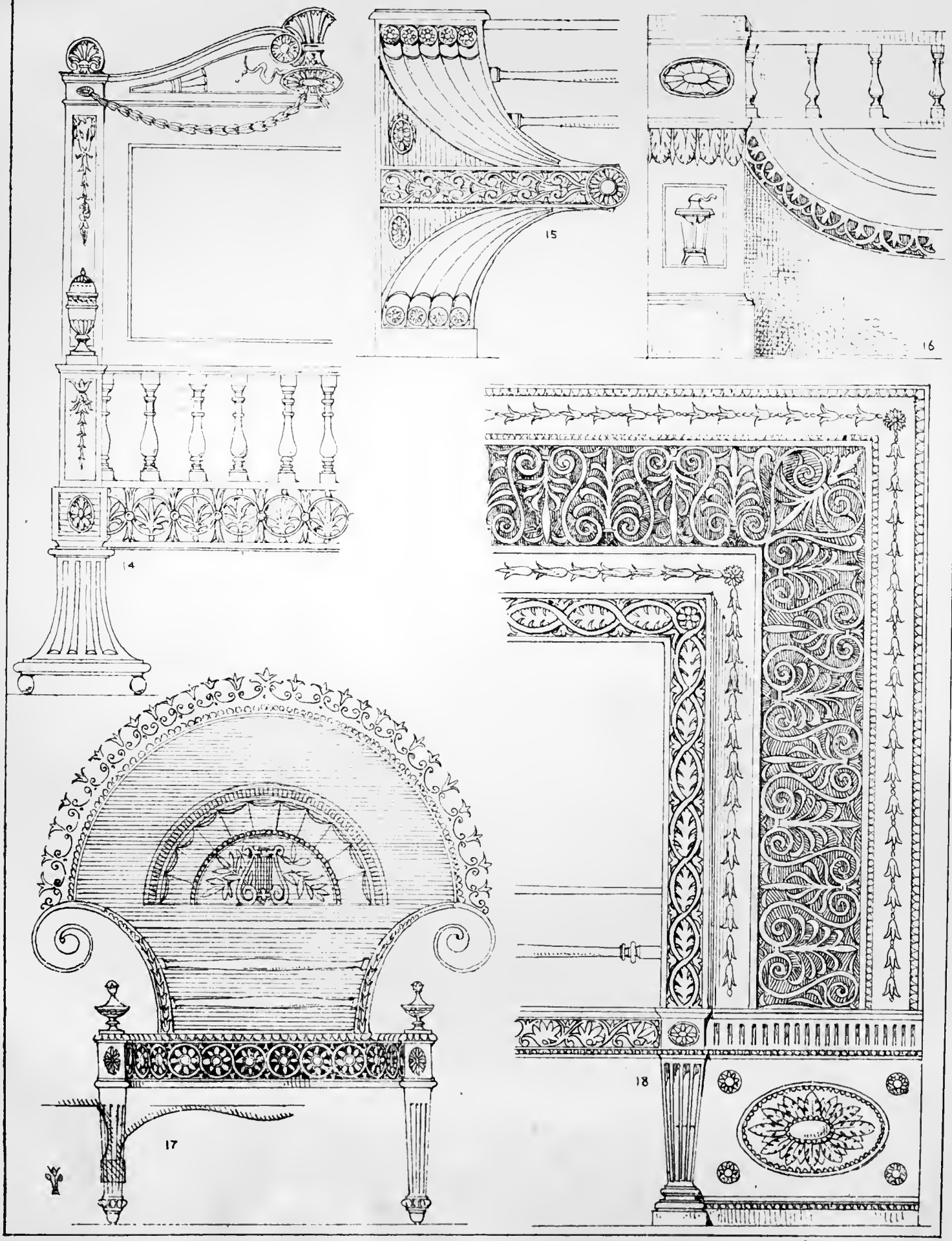




CARVED STONE DETAILS POSSINGWORTH MANOR.
THE SEAT OF MR LOUIS HUTH SIR M DIGBY WYATT ARCHT

Whiteman & Bass, *Litho* London.

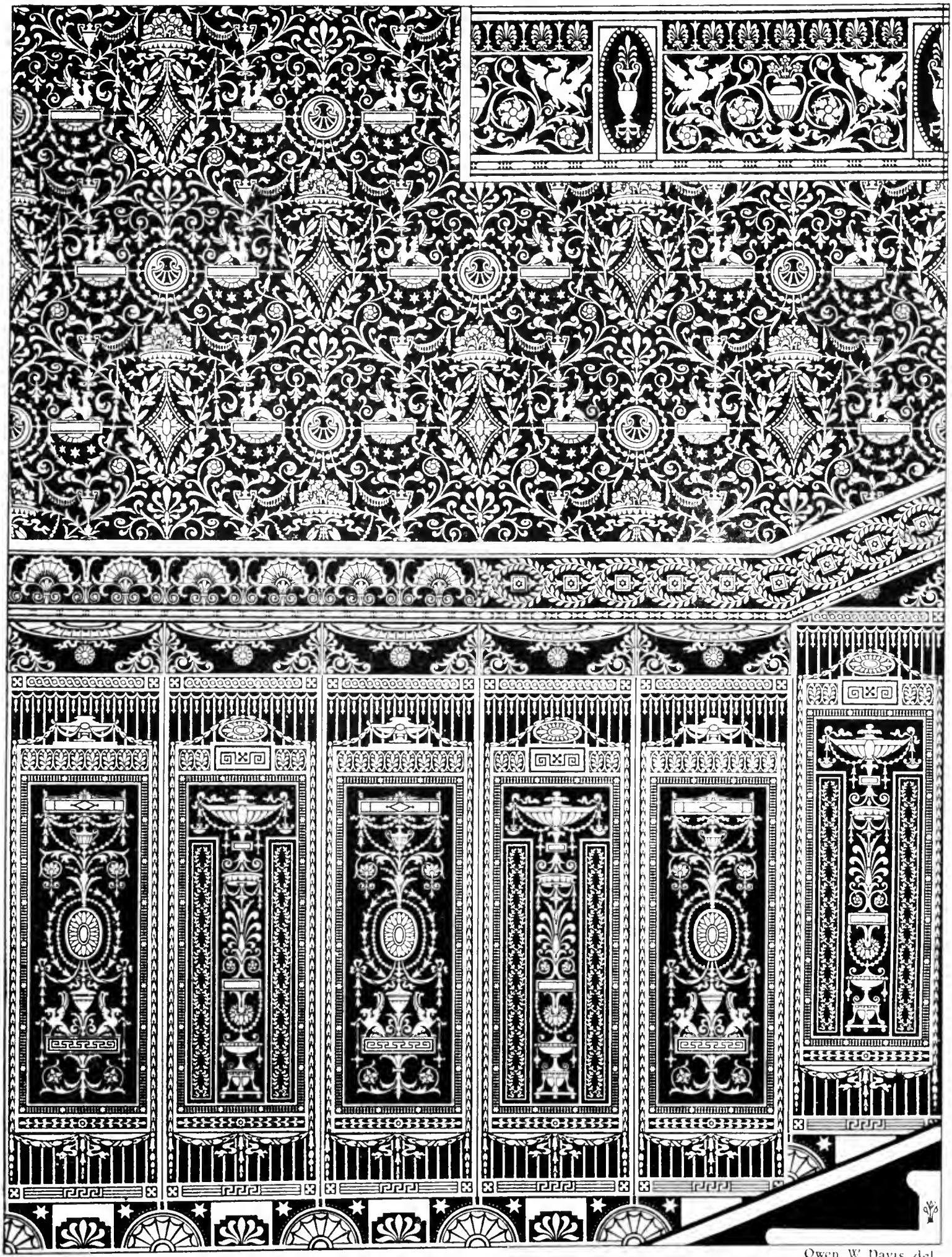
Owen W. Davis, del.



Printed by Whiteman & Bass.

Owen W. Davis, del.

"ADAM" GRATES.



Printed by Whiteman & Bass

Owen W. Davis, del

A STAIRCASE DECORATION.

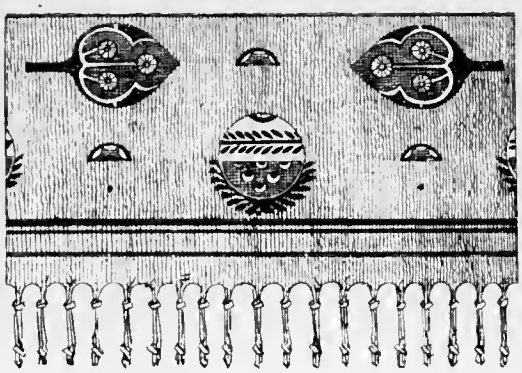
Designed by Owen W. Davis for W. Woollams & Co.

Printed by Whiteman & Bass.

Owen W. Davis. del.

OLD ENGLISH PLATE.


1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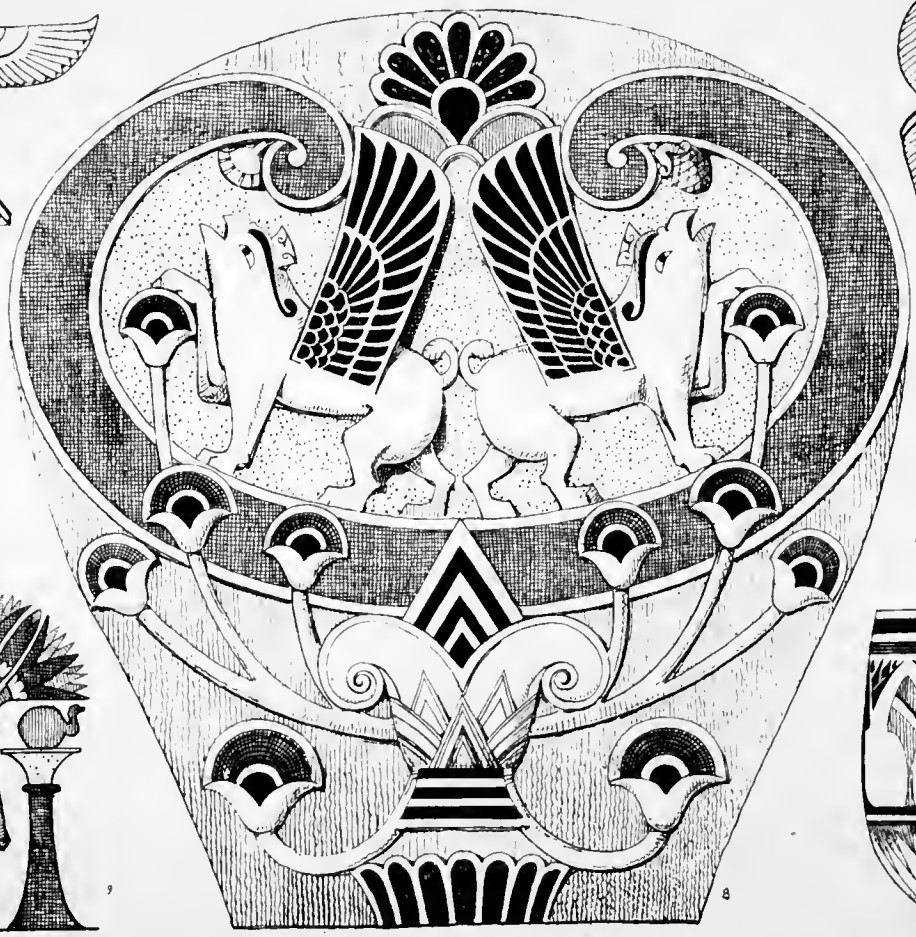
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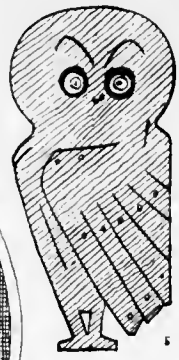
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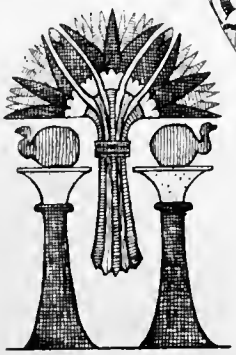
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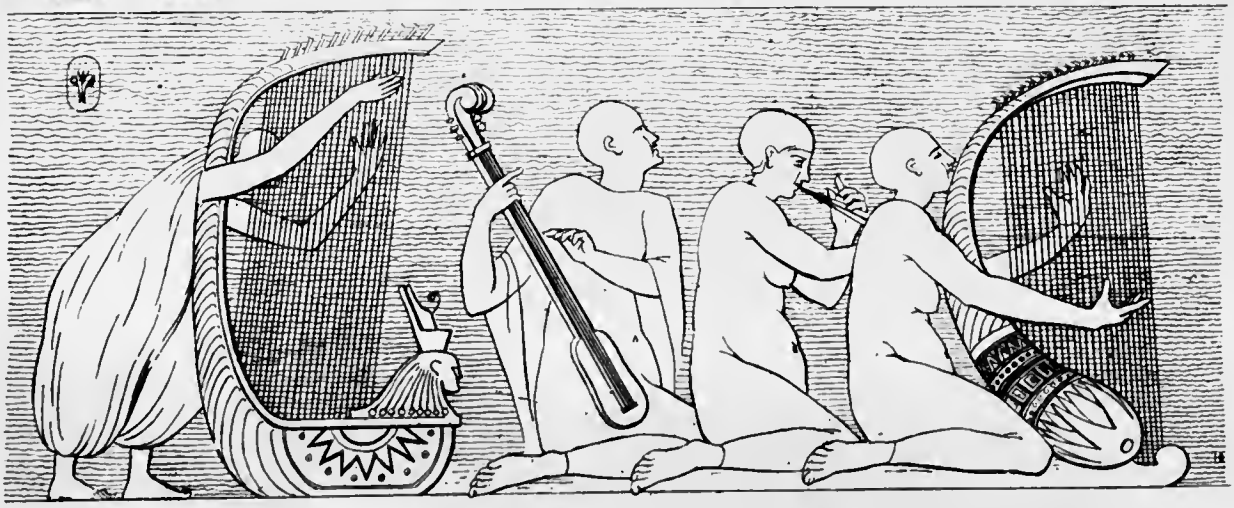
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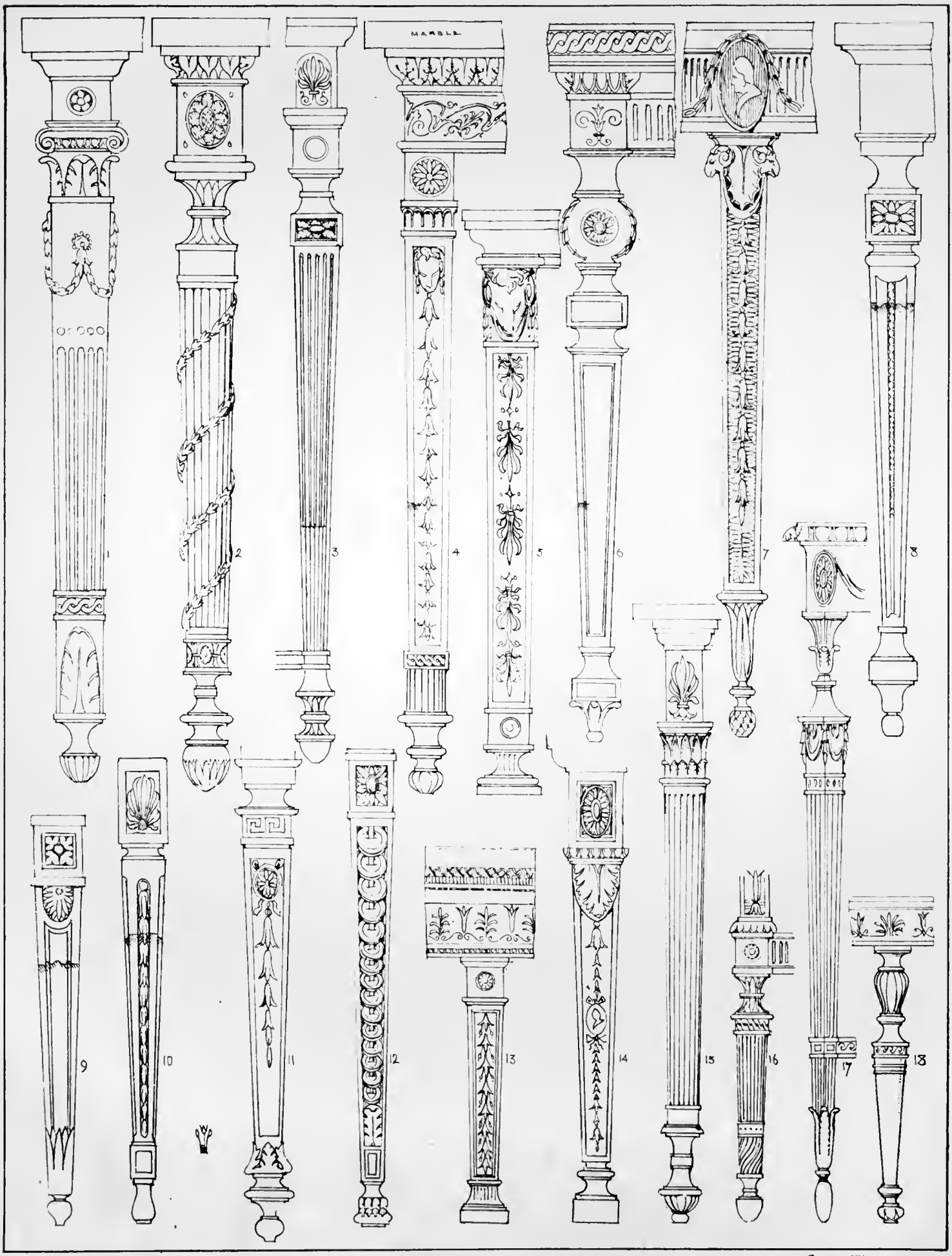
Whiteman & Bass, *Litho* London

Owen W. Davis, del.

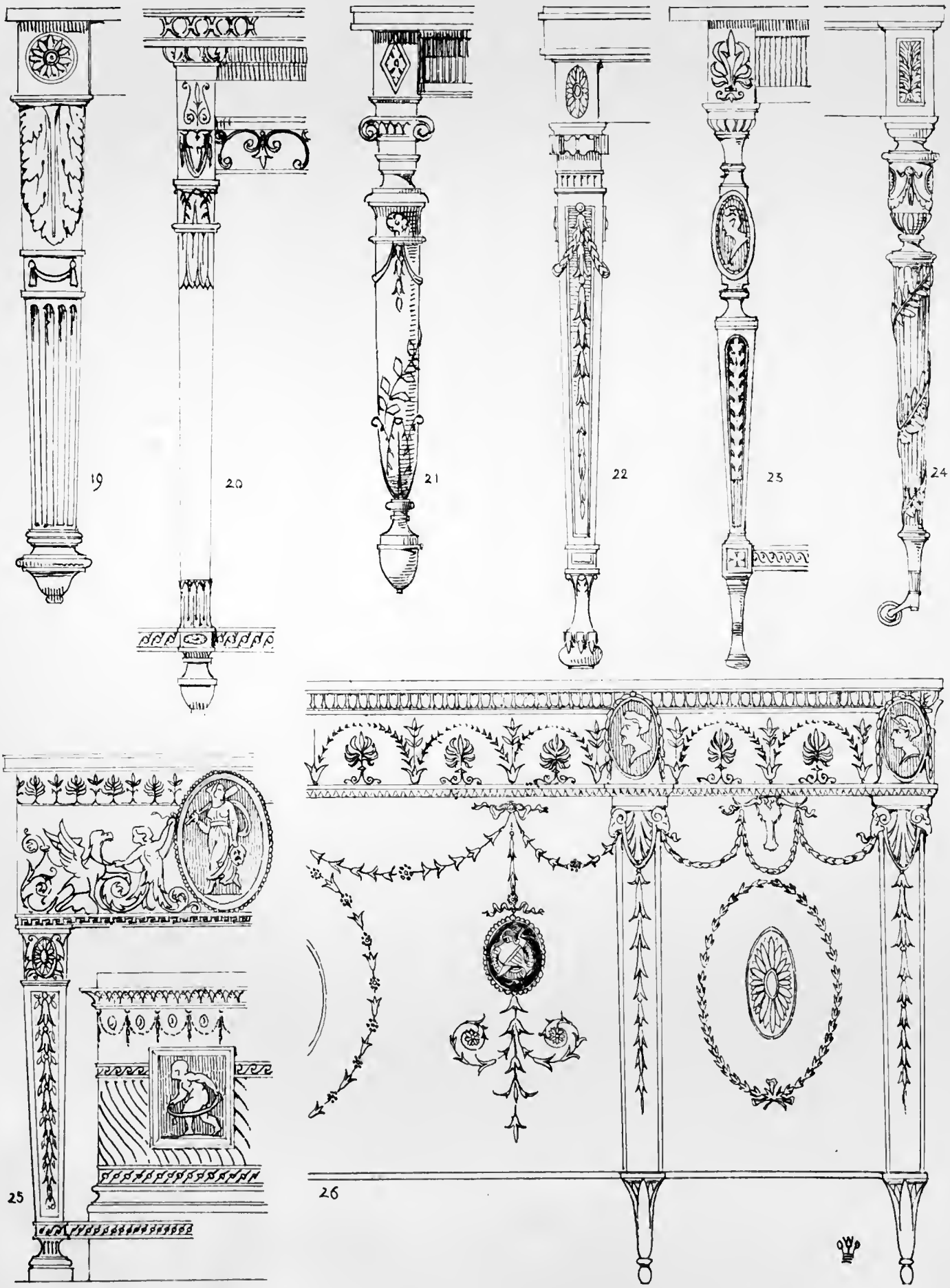
EARLY CLASSIC ORNAMENT.



Printed by Whiteman & Bass

Owen W. Davis, del.

TABLE AND CHAIR LEGS, LATE 18TH CENTURY WORK.



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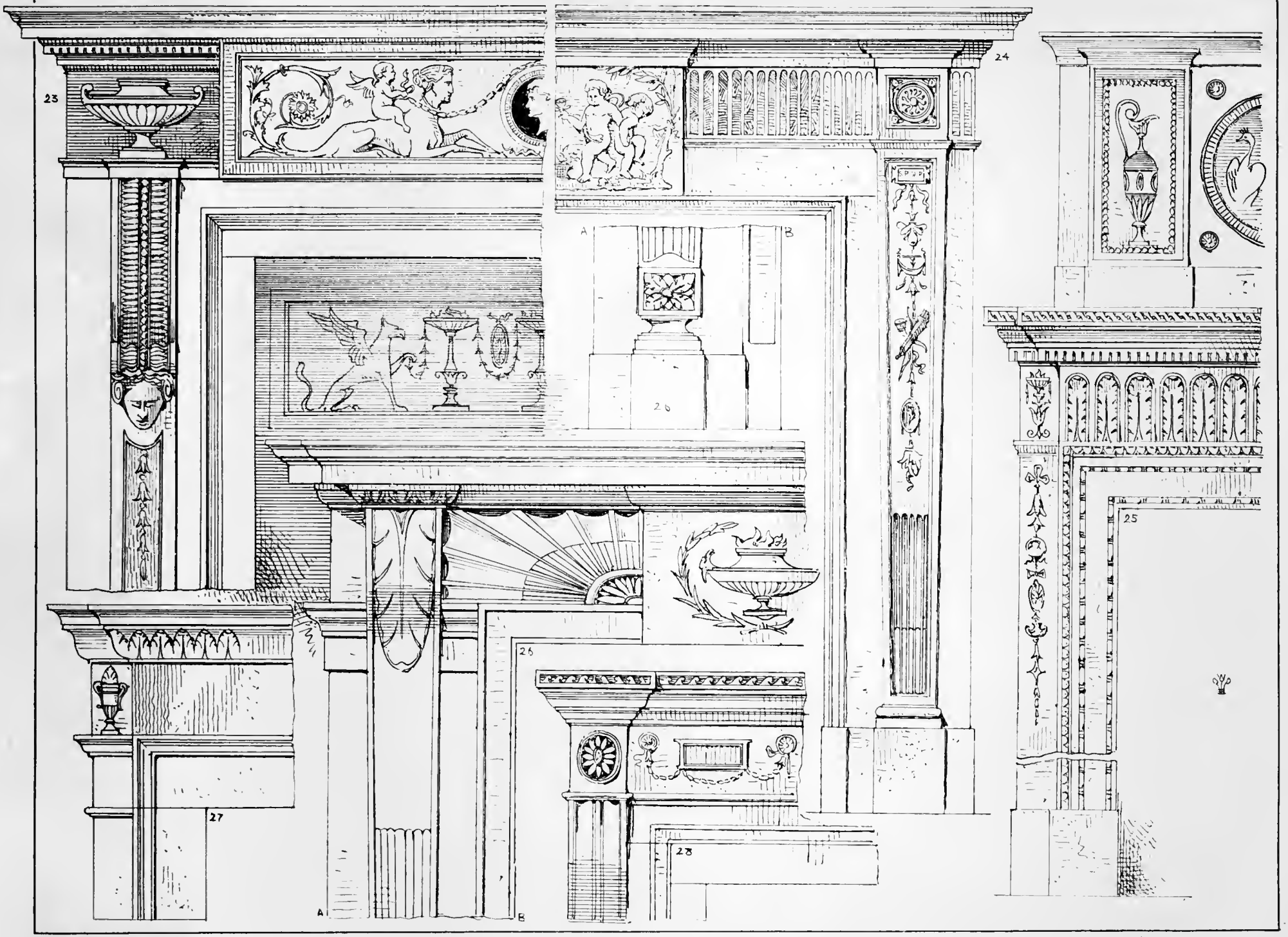
Owen W. Davis. del.

TABLE LEGS, "COMMODE," ETC.

Late 18th Century work.



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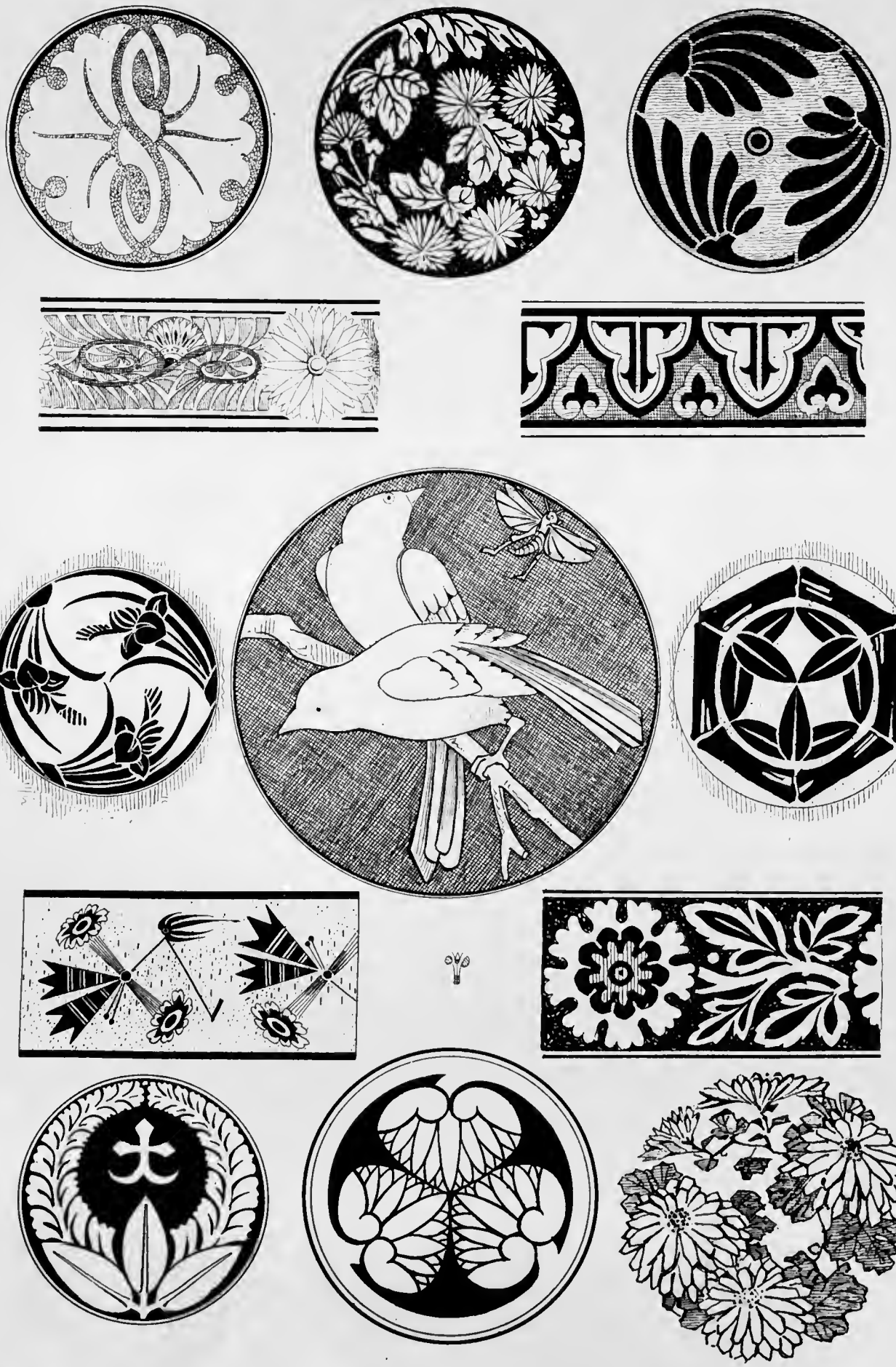
Owen W. Davis, del.

"ADAM" CHIMNEY-PIECES.



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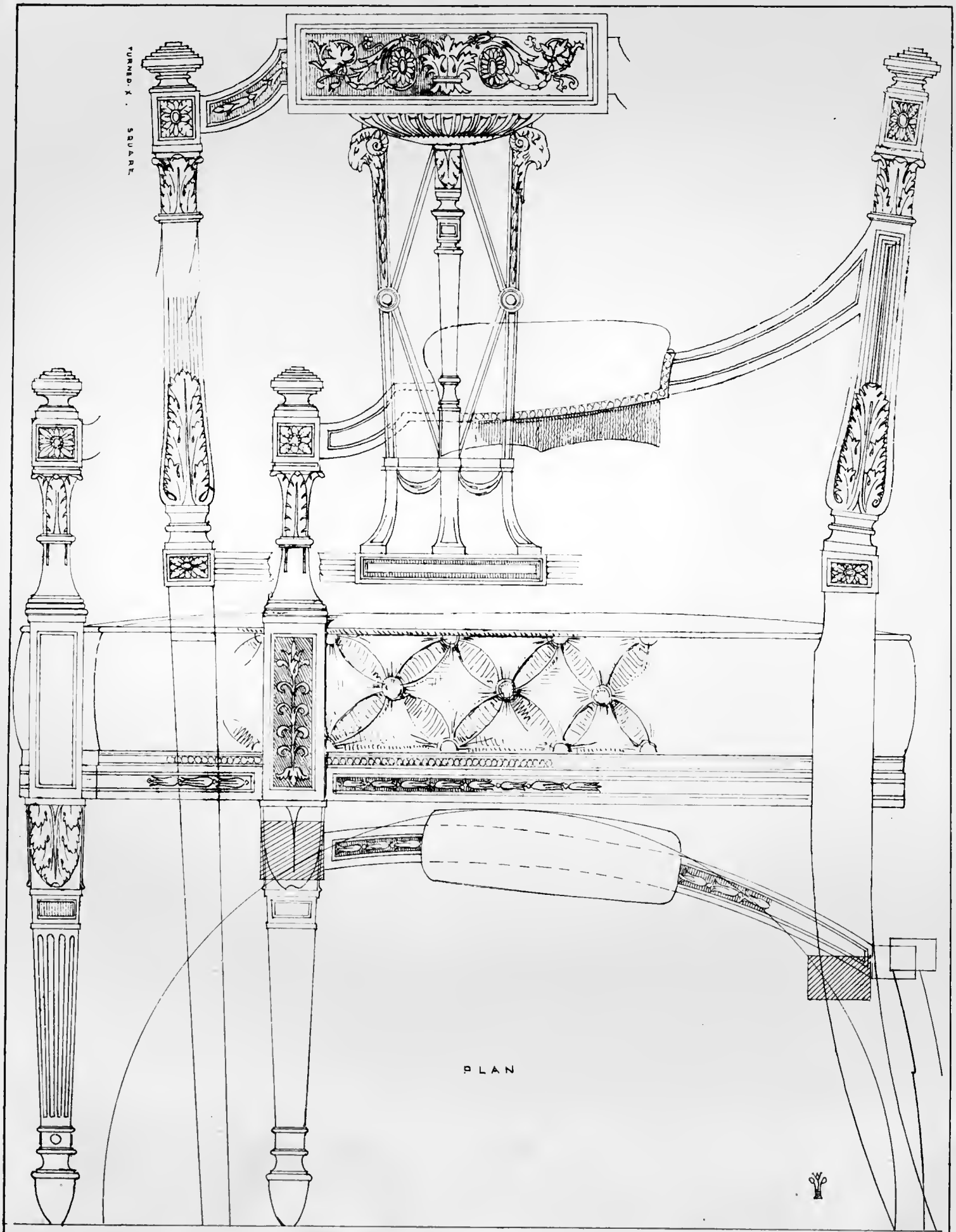
Owen W. Davis, del.

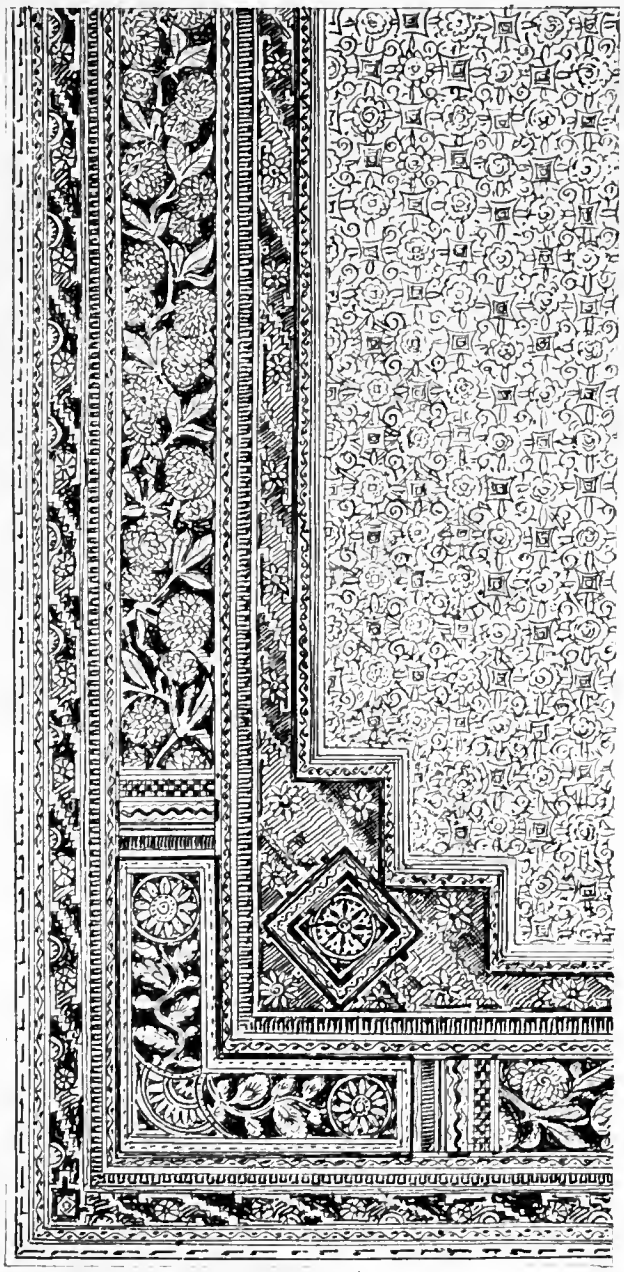
JAPANESE ORNAMENT.



Printed by Whiteman & Bass.

Owen W. Davis, del.

AN ARM-CHAIR.—SHERATON.



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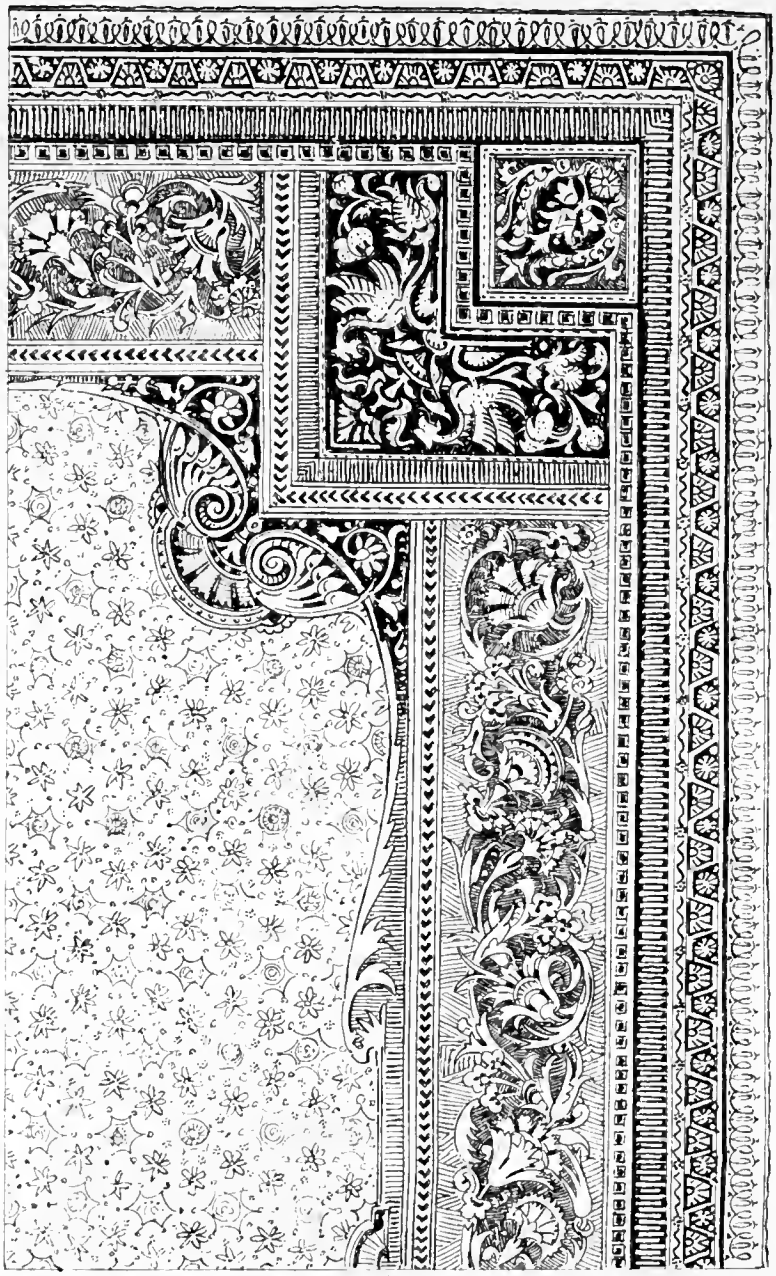

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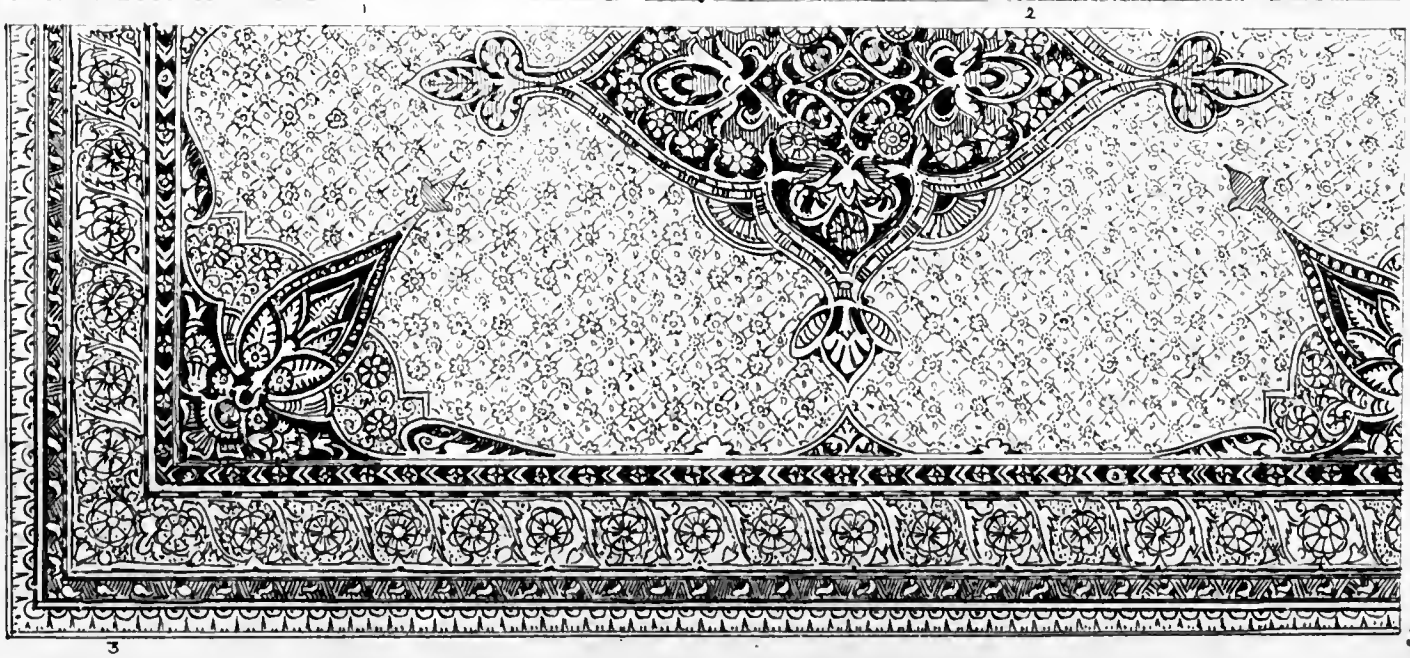


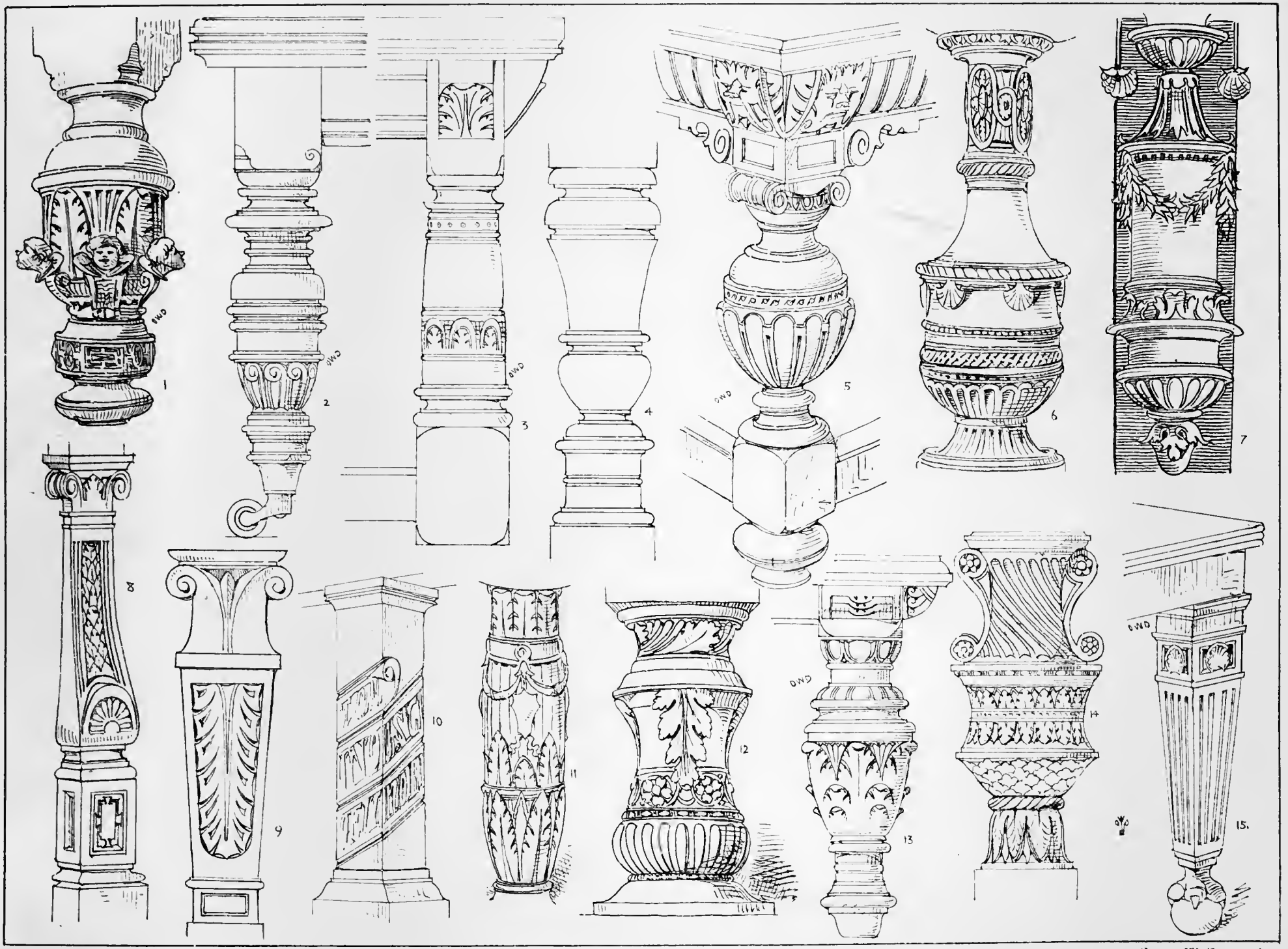
3

Printed by Whiteman & Bass.

Owen W. Davis. del.

MODERN CARPETS.

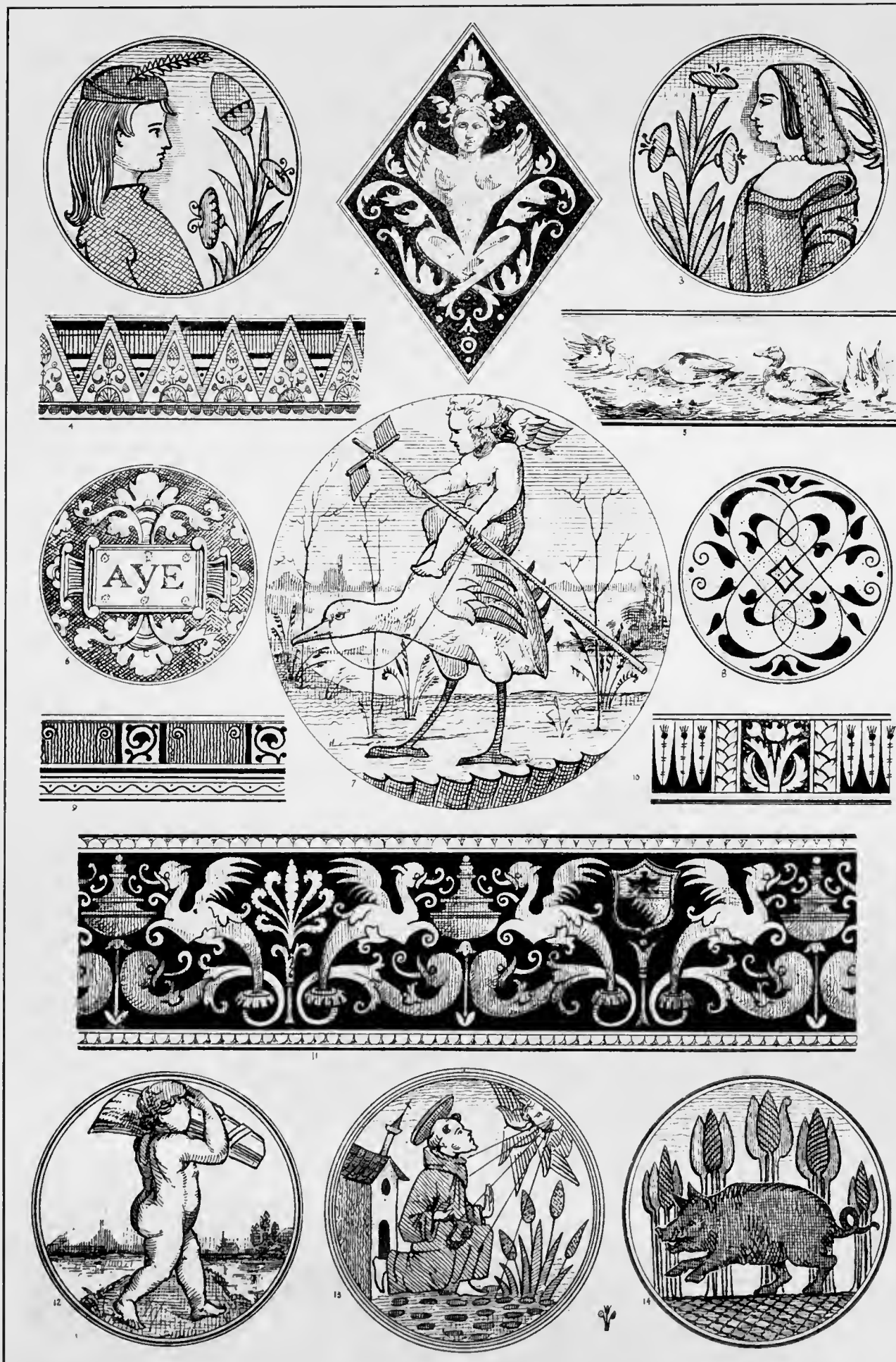
Designed by Owen W. Davis.



Printed by Whiteman & Bass.

Owen W. Davis, del.

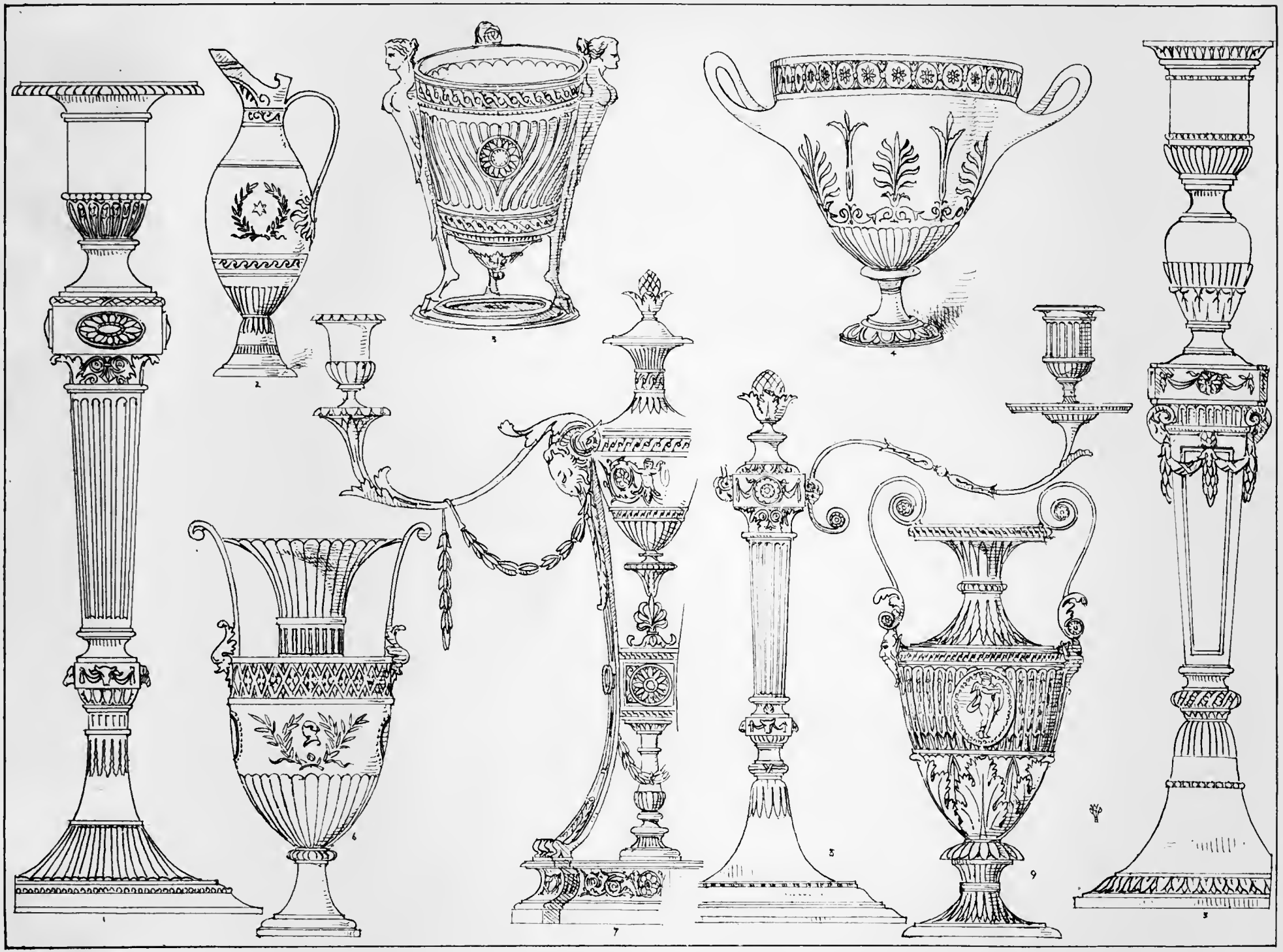
TABLE LEGS, BALUSTERS, ETC.



Whiteman & Bass, *litho* London

Owen W. Davis, del.

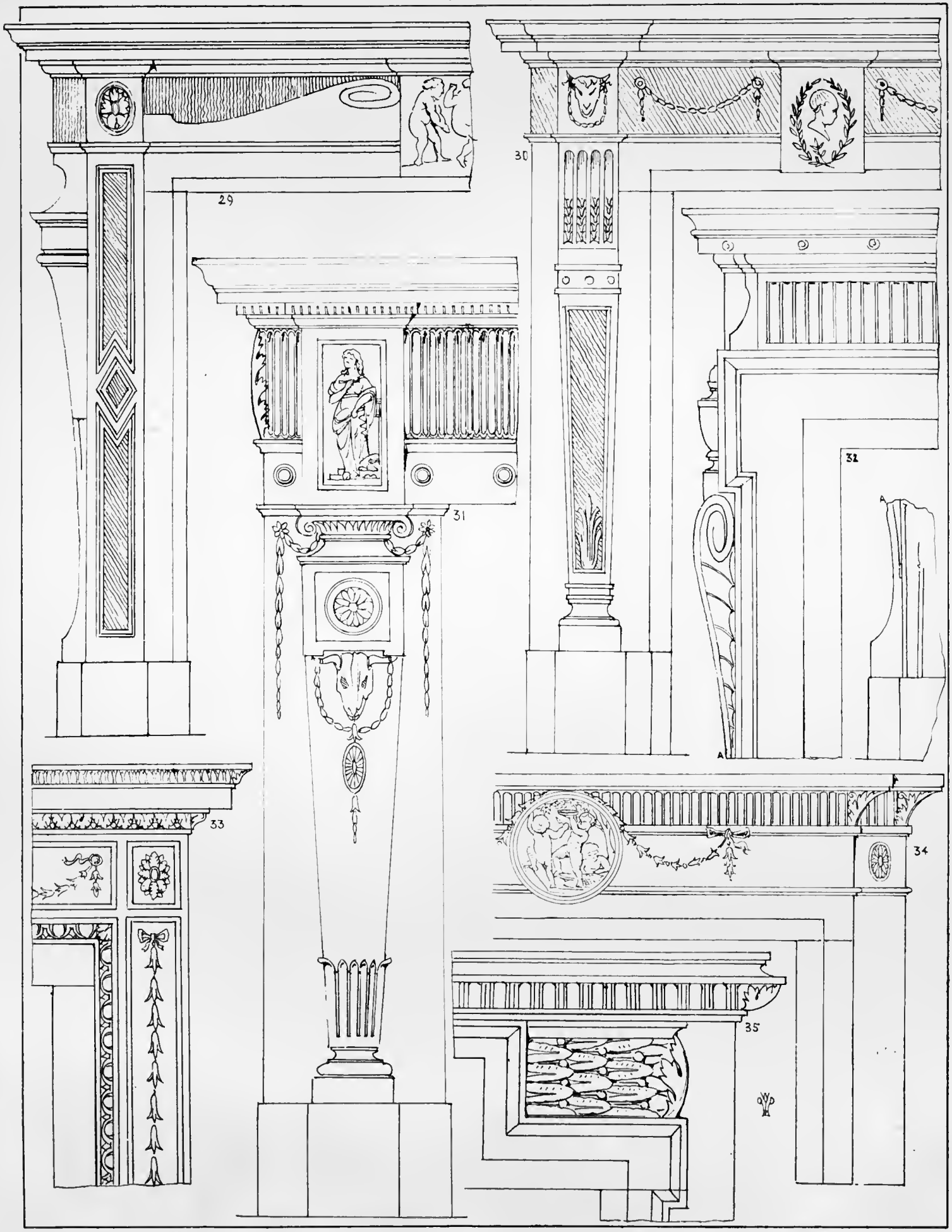
OLD MAJOLICA PAINTINGS.



Printed by Whiteman & Bass.

Owen W. Davis, del.

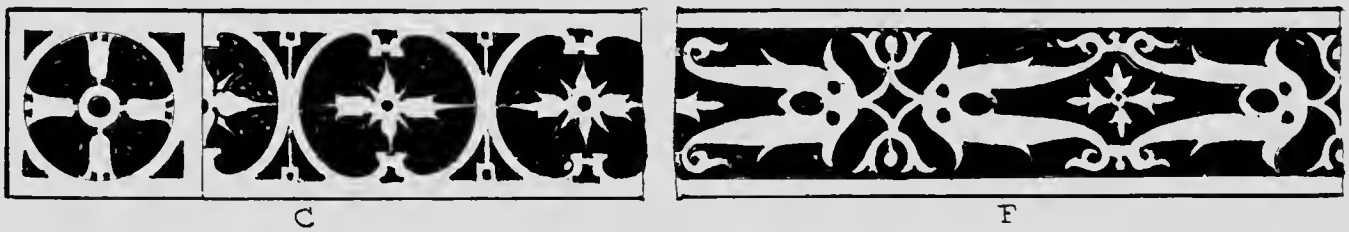
OLD ENGLISH PLATE.

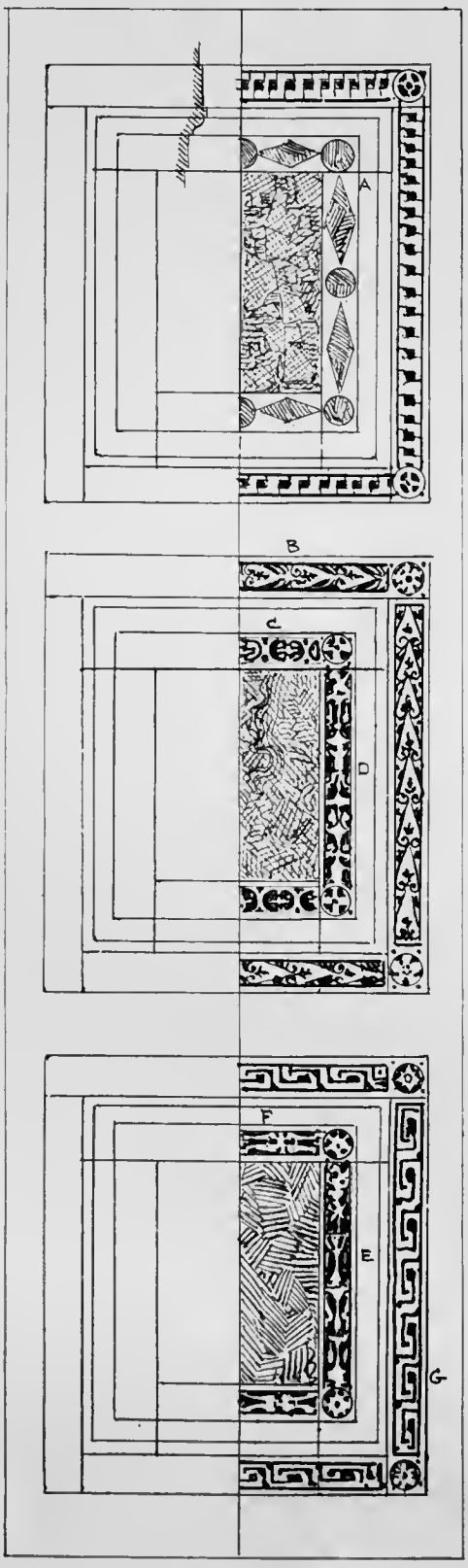


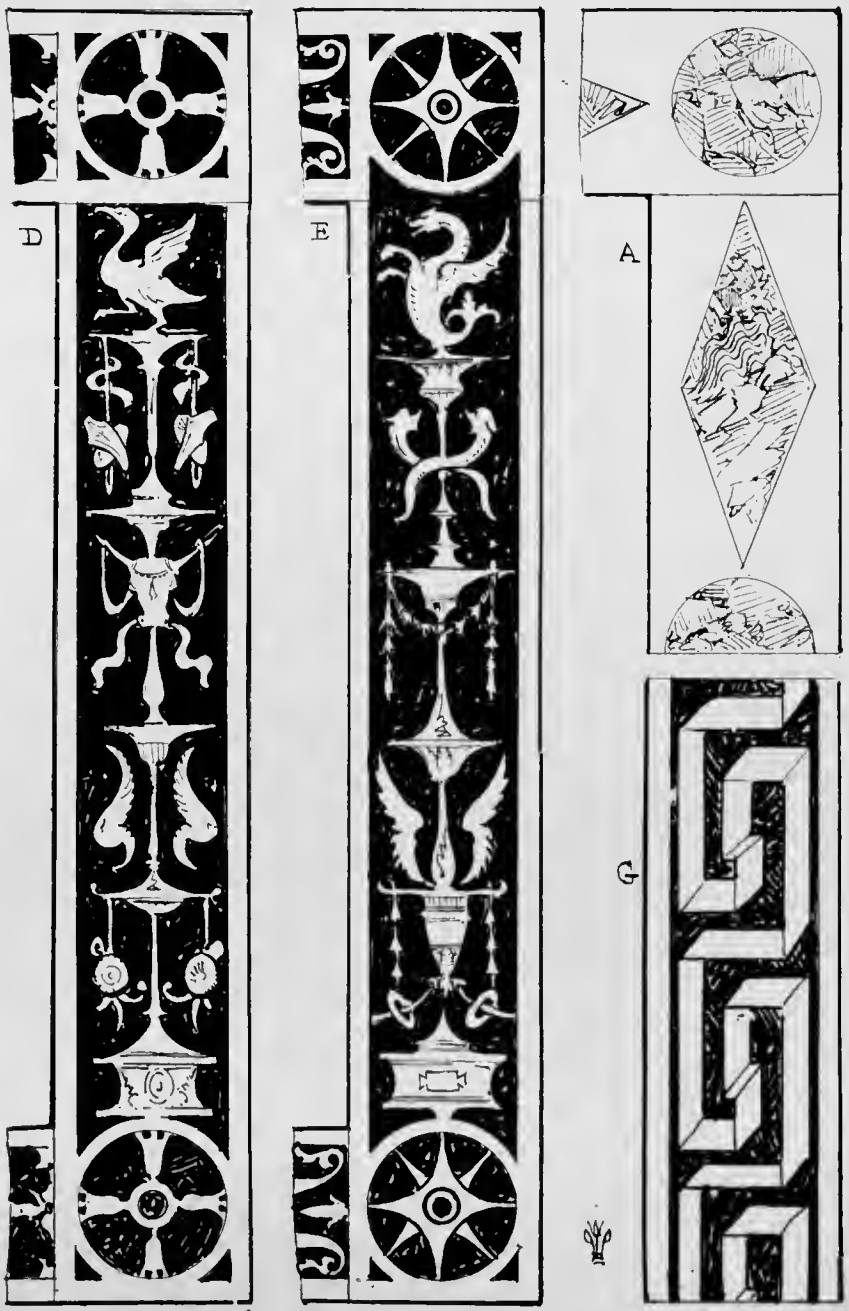
Printed by Whiteman & Bass.

Owen W. Davis, del.

"ADAM" CHIMNEY-PIECES.







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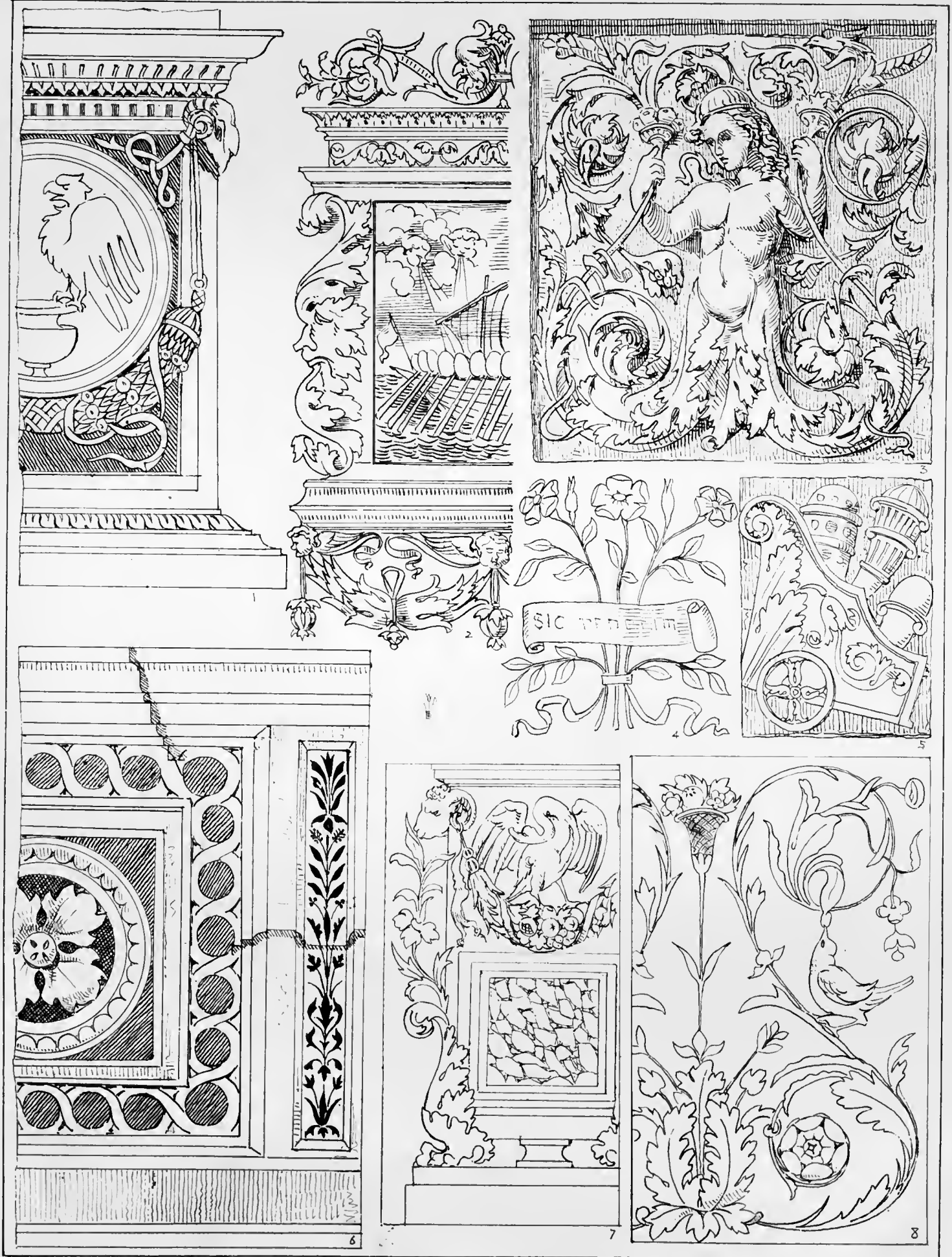
Owen W. Davis, del.

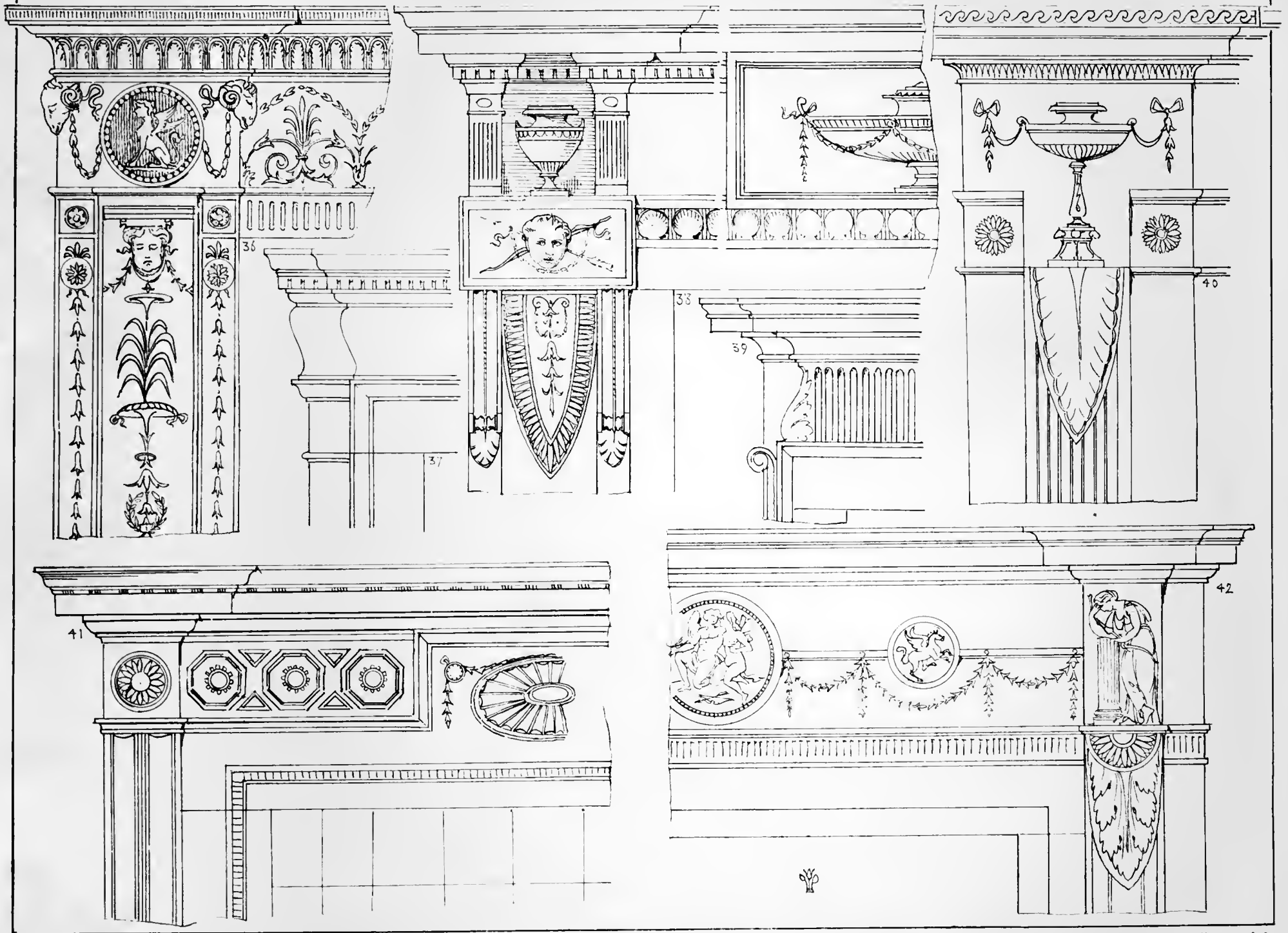
MARBLE INLAY, THE CERTOSA, PAVIA.



Printed by Whiteman & Bass.

Owen W. Davis, del.

RENAISSANCE PANELS AND PEDESTALS.



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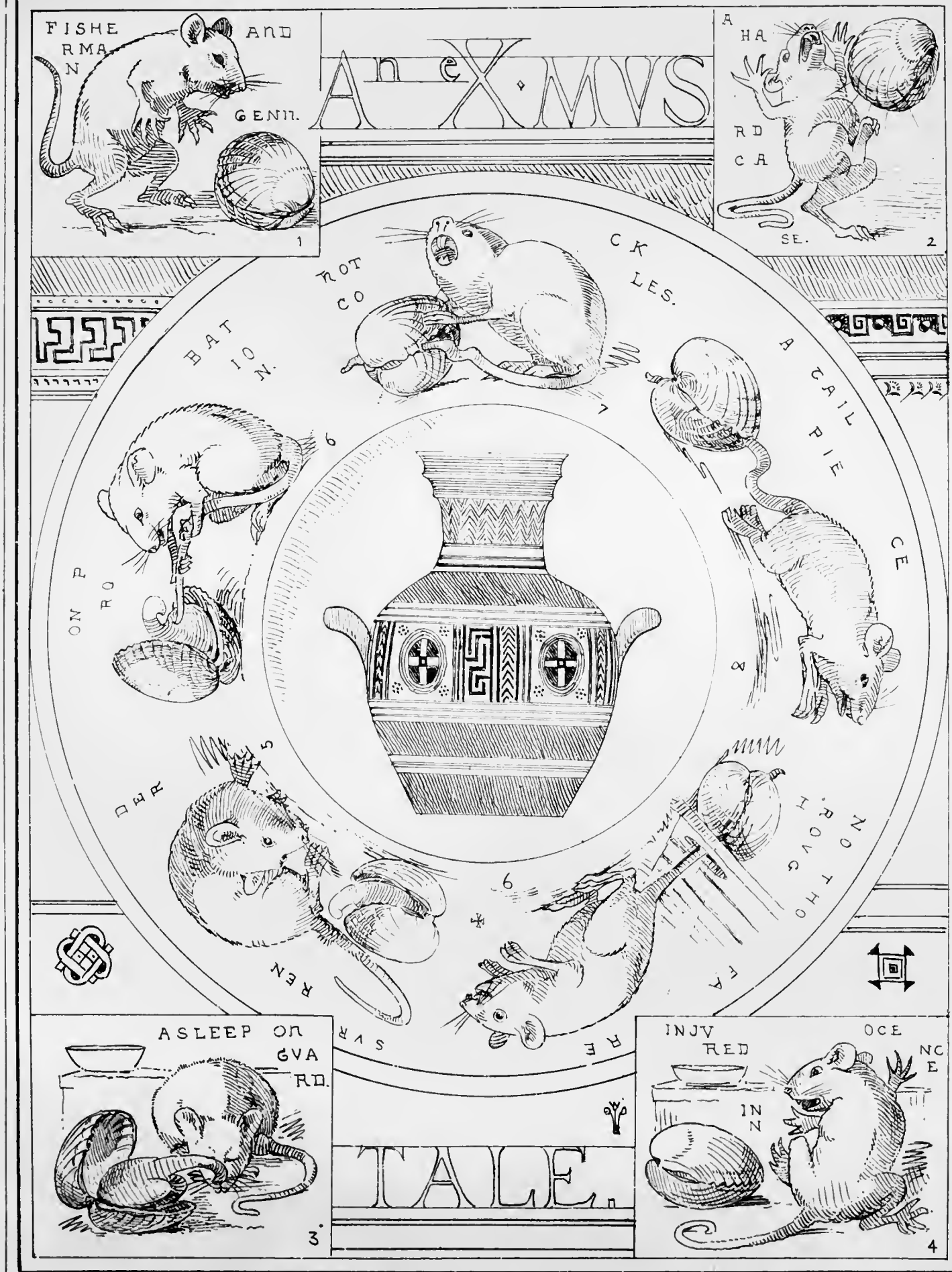
Owen W. Davis, del.

"ADAM" CHIMNEY-PIECES.

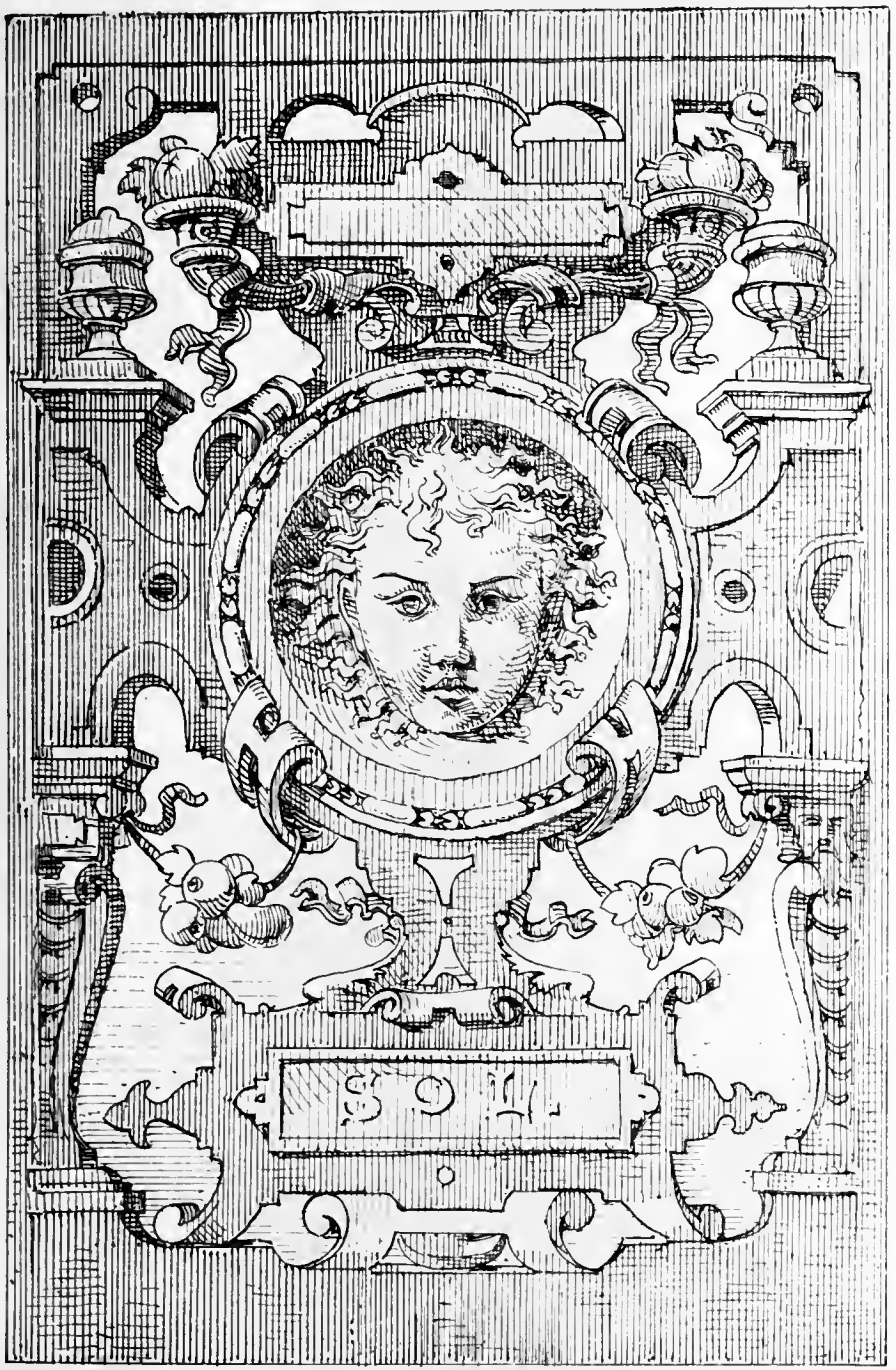


Printed by Whiteman & Bass.

Owen W. Davis, del.

CHINA PAINTING, BY MESSRS. COPELAND.

Owen W. Davis, Invt.



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Owen W. Davis, del.

RENAISSANCE PANELS.


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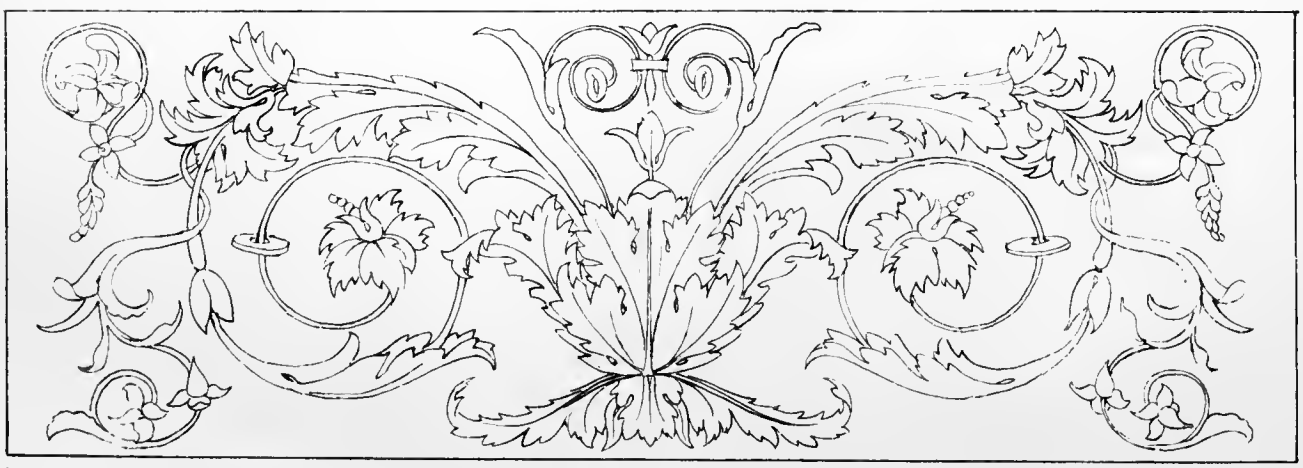
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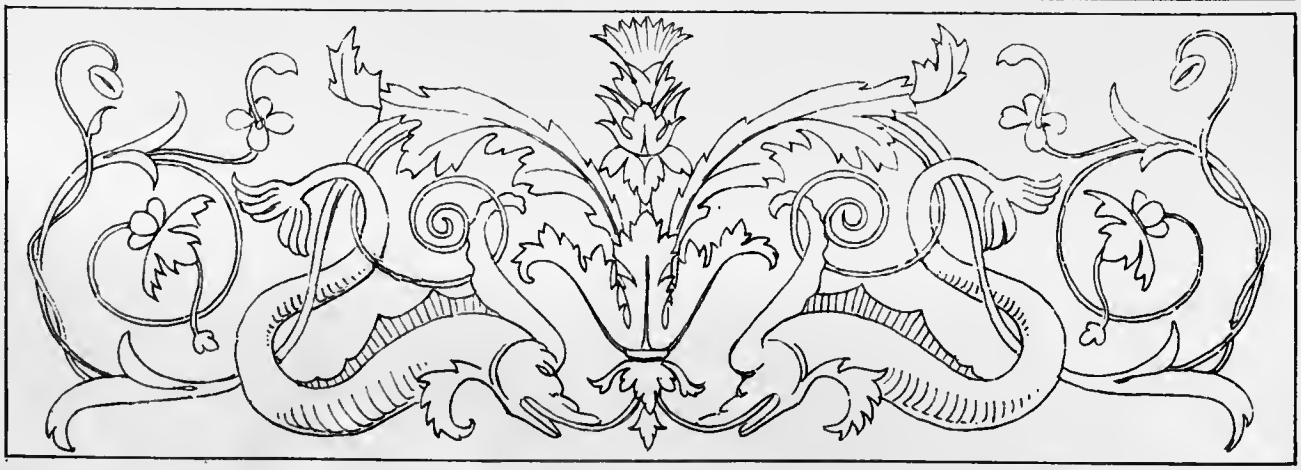
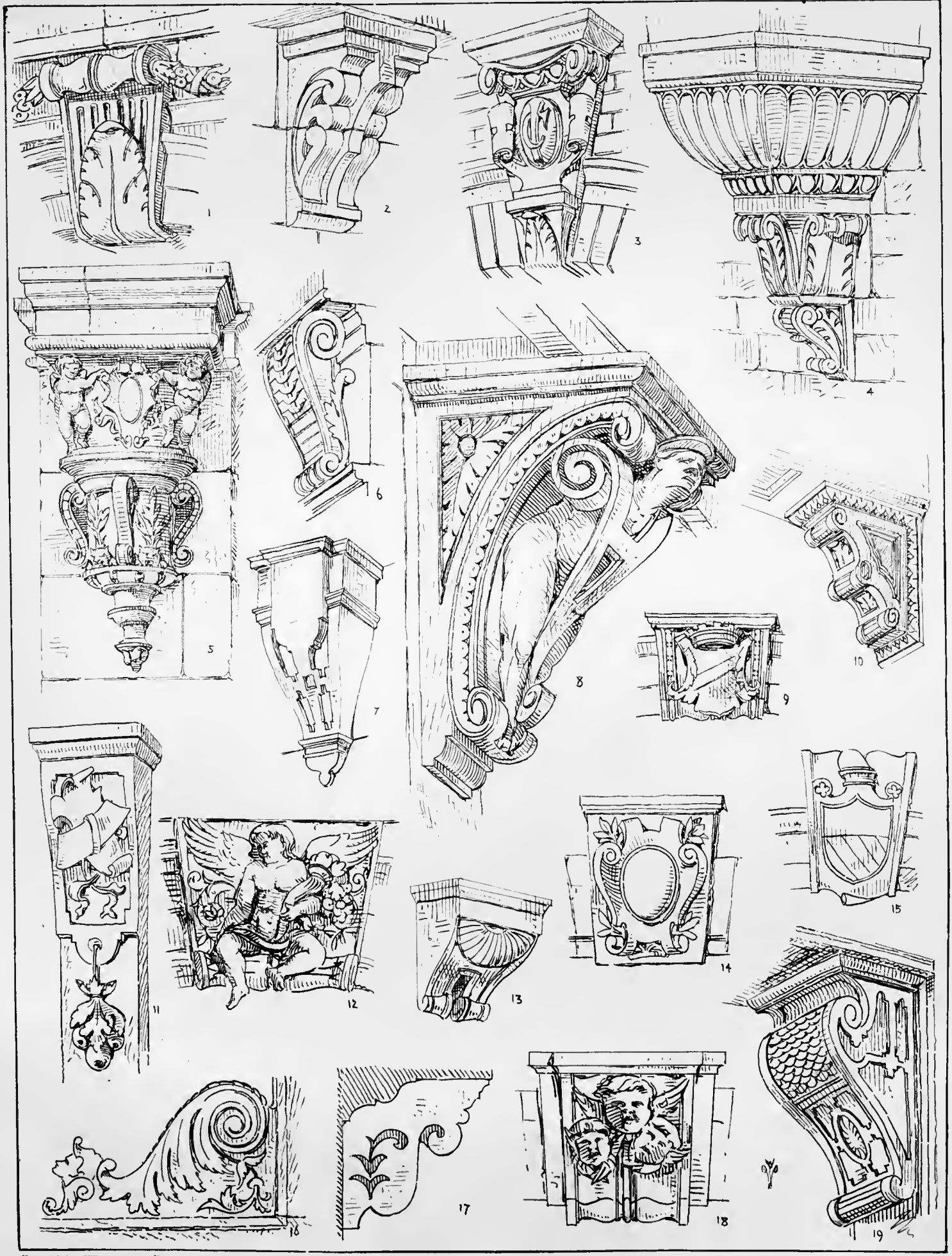

3

Printed by Whiteman & Bass.

Owen W. Davis. del.

ITALIAN TARSIA WORK.



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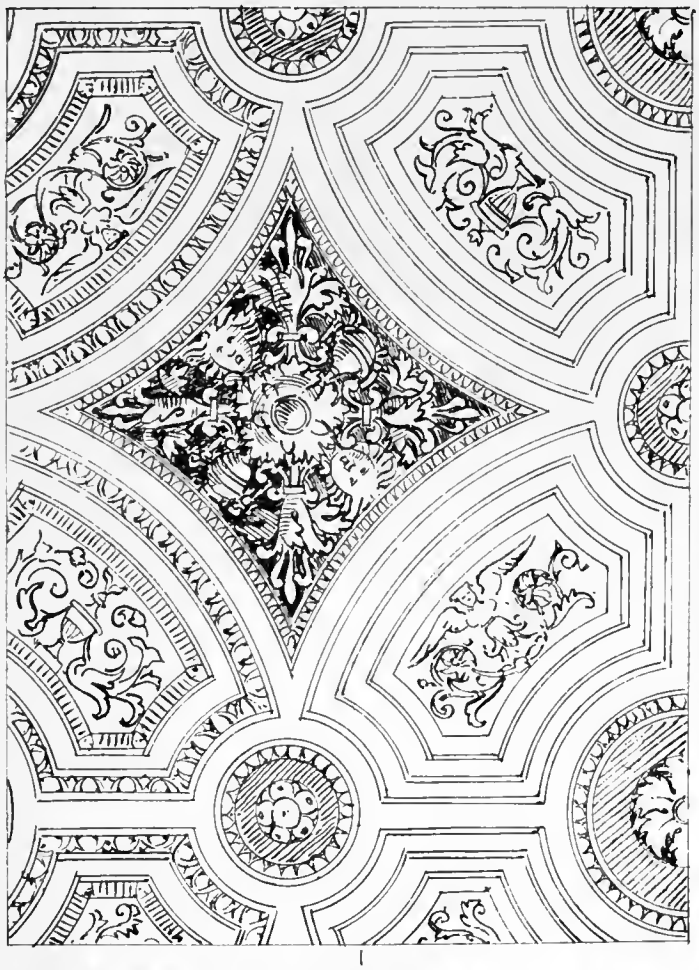
Owen W. Davis, del.

KEY-STONES, CORBELS, ETC.

Printed by Whiteman & Bass.

Owen W. Davis, del.

ITALIAN TARSIA WORK.



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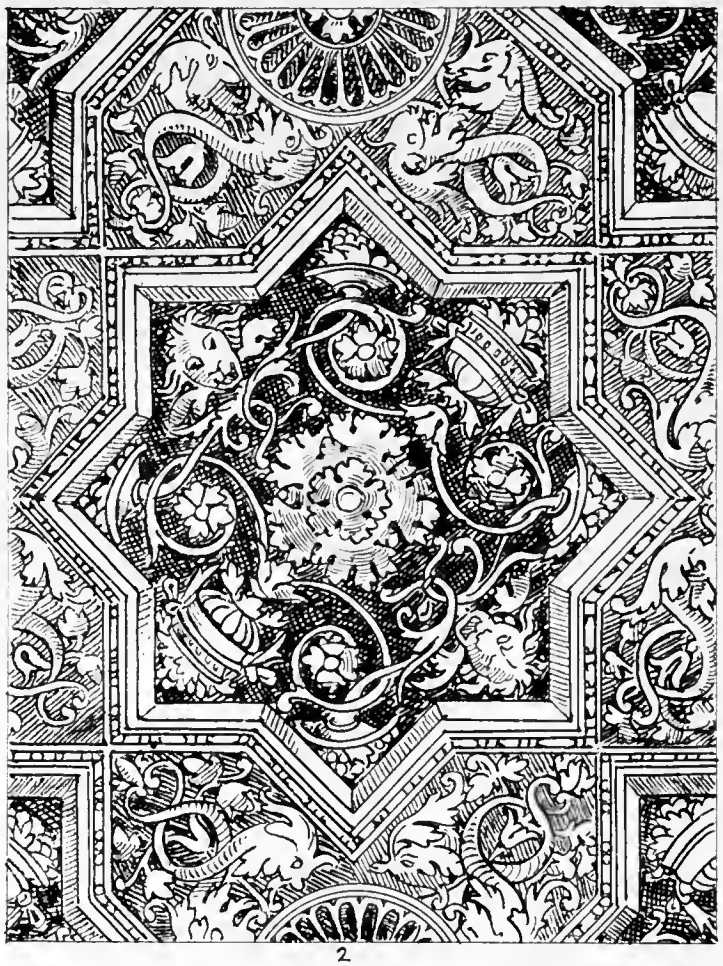

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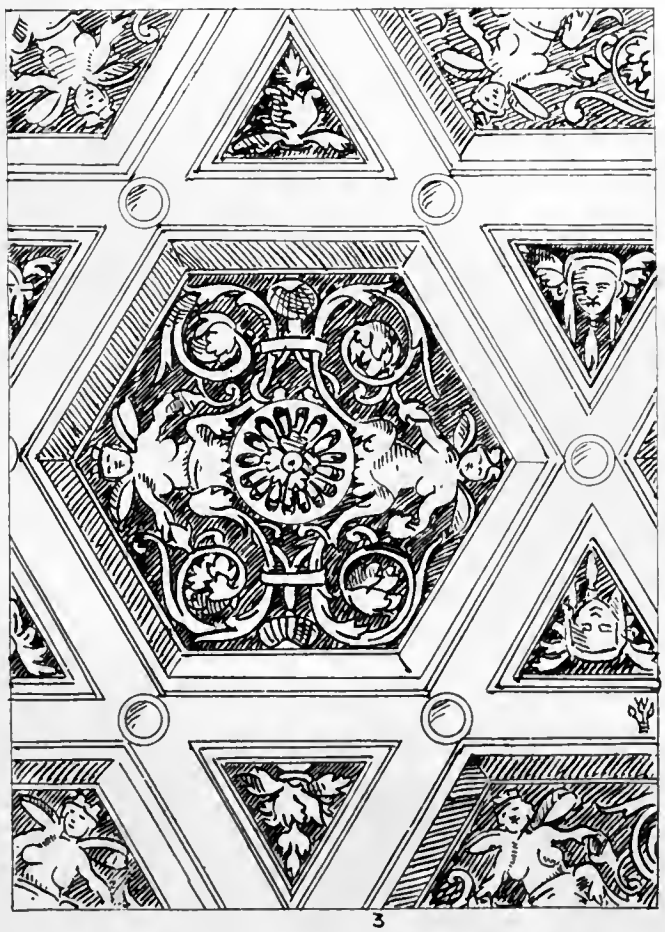

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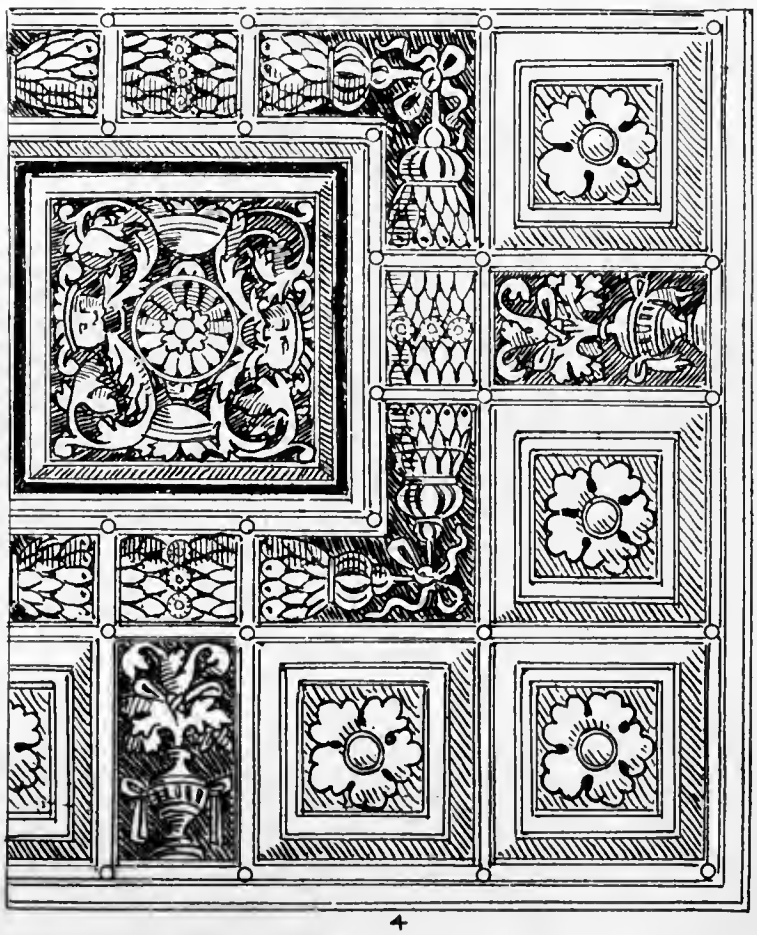
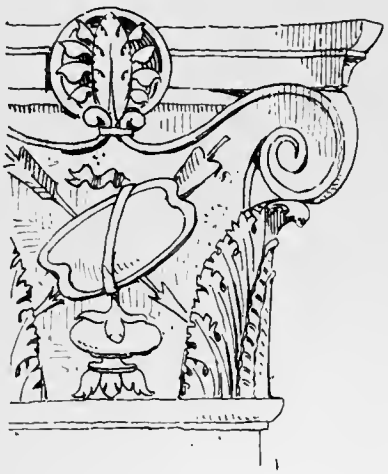


4

Printed by Whiteman & Bass.

Owen W. Davis, del.

RENAISSANCE CEILINGS.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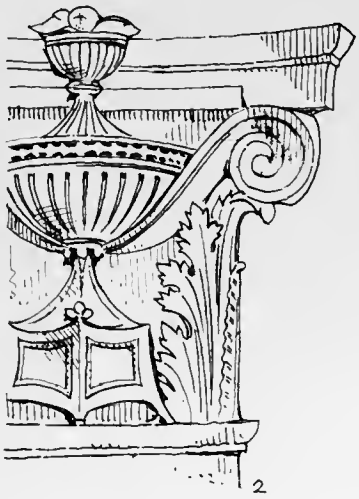
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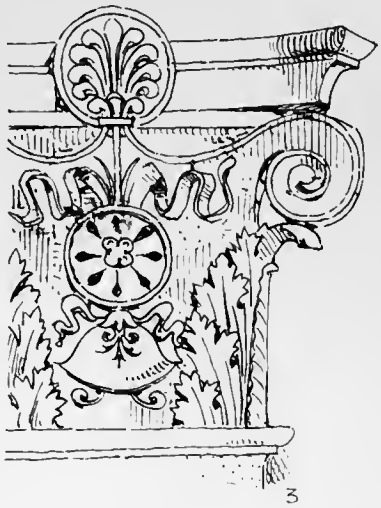
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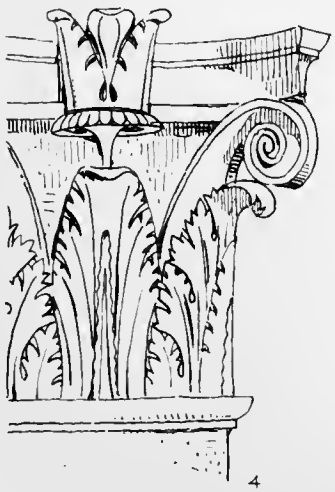
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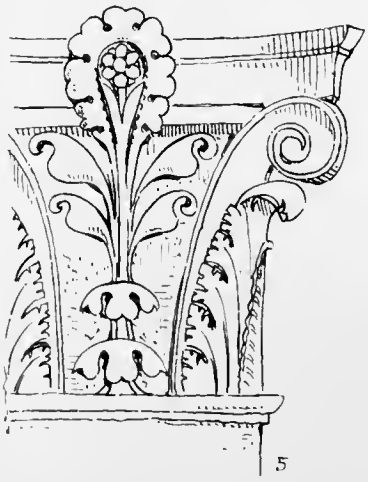
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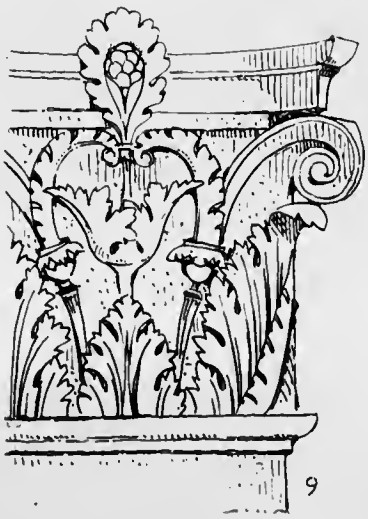
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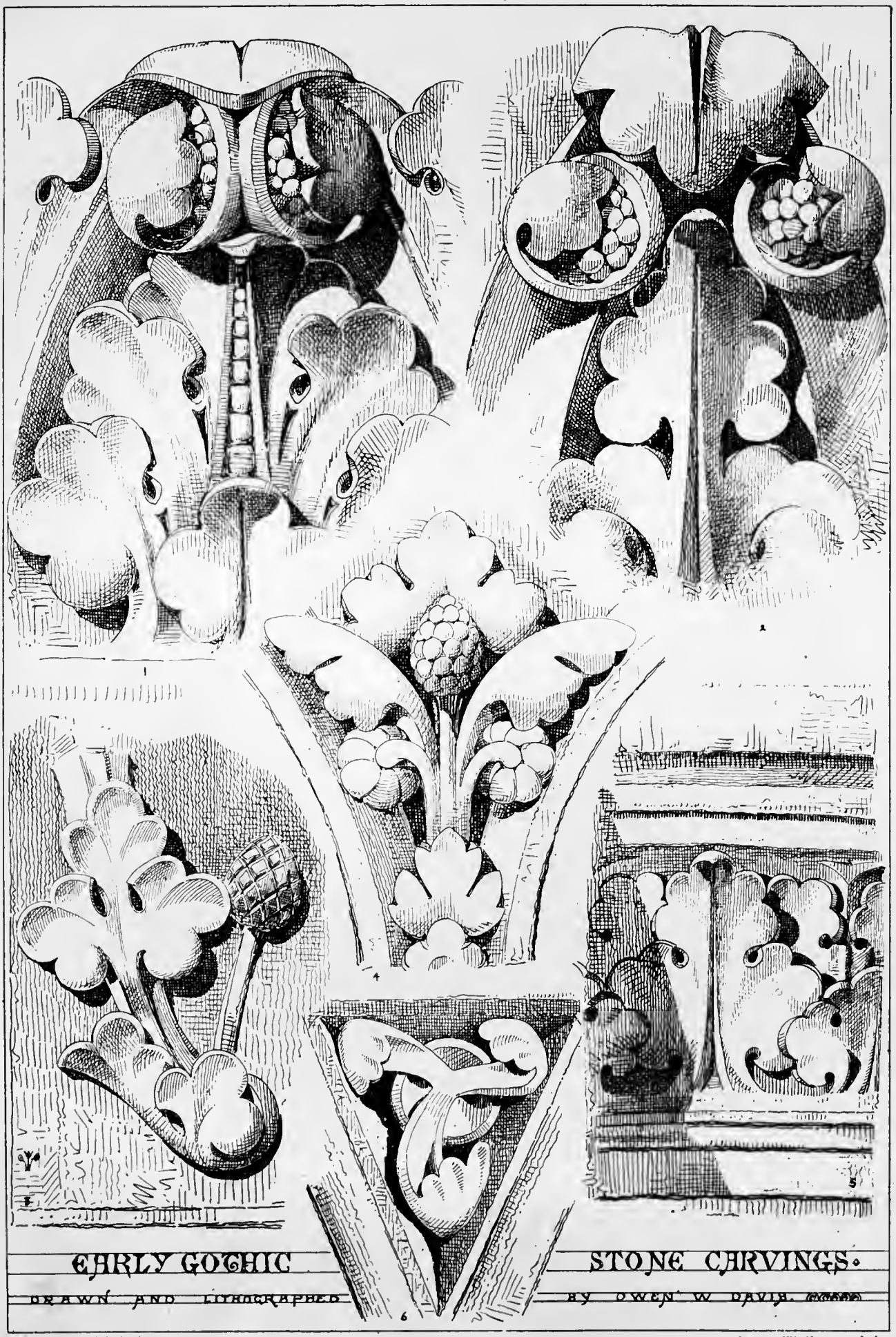
ITALIAN CAPITALS.

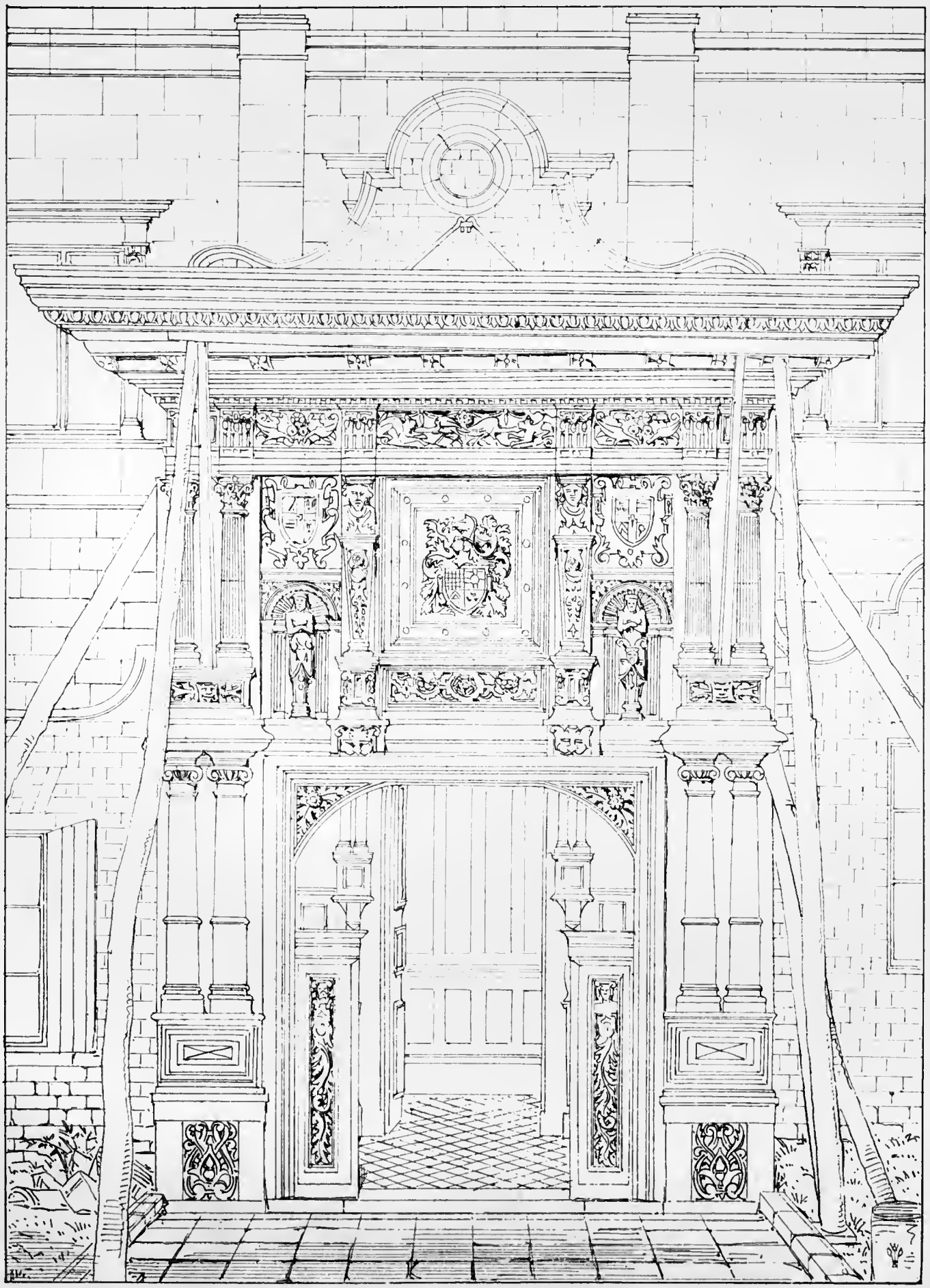


EARLY GOTHIC STONE CARVINGS.

DRAWN AND LITHOGRAPHED BY OWEN W. DAVIS.

Whiteman & Bass, *Litho* London

Owen W. Davis, del.



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THE "PRIORY" PORCH, HAMPSTEAD.

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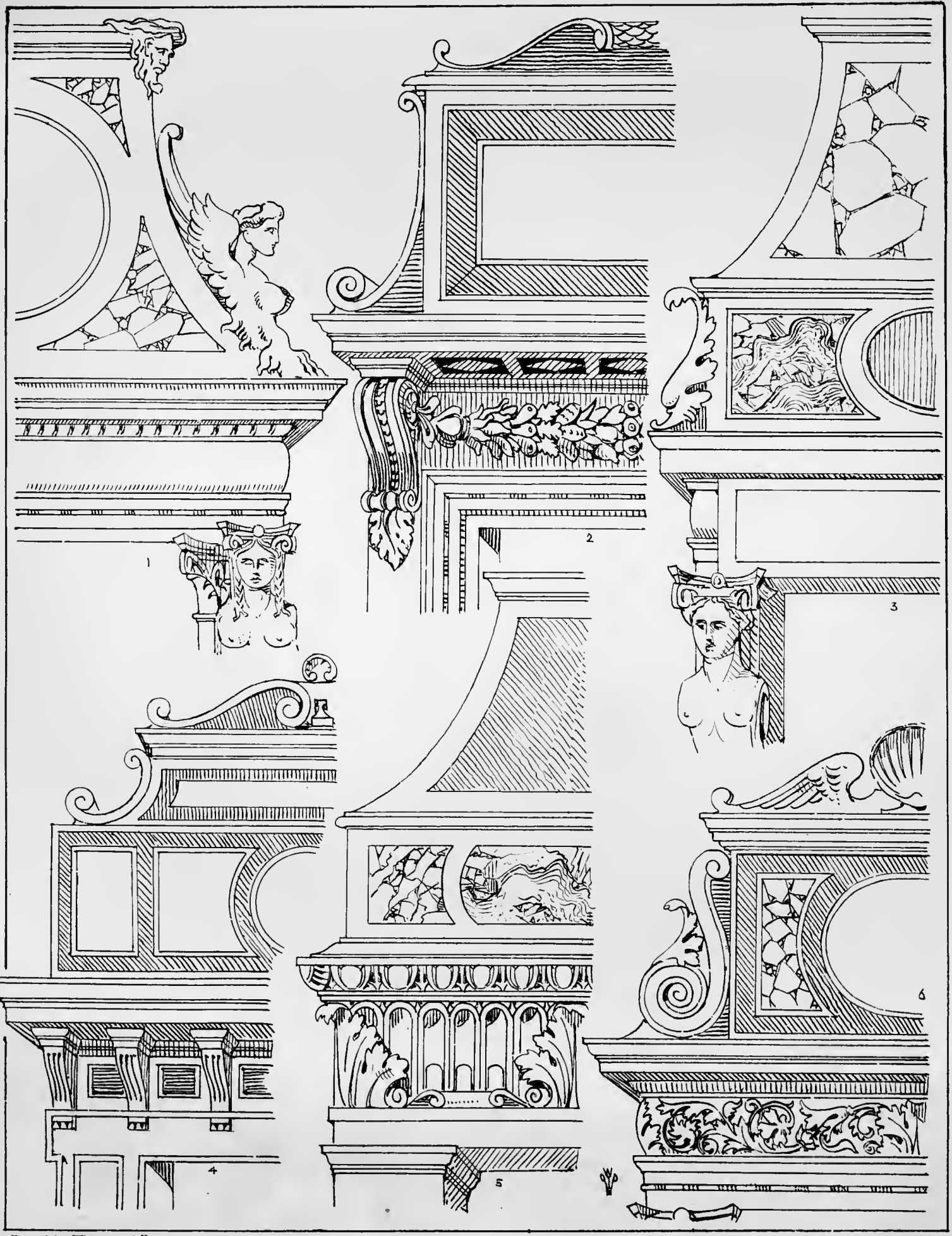
ANIMALS, FROM THE ANTIQUE.



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RENAISSANCE CHIMNEY-PIECES.

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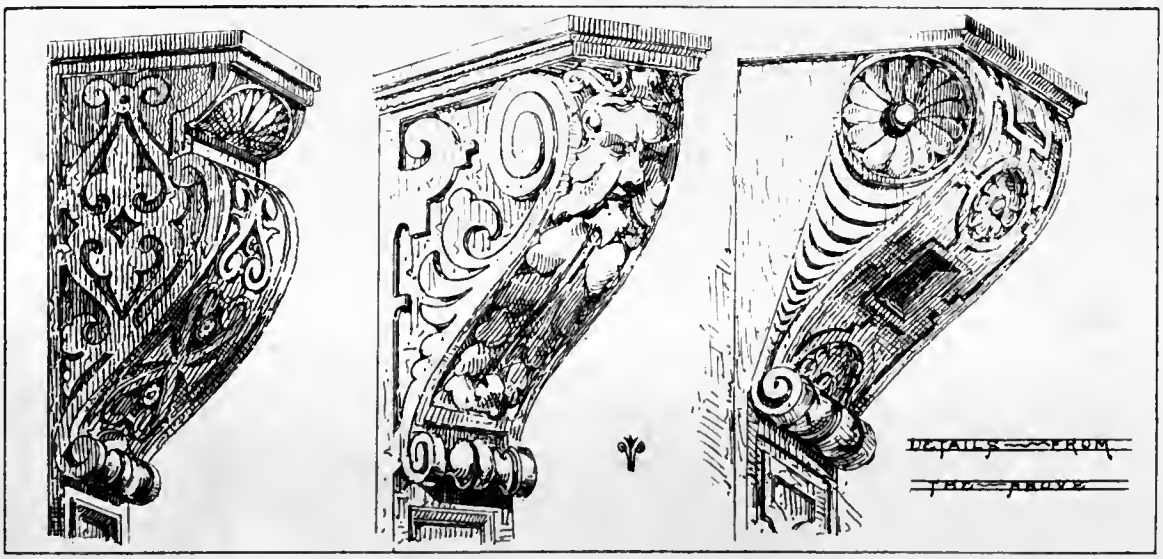
JAPANESE BIRDS.



Whiteman & Bass, *Litho* London

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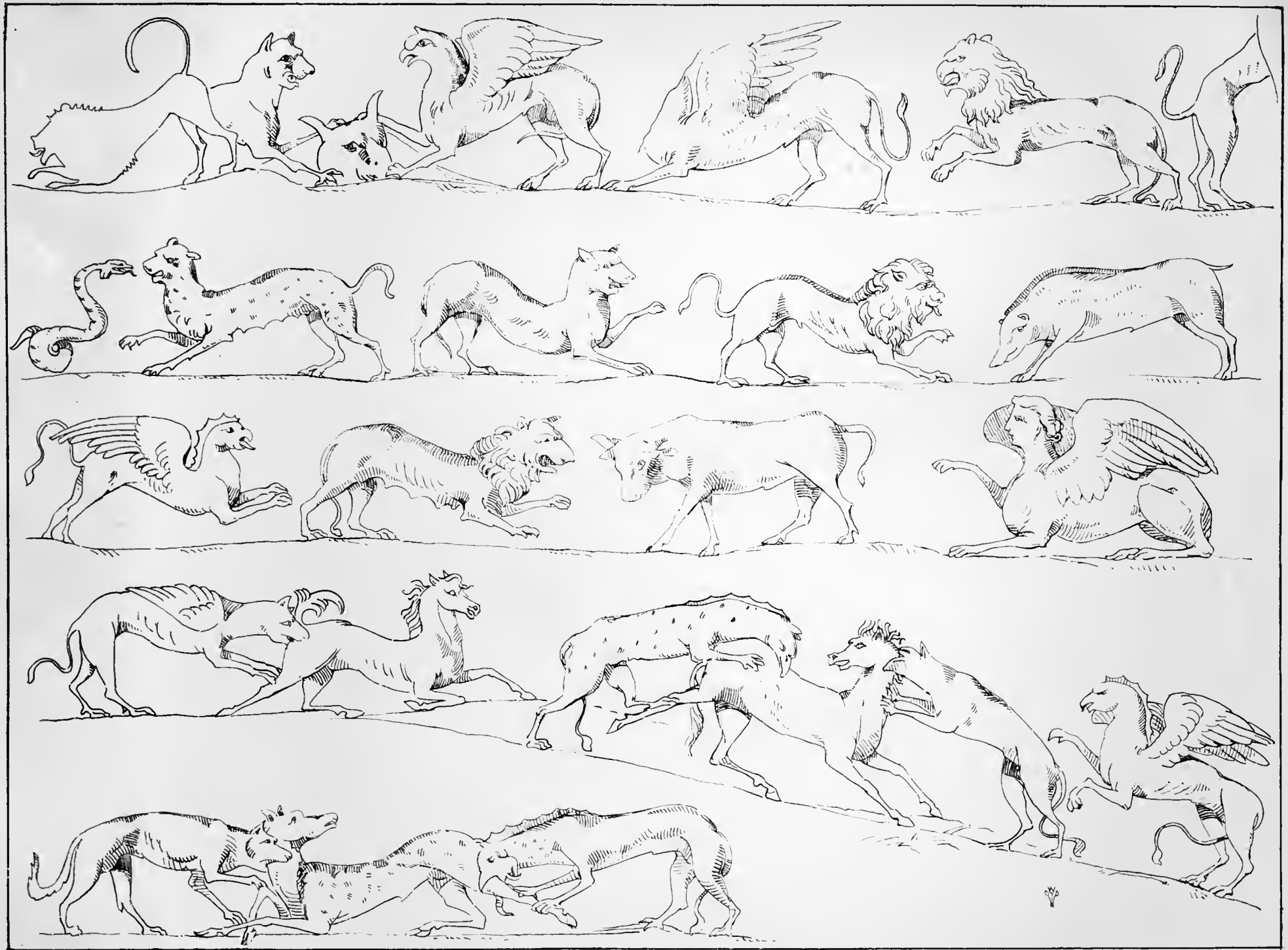
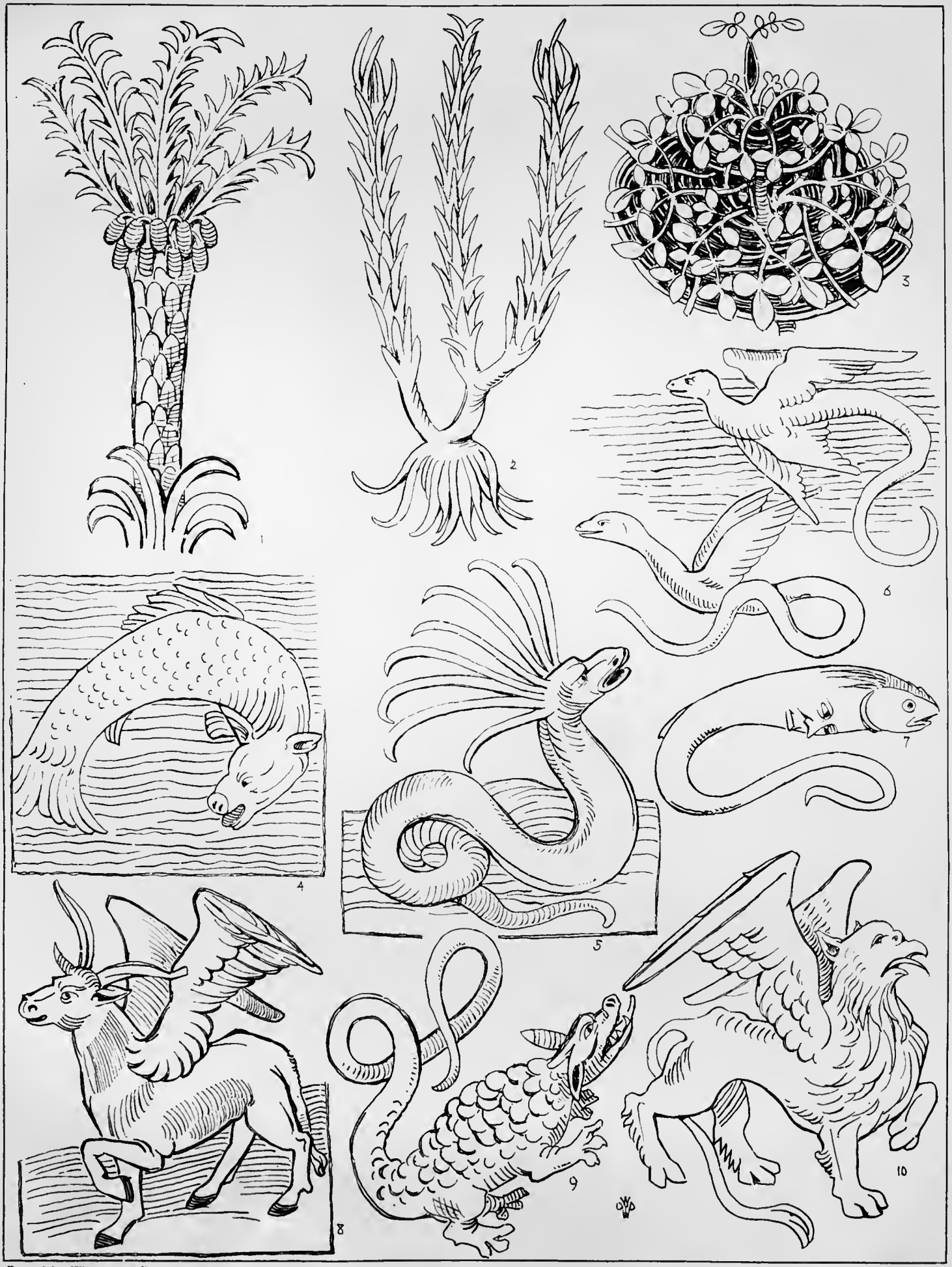
OLD HOUSES, HIGH STREET, ROCHESTER.



Printed by Whiteman & Bass.

. Owen W. Davis, del.

ANIMALS, FROM AN ETRUSCAN TOMB.



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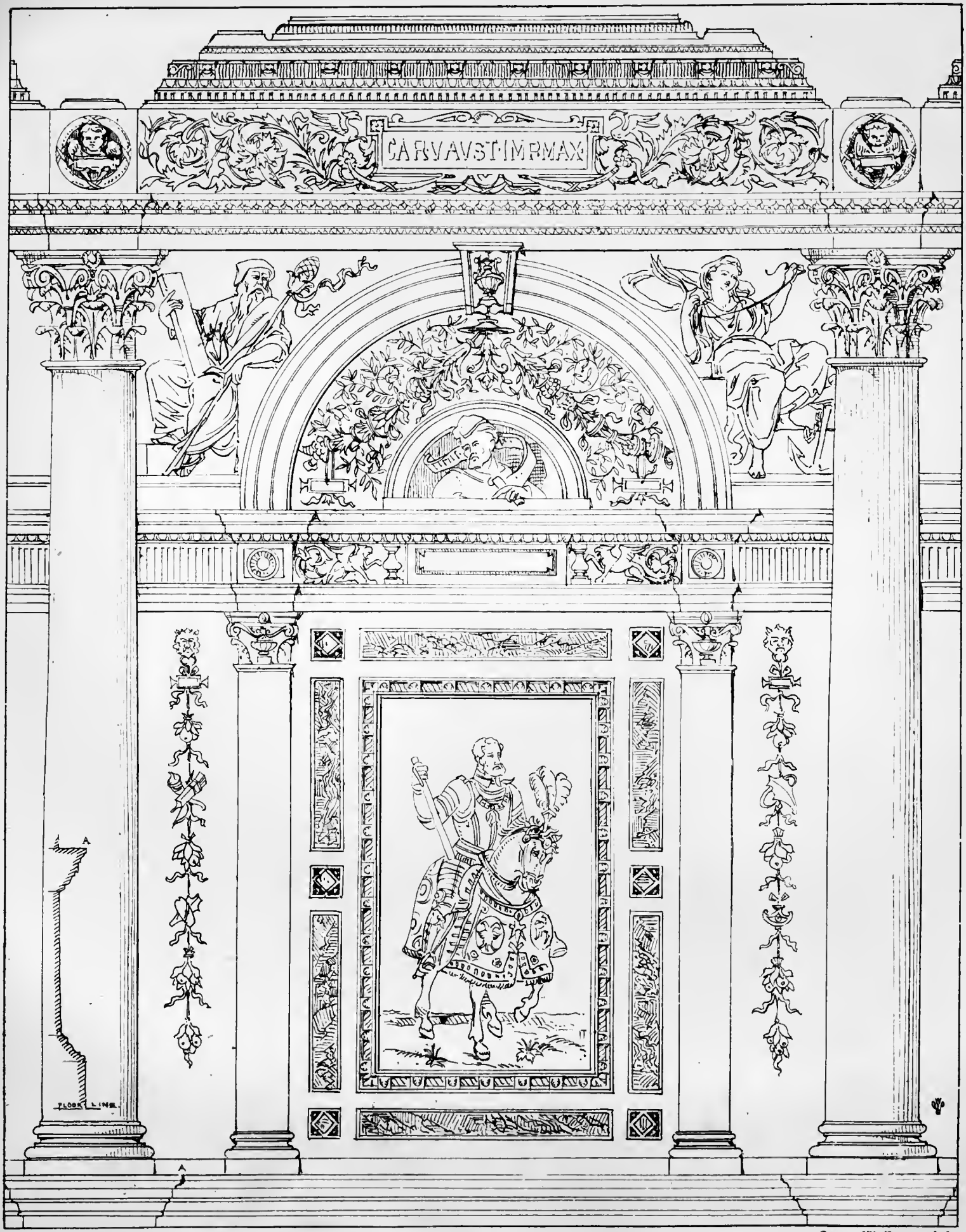
ANIMALS, ETC., 15TH CENTURY WOOD-CUTS.



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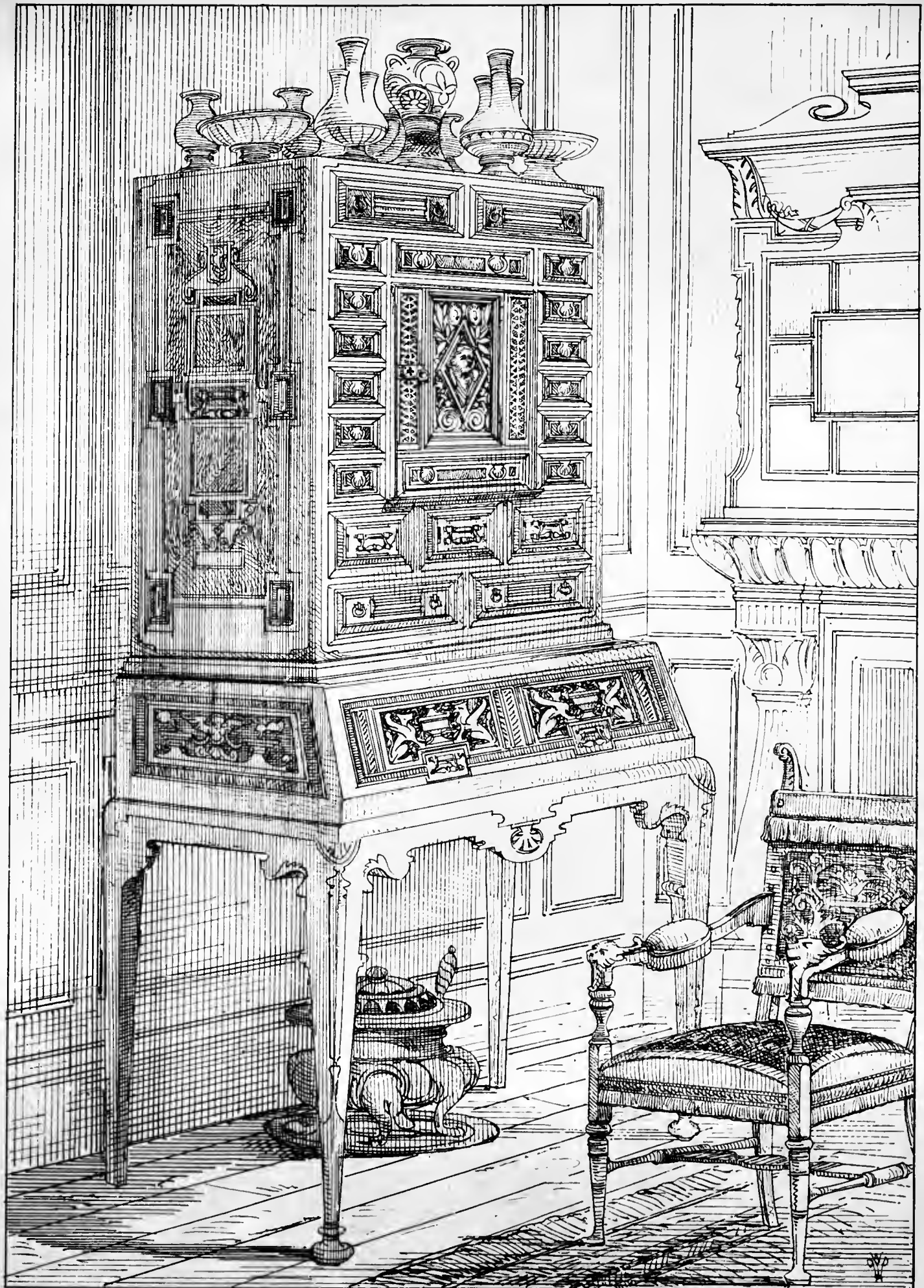
INTERNAL ARCHITECTURE AND DECORATION.



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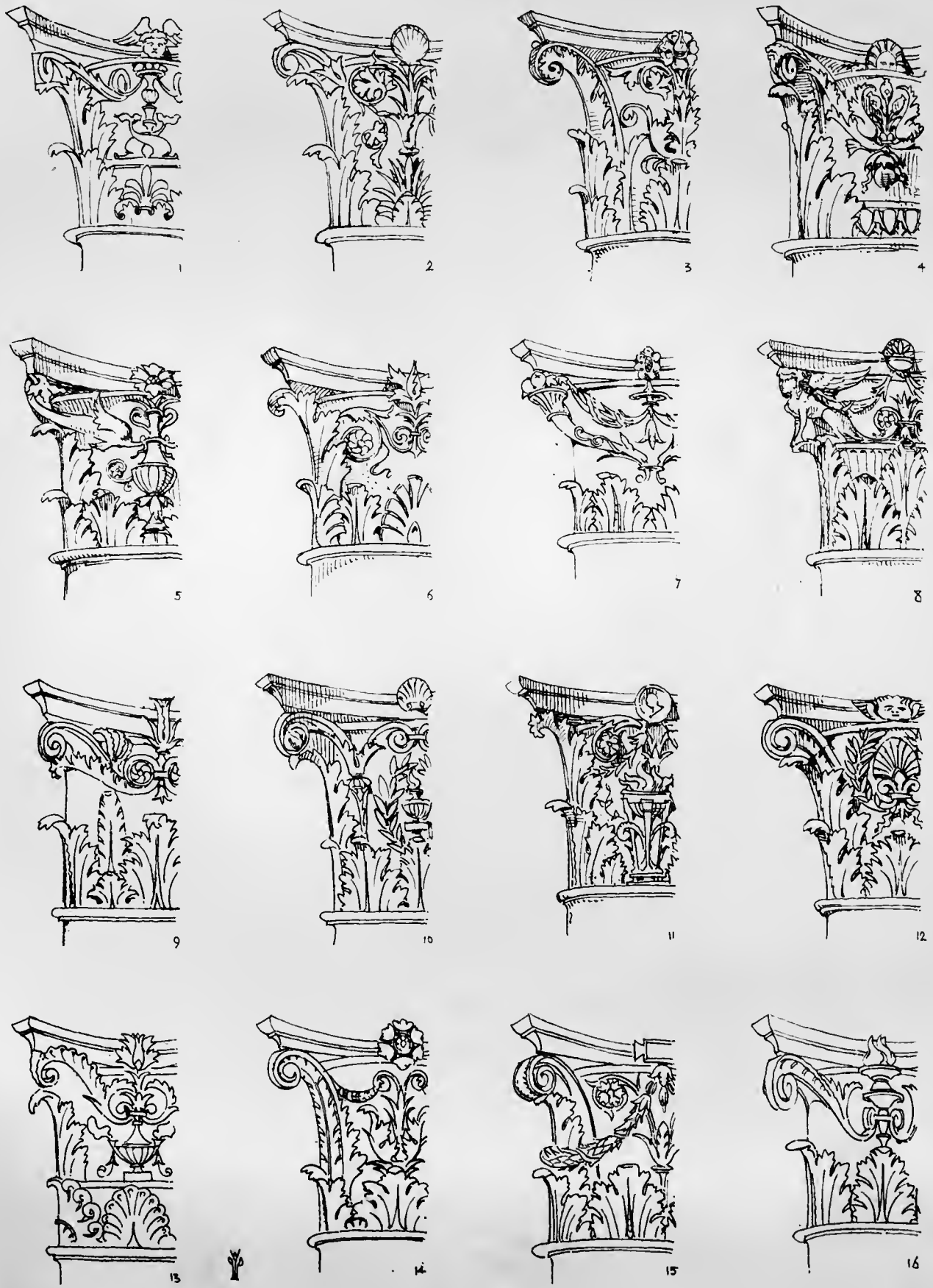
FLORENTINE CABINET AND CHAIR.

Designed by Owen W. Davis.



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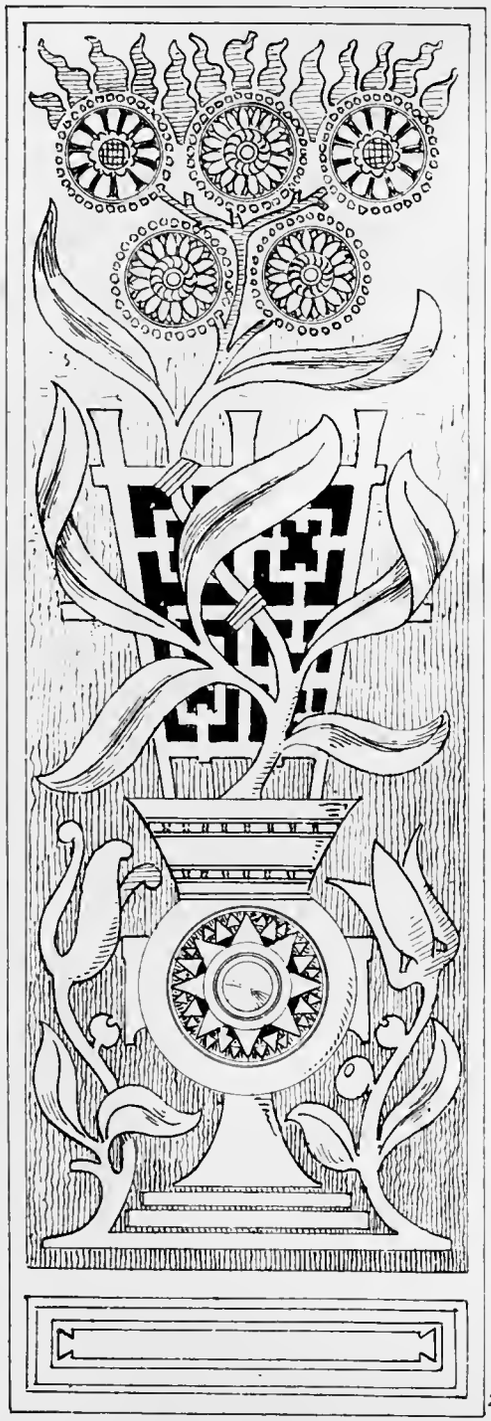
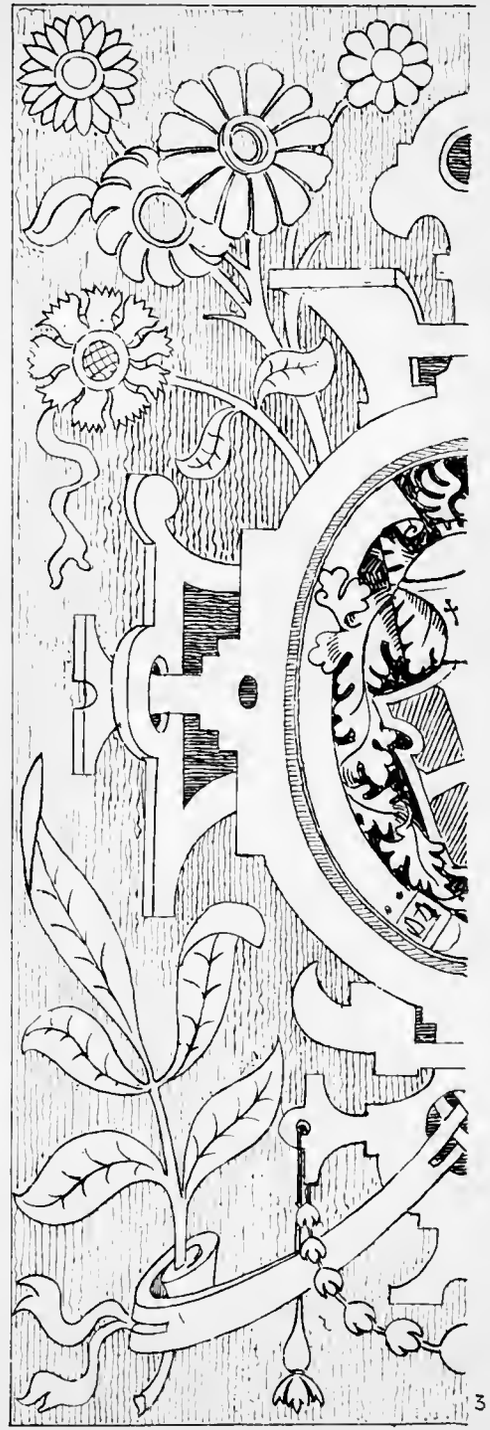
CAPITALS, FROM OLD ITALIAN DRAWINGS.





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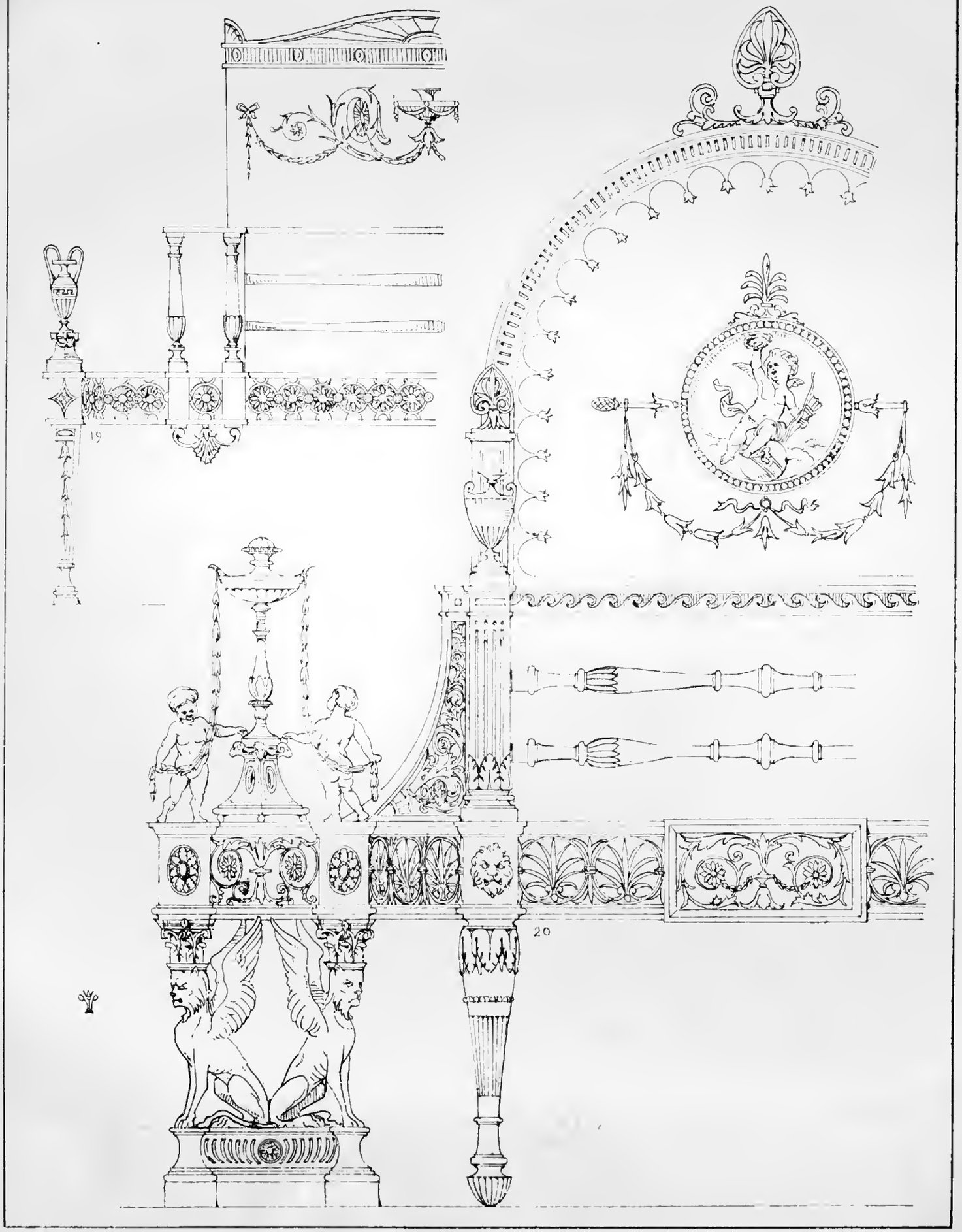
TARSIA WORK.

1 2, 3—By Owen W. Davis.



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"ADAM" GRATES

AS