

## Urban Houses and Cottage Homes

others ; and further, in the disastrous effect upon artistic progress caused by the attempt to reproduce some of its forms and details by mere imitation. Yet, so thorough and so sincere were the leaders in the movement that great things were done by them. Out of a long list of notable works it is sufficient to instance the Houses of Parliament, by Barry and Pugin, and All Saints, Margaret Street, by Butterfield.

An exalted enthusiasm animated Pugin, Burges, Butterfield, Ruskin, and many others, who, though some grave mistakes were made, strove for the advancement of English Architecture, and left their country a possession telling of a high aim and a great endeavour.

It is interesting to trace the effect which this Gothic Revival has had upon our domestic architecture. Foremost among its aims we may place the recognition of the craftsman's position and the study and proper use of building materials.

The first was the outcome of considerations which showed that in old times the Master Builder was the principal craftsman of the work in hand, whether it were Cathedral, Abbey, Church, Castle or Manor House, and that his subordinates, although less skilful, were so in degree only ; as a consequence of this, the utmost importance was given, by the leaders of the Gothic Revival, to all matters of detail, and to all craftsmanship. This led to the foundation of workshops and schools for the training of the craftsmen, and for the carrying out of good work in building, or in the decoration of buildings. Several of these workshops and schools are still flourishing, and their number and efficiency have greatly increased in recent years.

The earlier foundations contributed not a little to the formation of the modern school of English art, and particularly of the school of English sculpture, which is closely allied to architecture.

So excellent and so thorough has this general craft-training become, that good craftsmanship for our homes, in stone, wood, brick, plaster, or metal, is now generally attainable ; and as any important departure in art, or honest effort to improve one

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branch of art, cannot take place without affecting the whole artistic system, so this recognition of the claims of the craftsman has led to a thorough study and understanding of the materials which he employs. It has become an accepted fact in building that no effort should be spared to ensure that all work, in whatever material it is executed, should be carried out in a way which experience shows to be best adapted to the material itself ; and that artistic effect is given by the right use and combination of materials and by an appreciation of their natural colour and texture.

For these two necessary principles, therefore : (1) the recognition of the craftsman, and (2) the recognition of the value and proper use of materials, both of which have had an immense effect upon our architecture, we have, in great measure, to thank the Gothic Revival. Naturally other influences have since arisen, and have broadened the whole outlook ; and once again the architecture of the English Renaissance has become a recognised educational force of the highest importance. We acknowledge now, in a manner of which the Gothic Revivalist was incapable, the genius of Sir Christopher Wren, and of some of his followers, because it expresses in a perfectly natural manner the change from a mediæval to a modern England. In looking at a modern and well-designed house, whether in the town or the country, it is interesting to note how the study of the directness and simplicity of the Renaissance ideal has combined with the reverence for craftsmanship and right materials which belongs more properly to the Gothic Revivalists.

The considerations which determine the form and plan of a town house are not necessarily the same as those which suggest the form of a country house. The plan of a town house is concentrated ; its elevation should be of a stately character, for a town should be a stately place, where the ground plan, consisting of the direction of its streets, their width, and terminations, the position of "squares," open spaces, or parks, should all be carefully considered and designed in relation to the position of the town itself.

A city laid out on lines of a definite artistic character would at once give a guide to the type of house which should be

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built in any part of it. Towns of this class are few ; but, happily for us, a house of superlative excellence may be built in a road of small artistic plan.

Those by Mr. Horace Field in Westminster, in Great College Street, and Cowley Street (pp. 123 and 124), are admirable ; and together with Estcourt House in Kensington Palace Gardens, by Mr. E. P. Warren, illustrated on page 121, have just the quality of stateliness appropriate to a town house, while the East Gate Hotel at Oxford, also by Mr. Warren, suggests that concentration in plan which ought equally to characterise it (p. 137).

Splendid palaces in Genoa, in Florence, and in Rome, frequently stand in streets, which are little more than survivals of the mediæval lanes of those cities. Here in England, unluckily, there are but few instances of finely planned towns. Some parts of London, like Bloomsbury, Regent Street, Portland Place, Waterloo Place, and a few of the streets adjoining them, show care and intelligence in the ground plan. But London's irreparable loss in becoming a really well-planned city dates back to the great fire of 1666, when the authorities of the day, with a lamentable want of foresight, refused to accept the plans of Sir Christopher Wren for the new laying-out and rebuilding of the City. London was rebuilt upon the old mediæval foundations, with the crooked streets which have ever since caused inconvenience to the millions using them.

We have in that part of the City of Bath which was built in the eighteenth century, a fine example of good planning and design ; and it is satisfactory to note that the new Garden Cities are planned on definite lines, with an eye to the final artistic effect of the scheme, while a certain supervision is kept over the designs of houses to be erected. This artistic control has, however, only a limited range, being altogether overshadowed by the free opportunity which has been given to the purely commercial side of building, whose exponent, the "speculative builder," has ruined many an English town and much fair country. At his bidding towns and suburbs have sprung up devoid of any intelligent or artistic qualities in ground plan or in elevation ; and it is impossible to estimate the national loss in "morale" for the generations of

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inhabitants who must, whether they like it or not, dwell in these mean houses in still meaner streets.

Our cities are daily throwing out such streets into fields and lanes worthy of a better fate. If houses are wanted let them at least be built in streets and squares laid out on intelligent lines. Where expense is an object, the houses should be simple and plain throughout, but well-proportioned and full of that character which a good design alone can give. The houses designed by Mr. Norman Shaw on the Chelsea Embankment, in Cadogan Square, and in Kensington; by Mr. Philip Webb in Kensington and Chelsea; by Mr. Ernest George in Harrington and Collingham Gardens, South Kensington, all serve by their admirable example to prevent the whole of modern London from being swamped by the speculative builders' degraded work. These houses excel in careful planning. In addition to an original and striking treatment of the principal rooms, and of the arrangements for convenient service and comfort of the inhabitants, a feature in all of them is the excellent way in which an Entrance Hall, spacious and well lit, is included in the general scheme. In the best and most successful examples this Entrance Hall is a well-proportioned room, not necessarily large or lofty, but creating a sense of space, which leads the mind to expect a thoughtfully-designed dwelling. A hall of this type gives agreeable access to the principal rooms, either directly or by means of staircases; it is usually not of any great height, so that a pleasant contrast is secured between it and the reception rooms, which would in most cases be more lofty. This contrast of height is an effective part of the design of a house.

The plans of the houses in Basil Street, Brompton, by Mr. Arnold Mitchell, show the importance attached to the provision of an Entrance Hall in a modern town house (see the colour-plate between pp. 120-121); and further attention is called to this point by interior views of the entrance halls at Cowley Street, by Mr. Field (p. 123), at Estcourt House, by Mr. Warren (p. 122), at 78, Upper Berkeley Street, by Mr. Walter Cave (p. 129), and in Hollycroft Avenue, Hampstead, by Mr. Guy Dawber (p. 126).

In regard to the construction of town houses, the

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Parliamentary Building Acts and different Urban Building Bye-laws have limited the use of materials chiefly to those of an incombustible nature. Although many of these bye-laws are undoubtedly wise and necessary, some of them proved to be as uncalled-for as they were vexatious ; and when these were repealed in 1894, they had already done a great deal of harm to design. For instance, during many years prior to 1894, it was necessary to obtain special permission before the doors and window frames of a house could be built flush, or nearly flush, with the brick or stone walls. The woodwork had to be buried behind a brick reveal or recess. This may appear a small matter, but the illustrations in this book show that the happy effects produced depend greatly upon the window frames being clearly seen, instead of being sunk and hidden within the walls. Contrasts in colour and material are invaluable, as between brick-work and white painted wood.

This treatment of wood and brick was common in the eighteenth century, and it was largely responsible for the beauty of the old brick houses of that period.

It was on the pretext that the exposure of woodwork in this way would assist the spreading of fire, in case of a conflagration, that this manner of building was forbidden in London for many years, before the passing of the present Building Act of 1894.

The position, the history, and the customs of every town, impose a certain character upon its architecture. Though stone is stone and brick is brick all the world over, yet results of a distinctive character are produced, partly by differences of atmosphere and partly by the variations which exist in the colour and texture of materials in different places. For instance, a house in Aberdeen would probably vary from a house in London. This is a question of local character founded upon local training and tradition, but of course liable to be upset by the introduction of some totally new and different fashion, which may prove to be powerful enough permanently to alter the ancient character of the place, and although sometimes this may be an improvement it very often has a vulgarizing tendency.

In the country it is very important to respect local

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influences, particularly in the case of the cottage and smaller house. Here one of the chief objects to be aimed at is that the house shall appear to belong to the country itself, while the garden, in its design, must be in sympathy both with the dwelling and with the surrounding country. A cottage in the Lake District would have walls of local gray stone and a roof of Westmoreland slates, while in Kent or Sussex it would naturally be built of red or brown brick, or of sandstone, with red hand-made roofing and hanging tiles. It would be incongruous to build in a Kentish village a square stone house with a slate roof, while such a house would look quite well in North Wales.

Aspect and position of the site must control the disposition of the plan. On page 147, in Spring Bank Cottage, near Dorking, by Messrs. Smith & Brewer, we have a small house placed at the curve of a road, and it will be noticed in the plan how the lines of the house adapt themselves to the peculiar shape of the site. The entrance is conveniently placed in the centre of the curve, thus making the most of the space, and allowing the architects to spare the two large trees, which are utilized to mark the limits of the forecourt.

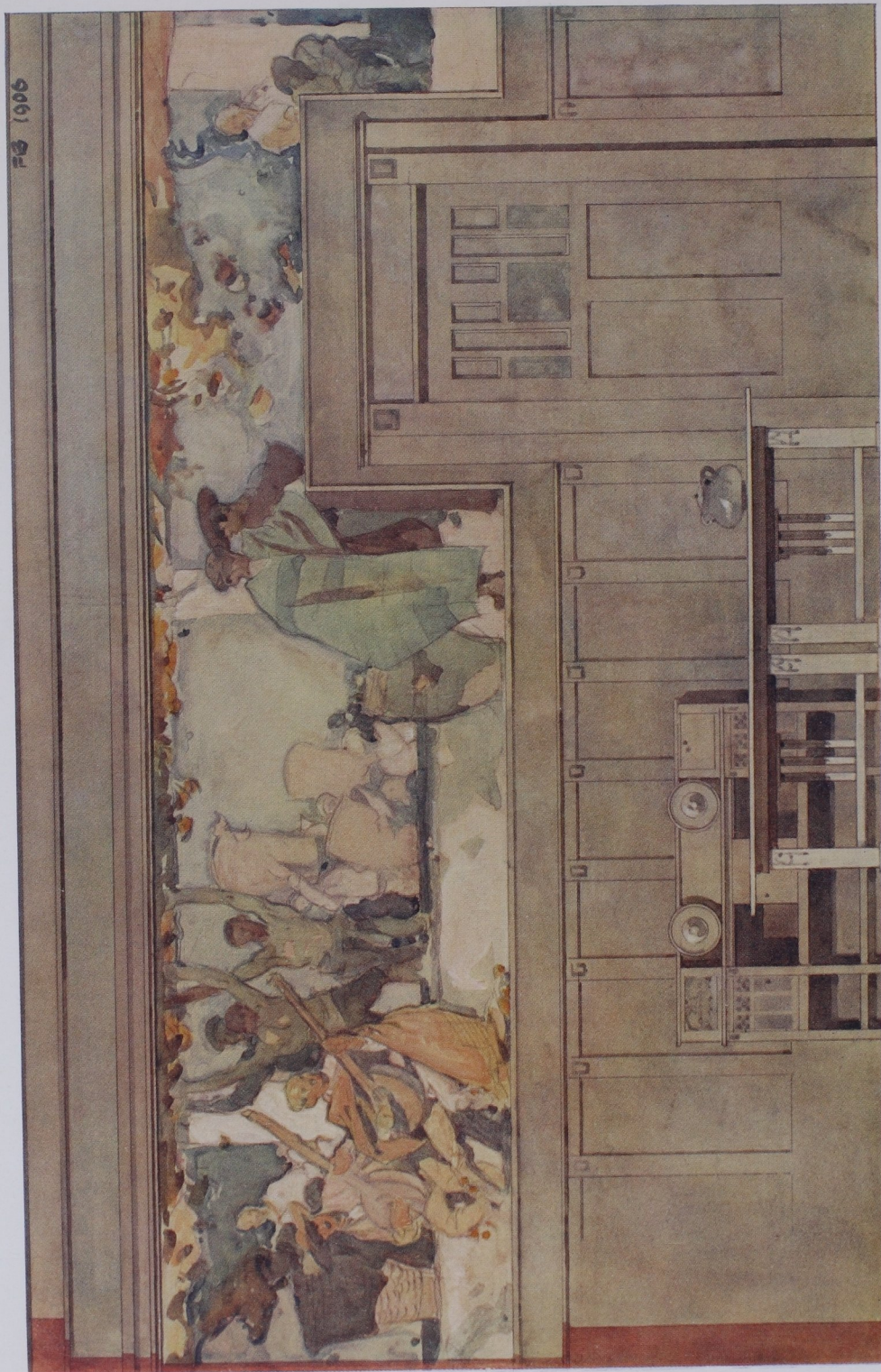
We find this same respect for the natural features of a site in "The Dover," Arundel, where the fine ilex trees take their place quite naturally in the new order of things (p. 153).

The illustration of a house at Bramley, designed by Mr. E. L. Lutyens, is an admirable instance of the treatment of a long and narrow site. The way the garden is arranged on the sloping ground is very instructive and interesting (see colour-plate facing p. 140).

It is remarkable to notice in recent English houses the immense improvement which has taken place in plan and elevation within the last thirty years. The smaller country house no longer suggests a miserable reproduction in miniature of a stately Italian Villa, or a dull imitation of a Swiss Châlet. The spirit in the genuine and straightforward type of building which we possess in our old farm and manor houses has been studied to advantage. The small houses by Mr. W. Curtis Green, at Grayswood, Haslemere, and Netherton, S. Devon, (pp. 155-158), are eloquent of the influence



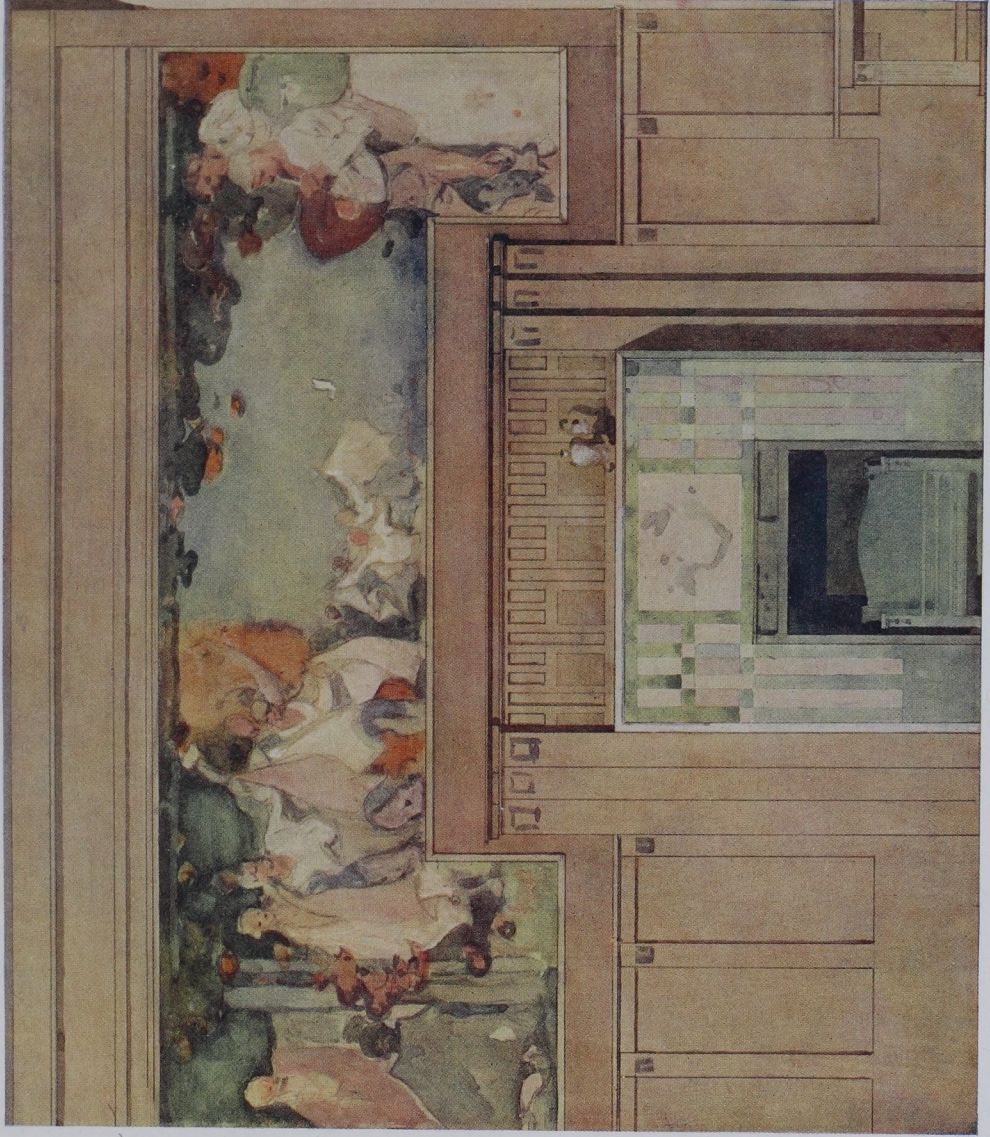
Feb 1906



SKETCH FOR A PORTION OF THE DINING-ROOM, PALAZZO REZZONICO, VENICE. THE WOODWORK IS OF GREY OAK INLAID WITH EBONY AND BOX.  
A PAINTED FRIEZE

Frank Brangwyn, A.R.A., Painter & Designer





SKETCH FOR A PORTION OF THE DINING-ROOM, PALAZZO REZZONICO, VENICE. MATERIALS: GREY OAK INLAID WITH EBONY, PAINTED PANELS, THE FIREPLACE OF MARBLE AND STEEL

Frank Brangwyn, A.R.A., Painter & Designer



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of the Kentish and South Country farm-houses. In plan, also, the often pretentious entrance and the ill-formed "reception rooms" of the old-time "villa," have given place to the roomy porch and well-planned living-room.

Several views of living rooms are published in the following pages, notably those by Messrs. Barry Parker and Raymond Unwin, Mr. Sutcliffe and Messrs. Cossins, Peacock and Bewlay. These rooms give space in a home, performing the office so long discharged by the "Hall" or "House Place" of earlier times. In addition to that they give opportunity for a special treatment, which is not only useful, but often picturesque.

Again, we place a just value to-day on the saving and proper utilization of every foot of space in the different stories, and with due care the living rooms are planned on the sunny side of a house, while the cooler or northern side is kept for the kitchen and its offices. As to the many questions of drainage and sanitary science, of water supply, etc., they all receive the utmost attention; but we should remember in this connection that a good deal remains to be done in the reform of some bye-laws in the country, by which building operations are controlled in many parts of rural England. Important as it is to have local regulations relating to details which are necessary to health, these bye-laws are frequently ill-adapted to country houses, because the authorities in many rural districts have adopted bye-laws which were drawn up originally for urban purposes only. To this fact we owe many anomalies. For instance, it is forbidden in many districts to build a weather-boarded house of the Kentish type, which, if properly constructed, is a good and useful form of building. Fortunately the influence of the Local Government Board, in its new Model Bye-laws, is on the side of reform, and a removal of many inapplicable and useless restrictions is to be hoped for in the near future.

The illustration of the Mill House at Four Elms (p. 143), shows alterations and additions to a kind of small house which was very common some fifty or more years ago. It belongs to the square type of house, having the principal door in the centre of the entrance front, admitting to a passage hall, with the staircase

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immediately facing the door ; right and left are the two sitting rooms, and behind them the kitchen, and scullery or wash-house. To adapt this house to the requirements of a week-end or summer cottage, the old dining-room was made into the entrance hall, entered from a new porch, and a large drawing-room was added at the side, which the natural slope of the site allowed to be more lofty than the other ground-floor rooms. The kitchen and scullery at the back were turned into the pantry and dining-room respectively, and a new kitchen, scullery and servants' offices were built out, as a one-storey addition at the back. The shape of the site imposed the lines of this new wing ; but a more or less detached addition was thus obtained for the use of the servants, an advantage in many ways in a small house.

With the great number of different materials available for building, it is impossible to lay down any hard or fast rules for their employment. It will, however, be generally conceded that the really successful cottage home, or small house, is usually the one which is built of the materials which are more or less native to the locality in which it is placed. Further, the number of the materials used should be kept within strict limits. For instance, if a small house is to be built of bricks and tiles, or of stone and slate, avoid, unless there is some extraordinarily good reason, introducing a gable of "half-timber" work, or a wing in roughcast. If a house is to be roughcast, it is better all roughcast, or roughcast below and tiled above.

In the garden surrounding the house let the terrace be wide, and all steps easy ; if there is a lawn it should be as large as possible, and the paths should be so planned as to lead straight to their objective, having regard to the lines of the house, and without any unnecessary meandering. Briefly, in order that the two may be in perfect sympathy, the lines of the garden near the house should be formal, just as the lines of the house are formal ; the ordinary "landscape garden" close to a house is in harmony only with the cottage ornée, a type of dwelling which, happily, is no longer built. It is difficult in such a case to say which is the more inartistic, the house or the garden.

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In the interior of a house, many things go to make up the success or failure of its rooms. Their disposition and their relation to the hall, landings and passages, are matters of actual planning in the first instance ; and this applies also to many questions of detail in each room, such as its proportions, the position of its doors, windows and fireplace, and the treatment of the floor, walls, ceiling and woodwork. Each one of these details has an influence, either pleasant or the reverse, on all who enter or use the room ; and this influence is not so much a matter of physical comfort as of mental impression. The final effect of a room, however, is not completely achieved until it has been furnished. Of all these many details which go to make a successful room, few perhaps are of such importance as the treatment of the walls, and the disposition of the furniture. As to the walls they are usually either painted or distempered, papered or panelled. In the illustrations on pages 127 and 128, showing the interiors of some rooms in a small London house, the walls are painted a light cream colour. As the woodwork of the rooms, including the borders of the floors, is also painted creamy white, and the ceilings are white-washed, the resulting effect is light and spacious. The nearly white walls form an excellent background for pictures and prints, while the painted surface is easy to keep clean. A room with walls of a plain light colour never looks smaller than it is ; on the contrary, though the enclosing walls retain their expression of solidity the room looks larger, and makes an admirable setting for furniture and coloured hangings. Bright and full colours look remarkably well in such conditions. For instant, the full value in colour of a quiet blue felt, forming an under carpet to Persian rugs, is obtained by contrast to the white painted edges of a wood floor ; and the colours of flowers and of china, of brass and copper, or of deep mahogany or oak, are accentuated by the light colour of their surroundings.

If there is success, there is also a simplicity in this form of wall treatment, which will be appreciated by every one who has spent some time in choosing papers for the rooms of a house ; for there is a difficulty, when looking over many patterns, in realizing what effect a paper will have when hung, and also in deciding upon the

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colour which would be most appropriate for the room. Yet wall papers cannot be condemned because this difficulty exists. Many papers are beautiful, but the reason of the difficulty in their selection frequently lies in the design being too large in pattern, and too assertive in colour for a small house.

Qualities of this kind destroy what is, after all, the chief purpose of a wall-paper, *viz.*, to form a background of a well-designed pattern tinted in good colour to the pictures and drawings and furniture in a room. This is not to say that the pattern should be so dull and uninteresting as to be monotonous; but a paper tinted in deep colours, or one with the design represented in strong light and shade, will be out of keeping with any picture or drawing, and will rob the walls on which it is hung of every appearance of solidity. Again, if the pattern is too large, the sense of scale between the walls and the furniture is entirely lost.

While it is desirable, for good reasons, that a wall-paper should be quiet and restrained in general effect, it is essential that the pattern should be well drawn and the colour good. If these conditions are followed, the question whether the colour be red, blue, green or yellow is not a matter of the chiefest importance. One good colour will, as a rule, go well with another. Lastly, it should be borne in mind that the room probably does not exist in small houses that will bear upon its walls a dado, "filling" and frieze. "Filling," let me say, is a trade expression, and means the paper or decoration covering the space between the dado and the frieze.

If the paper does not cover all the wall surface, there should be either a dado and a paper above, as in the Coffee Room of the East Gate Hotel Oxford, by Mr. E. P. Warren (p. 137), or most of the wall may be hung with paper or some fabric, with a plain frieze placed above it, as in the drawing-room by Mr. A. Paterson (page 134). But in rooms of little height it is better that the paper should cover the whole of the wall surface.

The most attractive of all the different ways of treating the walls of a room is probably to panel them, or to hang them with tapestry. We may dismiss the latter proceeding as one generally

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impossible in a small house ; though one piece of beautiful tapestry is not difficult to acquire, while its decorative value when hung upon a plain white wall, or on the wall surface above some wood panelling, cannot be estimated too highly.

The panelled wall is more easily attained ; it may be of deal, painted white or green, the panels being plain and square as in the rooms by Mr. Cave (pp. 129, 130, 131, 132) ; or else moulded or with raised panels of that charming and peculiarly English type, as in the Hall of Estcourt House, illustrated on page 122. Another type, admirably proportioned to suit a wide room with an arched ceiling of modelled plaster, is seen in the drawing-room of Mr. W. H. Brierley's Yorkshire home (p. 135), and there is also an excellent treatment of panelling in hard wood, unpainted, in the hall of the same house (p. 136).

In the dining-room of the Palazzo Rezzonico, Venice, by Mr. Frank Brangwyn, A.R.A., of which two colour plates are given, we have a treatment of panelling and woodwork which is all the artist's own ; and it depends for its fulfilment upon a splendid frieze of painted subjects. The scheme, individual though it is, recalls, in its arrangement of panelling below and pictures above, the beautiful rooms at Venice of San Giorgio dei Schiavoni, by Carpaccio, and the exquisite cabinet built by Isotta da Rimini at Mantua to receive the pictures by Mantegna.

Probably no wall surface decoration for a room is at once so reasonable and so successful as this : a dado of panelling and a frieze of painted pictures above.

Something of the same humanized and artistic sense is conveyed in a white panelled room, the panels of which contain well-painted portraits.

Having decided the treatment of the walls of a room, we proceed to the furnishing ; and if certain limitations can be kept in view in scheming the decoration of a house, it is surely possible to place some check upon the quantity of furniture put into a room.

Many a room would be in better case if we remembered the simple principle that there shall be no more furniture than is really required for practical purposes. It would then at least be

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possible to move about without the risk of overturning screens and small tables of little use or beauty. There would be more excuse for this overcrowding if the objects were of artistic value, as the real charm of all furniture consists in the beauty and workmanship of each piece. But even then it is better to limit the number of beautiful things in order to give greater value to each. This principle is recognised by an artistic people like the Japanese, who are satisfied if a room, in addition to its walls and lacquered woodwork and well-matted floor, contains one priceless bronze vase or exquisitely painted Kakemono. Chairs in their case are unnecessary, as they sit on the matting. They often replace one beautiful article by another, but they never crowd several into a room at one time.

I would like to quote here an extract from the "Letters to Marco." It is a description of Kelmscott, the home by the Thames near Lechlade of the late William Morris, who worked so untiringly and enthusiastically in order to revive lost arts of craftsmanship and to bring into our homes beautiful colour and design. This extract might apply in its reference to the unity between a house and its furniture to a thoughtfully designed modern house as well as to so beautiful a one as Kelmscott of a past age. It is this : " I never saw an old house so lovingly and tenderly fitted up and cared for as this one ; the perfect taste and keeping of the furniture and hangings, and the way in which the original beauties of the house had been preserved was indeed a lesson to be remembered. The window seats had cushions in them, the floors were beautifully clean, the old boards by no means disguised or disfigured with stain or varnish, and with right sort of mats and carpets where wanted. Some fine old tapestry belonging to the house still hung on the walls in one room, and the furniture throughout was simple in character and not overcrowded."

Of course, it must often happen in a house that there are articles of furniture of an ordinary description. But to nearly every one the delight is open of gradually eliminating the uninteresting things, and of substituting for them the carefully chosen pieces which he has selected for their suitability and artistic value.

In conjunction with the arrangement of furniture one



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must consider the surface of the floor and the colour of the window curtains, so that the combined effect may be harmonious. Probably the best floor for this purpose is one of oak or parquet, as the strength and beauty of the wood form a fitting support and framework. If a decision must be made as to whether the principal expenditure in these matters should be upon the curtains or the floor and its covering, it is best to give the preference to the floor. A fine Oriental rug or carpet and plain serge curtains of good colour give greater pleasure than fine hangings and a plain carpet.

It is not difficult to acquire at the present time pieces of modern furniture which are both well designed and well made. The exhibitions held by the Arts and Crafts Exhibition Society have done much for us, bringing to the notice of all who have visited them many examples of furniture, often admirable in design and beautiful in workmanship. Impressed with the need which exists for the provision of chairs, tables, cabinets, etc., of reasonable and sensible design, and fulfilling an artistic ideal, the ranks of craftsmen in wood and metal have been greatly swelled in numbers of late years by the accession of many trained artists, who have chosen to devote their careers and lives to working in these crafts. It was because the late William Morris believed that the whole being of the craftsman required new life, that he set to work with characteristic energy to design and make not only furniture, but also painted glass, wall-papers, tapestries, etc.

There is no doubt that if the Architecture of our houses is to advance on right lines, it must be principally through a thorough artistic co-operation of the architect and his fellow-craftsmen. In order to live, an art must grow; and the present-day training of architects is definitely planned to help the student to a knowledge of the qualities which are inherent in the great architecture of the past, so that his imagination and inventive power may be fostered, in order that he in his turn may become a creator. He is also led to seek and understand the spirit and motives which underlie all art, and further, by actual workshop and office experience, to become intimate with the nature and proper use of the materials used in building. Nor can this study, if the art of

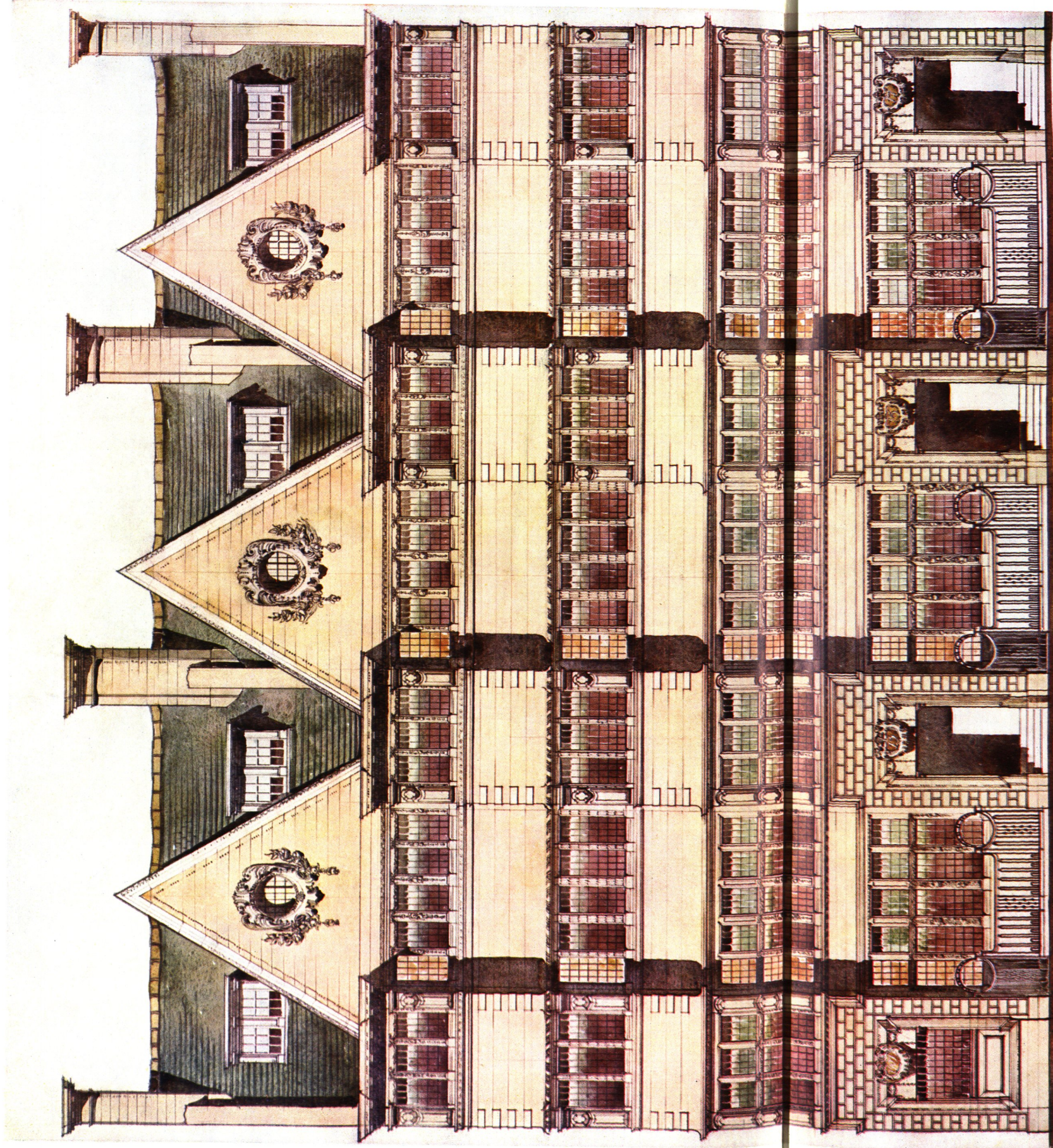
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Architecture is to advance, ever really cease ; for all artists, however experienced, are students to the end of their days. Happily the renewed interest in craftsmanship and use of building materials has been the means of bringing about a communion between artists working in the different crafts and has led to that unity in art which is of vital importance to progress.

I will conclude with the following words taken from an address lately given by Mr. John Belcher, A.R.A., which admirably illustrates this interdependence between the architect and his fellow-workers. He says " it is of great consequence to an architect that his associates should be such as can interpret and carry out his work sympathetically and intelligently. The architect has been likened to a general directing the operations of an army of workers ; but to my thinking a happier and more suggestive comparison is that of the conductor of an orchestra leading and directing the executants in the interpretation of a work of his own composition, . . . there must be mutual confidence and a sympathetic understanding between him and the executants. Only thus will he be able to secure a proper balance and proportion, a right tone or colour, and such subordination of one part to another as will constitute the whole a perfect work of art."

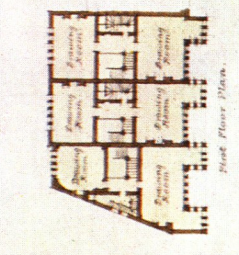
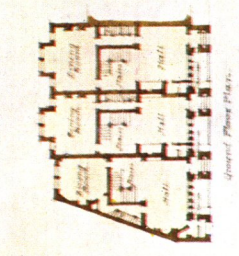
GERALD C. HORSLEY.





*Houses Basil Street*  
**BROMPTON**

ARNOLD MITCHELL, ARCHT  
 27 MANCHESTER SQUARE  
 LONDON

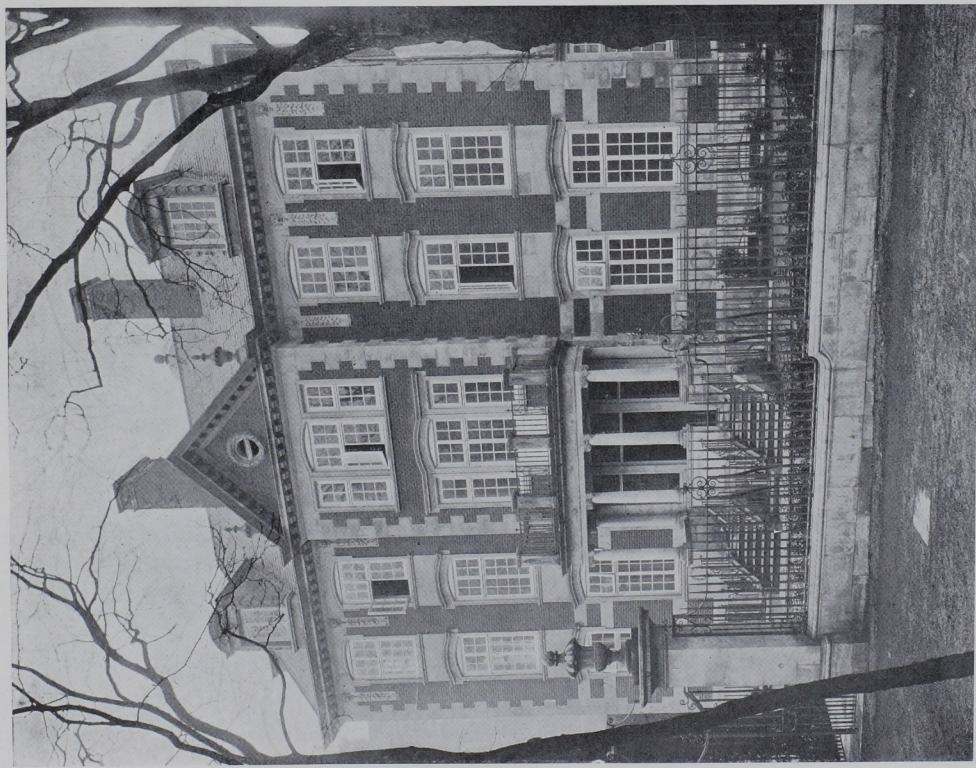


THESE HOUSES ARE IN DOULTON'S CARRARA TERRA COTTA WITH THE MAXIMUM OF VARIETY IN ITS TINTS. EACH HOUSE HAS NINE BEDROOMS; THERE ARE TWO DRAWING-ROOMS ON THE FIRST FLOOR; BELOW, ON THE GROUND FLOOR, A DINING-ROOM AND A LARGE PANELLLED HALL; THE STAIRCASES, HAVING DOMES AND GALLERIES OVER THEM, MAKE A VERY PICTURESQUE INTERIOR

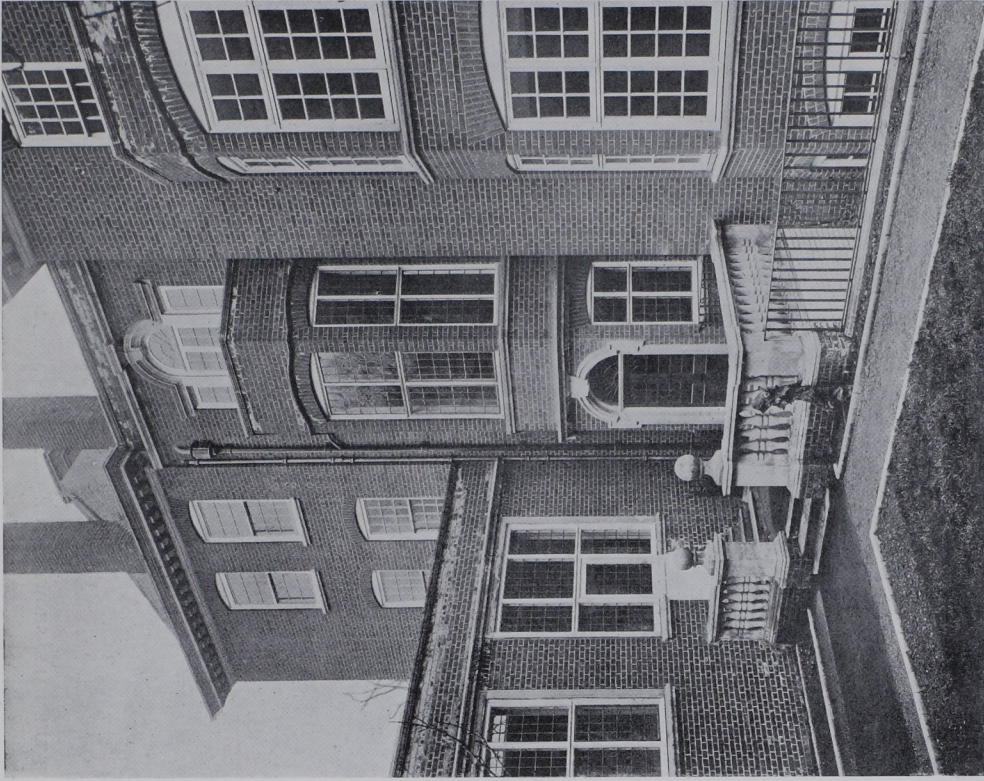
Arnold Mitchell, Architect



URBAN HOUSE: EXTERIOR DESIGN



ENTRANCE FRONT  
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON. THE MATERIALS ARE SMALL RED BRICKS, PORTLAND STONE, AND WESTMORELAND SLATES. THE CARVING WAS



GARDEN FRONT  
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON. THE MATERIALS ARE SMALL RED BRICKS, PORTLAND STONE, AND WESTMORELAND SLATES. THE CARVING WAS  
CARRIED OUT BY T. E. JAGO

E. P. Warren, F.R.I.B.A., F.S.A., Architect

## URBAN HOUSE: INTERIOR DESIGN



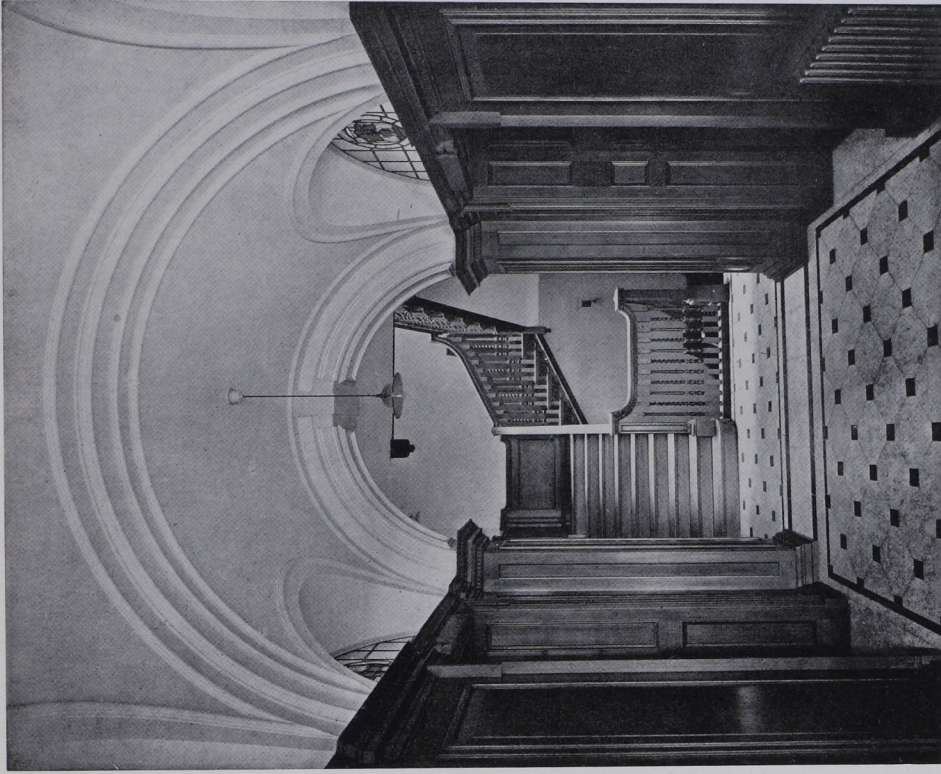
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON. VIEW OF THE HALL, SHOWING THE OAK STAIRCASE AND DOORS, THE RAISED PANELLING, AND THE BLACK AND WHITE MARBLE FLOOR

E. P. Warren, F.R.I.B.A., F.S.A., Architect

URBAN HOUSE: EXTERIOR AND INTERIOR DESIGN



THE FRONT TO COWLEY STREET  
LONDON OFFICES OF THE NORTH EASTERN RAILWAY COMPANY, COWLEY STREET, WESTMINSTER, LONDON. THIS BUILDING IS FACED WITH DARK AND LIGHT RED BRICKS,  
TWO INCHES THICK; THE CARVING, BOTH IN WOOD AND IN STONE, WAS CARRIED OUT BY MESSRS. AUMONIER & SON



ENTRANCE HALL AND MAIN STAIRCASE  
LONDON OFFICES OF THE NORTH EASTERN RAILWAY COMPANY, COWLEY STREET, WESTMINSTER, LONDON. THIS BUILDING IS FACED WITH DARK AND LIGHT RED BRICKS,  
TWO INCHES THICK; THE CARVING, BOTH IN WOOD AND IN STONE, WAS CARRIED OUT BY MESSRS. AUMONIER & SON

Horace Field, F.R.I.B.A., Architect



## SMALL URBAN HOUSES: EXTERIOR DESIGN



TWO URBAN HOUSES, 14 AND 15, GREAT COLLEGE STREET, WESTMINSTER, LONDON; BUILT ON THE SITE OF TWO OLD HOUSES WHICH WERE CONDEMNED. THEY ARE FACED EXTERNALLY WITH LIGHT RED DRESSINGS AND DARKER BRICKS FOR FILLING. THE ENTRANCE DOORS HAVE STONE DRESSINGS

Horace Field, F.R.I.B.A., Architect

## A SMALL URBAN HOUSE: EXTERIOR DESIGN



THE GARDEN FRONT, 46, HOLLYCROFT AVENUE, HAMPSTEAD, LONDON. BY PERMISSION OF G. RAVENSCROFT DENNIS, ESQ. A VIEW OF THE HALL IN THIS HOUSE IS GIVEN ON PAGE 126.

E. Guy Dawber, F.R.I.B.A., Architect

A SMALL URBAN HOUSE: INTERIOR DESIGN



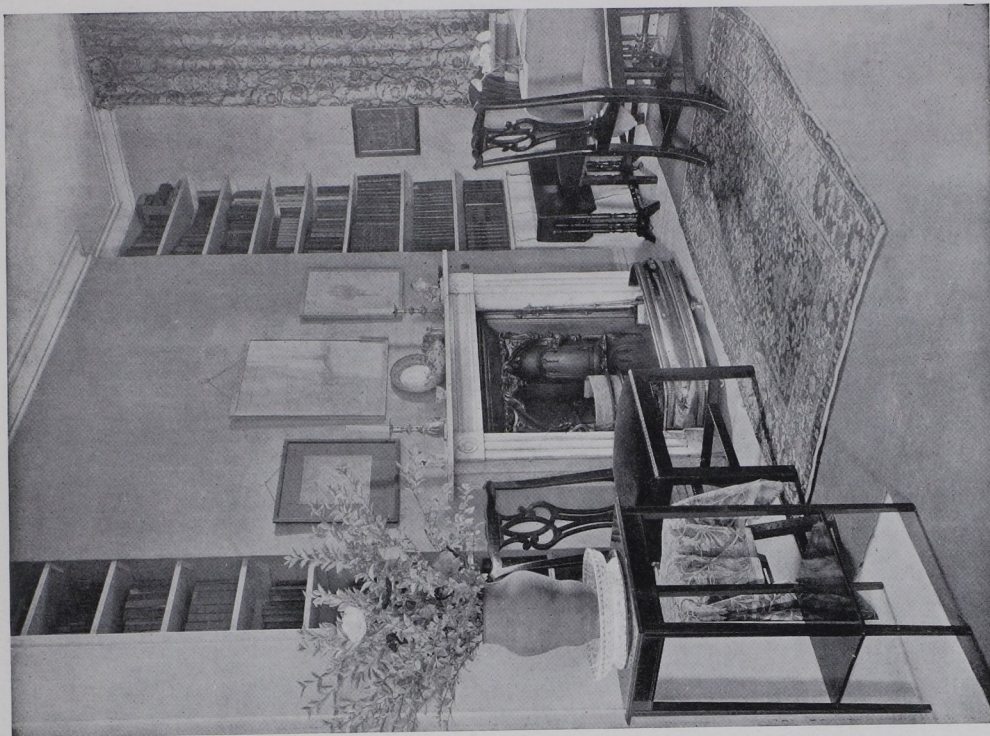
VIEW OF THE HALL, 46, HOLLYCROFT AVENUE, HAMPSTEAD, LONDON. REPRODUCED BY PERMISSION OF G. RAVENSCROFT DENNIS, ESQ.  
A VIEW OF THE EXTERIOR IS GIVEN ON PAGE 125.

E. Guy Dawber, F.R.I.B.A., Architect

A SMALL URBAN HOUSE : INTERIOR DESIGN



THE DINING-ROOM IN A SMALL LONDON HOUSE



THE DRAWING-ROOM IN A SMALL LONDON HOUSE

EXAMPLES OF SIMPLE TREATMENT

A SMALL URBAN HOUSE: INTERIOR DESIGN

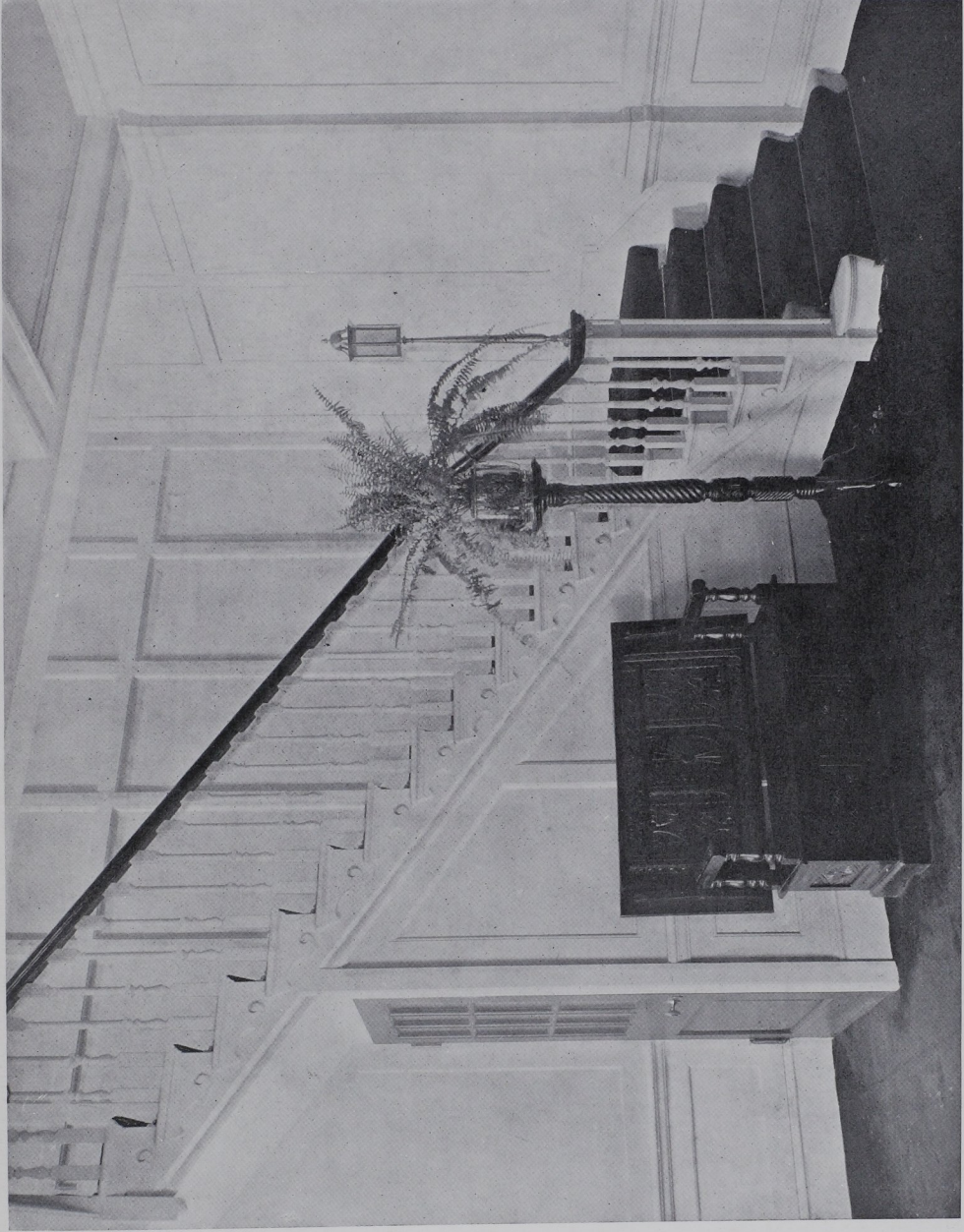


THE DRAWING-ROOM IN A SMALL LONDON HOUSE

SEE ALSO THE TWO ILLUSTRATIONS ON PAGE 127

AN EXAMPLE OF SIMPLE TREATMENT

## A SMALL URBAN HOUSE: INTERIOR DESIGN



THE HALL AND STAIRCASE, 78, UPPER BERKELEY STREET, LONDON, W.; WITH WHITE PANELLING, OAK DOORS, AND OLD ENGLISH FURNITURE. THE LAMP IN GREEN BRASS WAS DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS

Walter Cave, F.R.I.B.A., Architect

## A SMALL URBAN HOUSE: INTERIOR DESIGN.



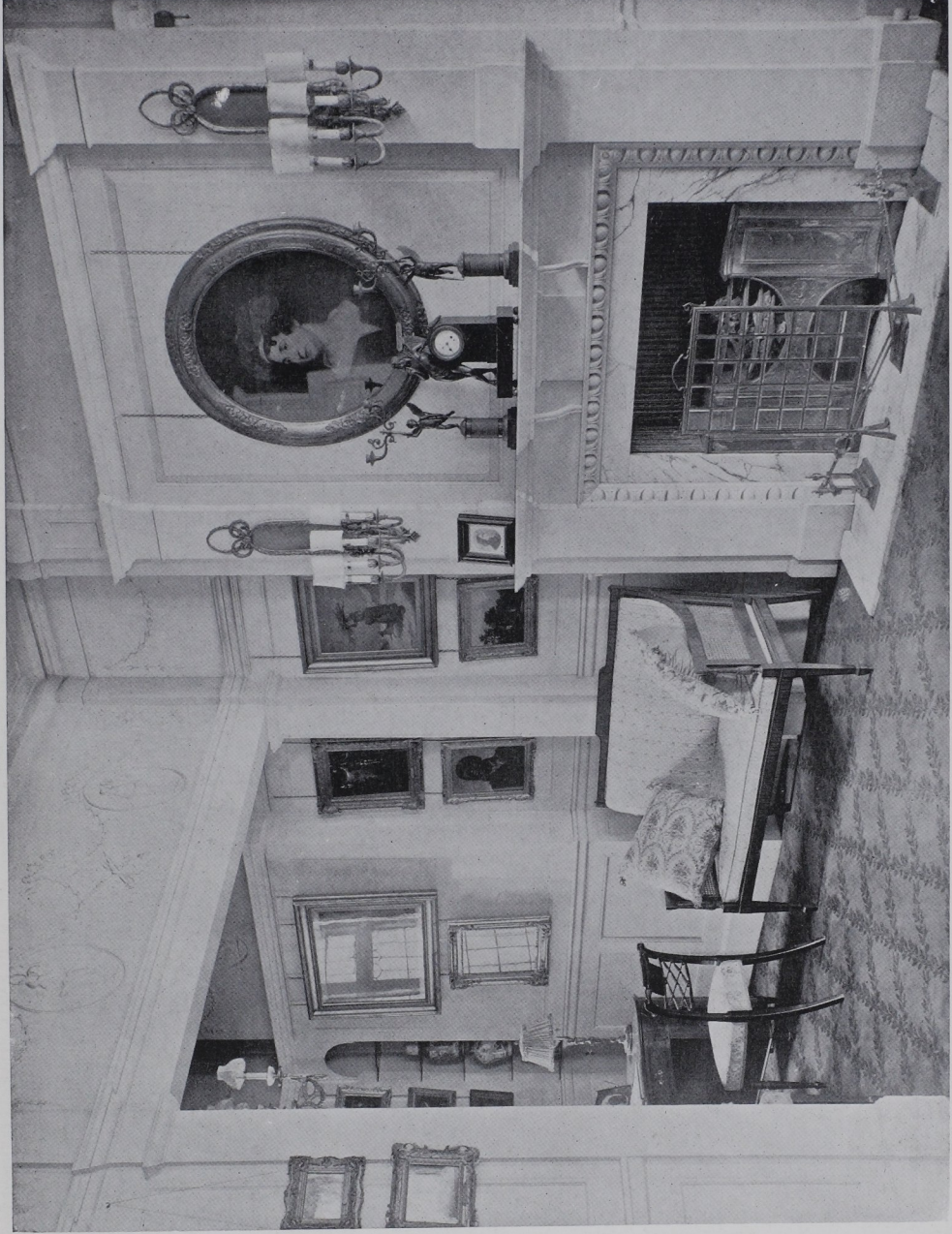
THE SMOKING-ROOM, 78, UPPER BERKELEY STREET, LONDON. MATERIALS: WHITE PANELLING, DULL GREEN TILES, GREEN BRASS FITTINGS

Walter Cave, F.R.I.B.A., Architect



THE HALL, 78, UPPER BERKELEY STREET, LONDON, W. BY KIND PERMISSION OF MRS. HICKS. THE WOOD PANELLING IS CREAMY WHITE, FORMING A QUIET AND EFFECTIVE BACKGROUND IN CONTRASTIVE HARMONY WITH THE OAK DOORS, THE OLD FURNITURE, AND THE MARBLE FIREPLACE

Walter Cave, F.R.I.B.A., Architect



THE DRAWING-ROOM, 16, UPPER BERKELEY STREET, LONDON, W.

REPRODUCED BY PERMISSION OF EDWIN BECKSTEIN, ESQ.

Walter Cave, F.R.I.B.A., Architect



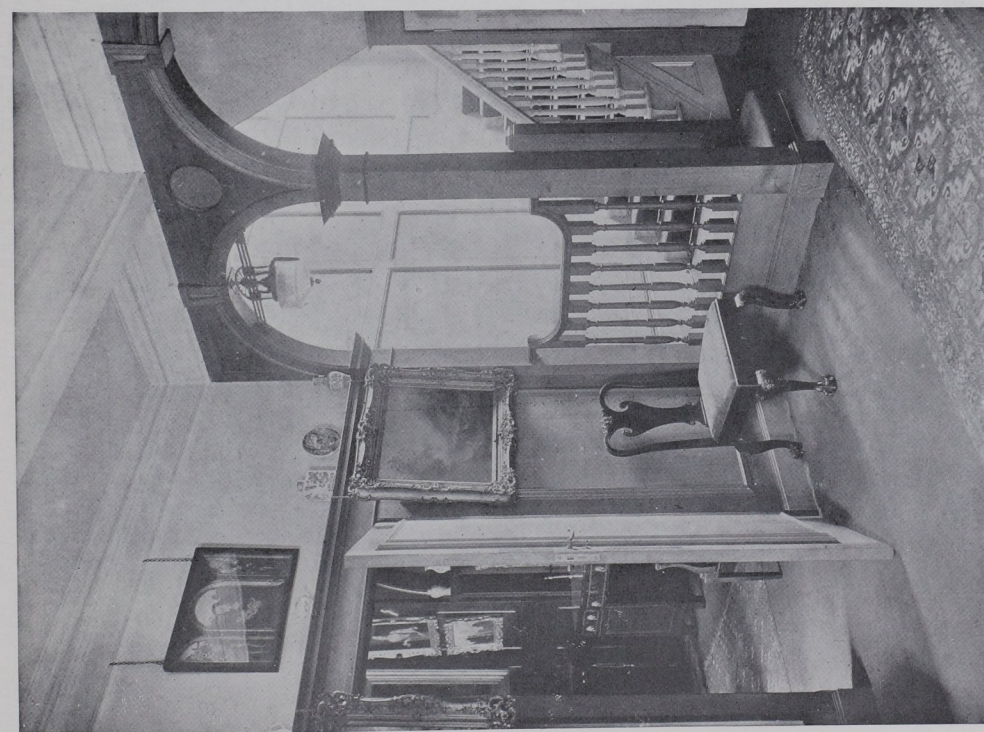
URBAN HOUSE: INTERIOR DESIGN



THE DRAWING-ROOM, 16, UPPER BERKELEY STREET, LONDON, W.

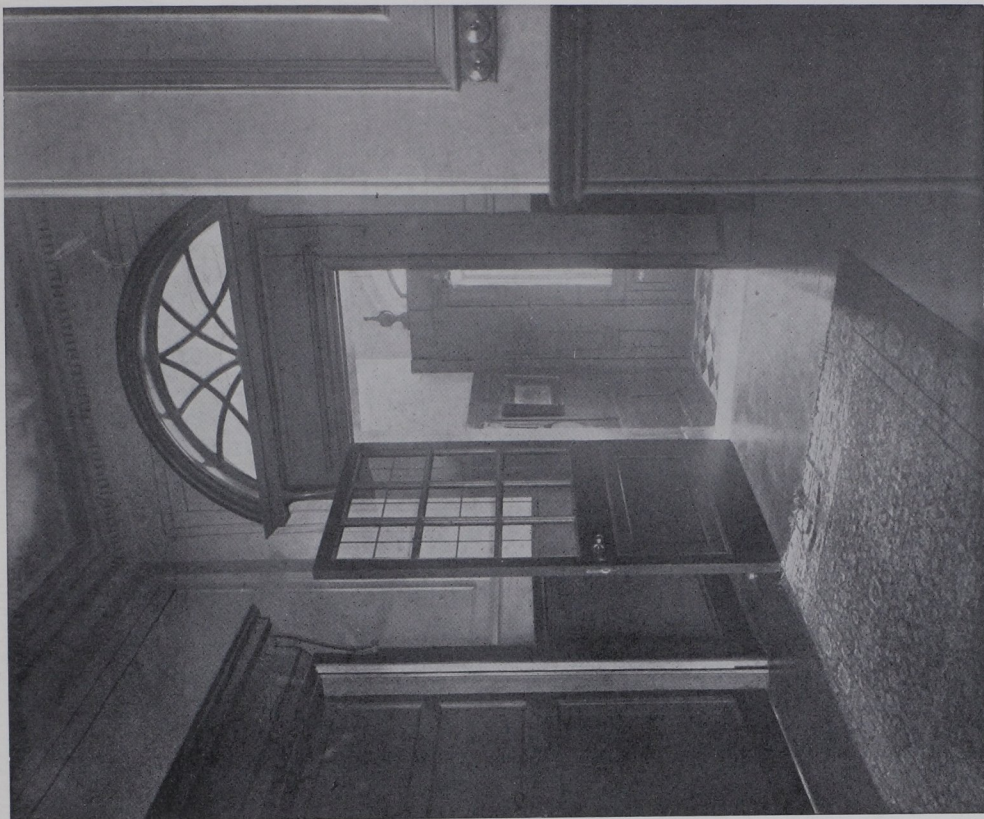
REPRODUCED BY PERMISSION OF EDWIN BECKSTEIN, ESQ.

WALTER CAVE, F.R.I.B.A., Architect



VIEW OF THE HALL, 16, UPPER BERKELEY STREET, LONDON, W.

Walter Cave, F.R.I.B.A., Architect



VESTIBULE AND ENTRANCE HALL, KINGSBURGH GARDENS, GLASGOW.

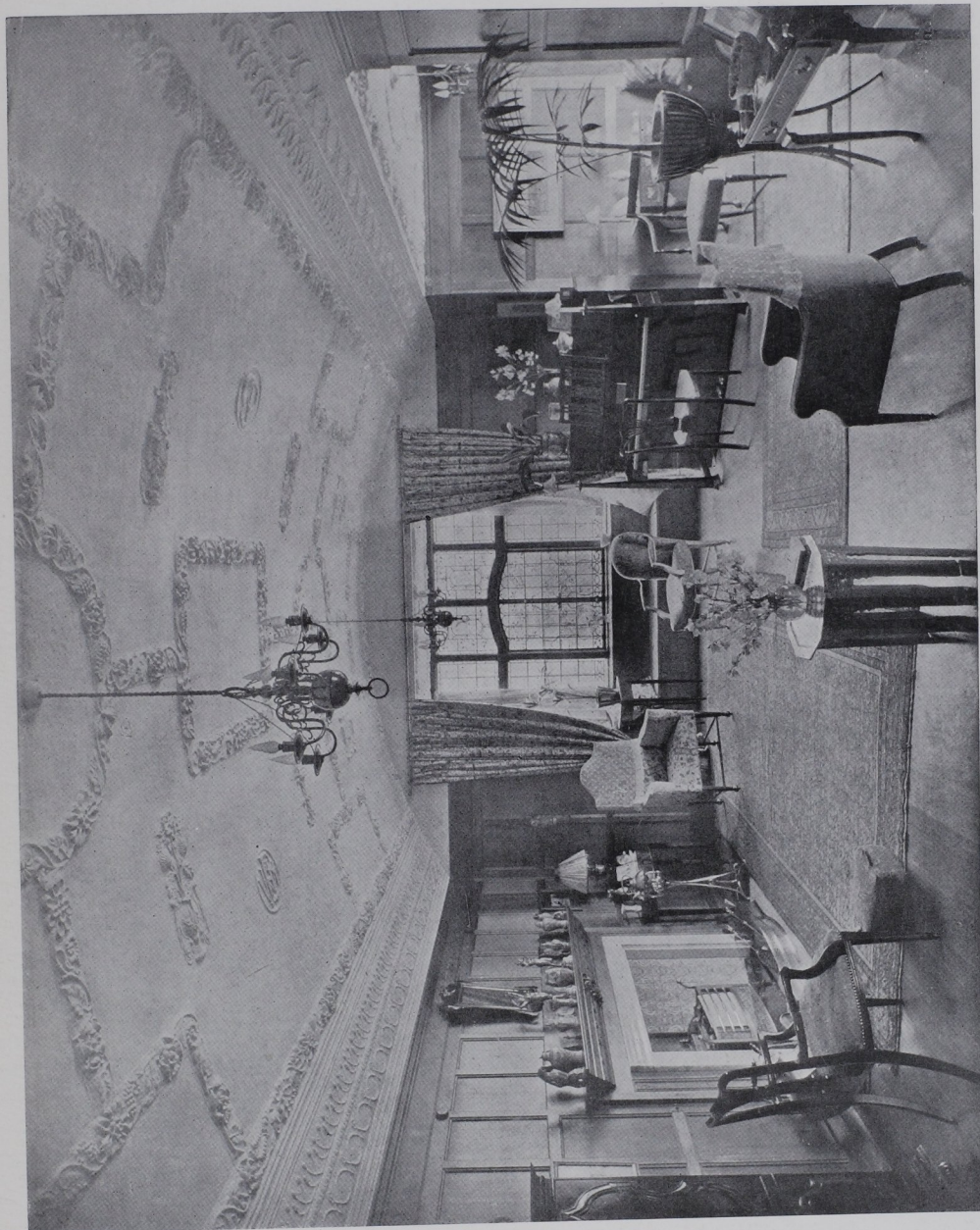
A. N. Paterson, A.R.I.B.A., Architect

URBAN HOUSE: INTERIOR DESIGN



THE DRAWING-ROOM, KINGSBURGH GARDENS, GLASGOW. THE SCHEME OF COLOUR IS GOLDEN YELLOW, WITH LOW-TONED BLUES AND GREENS IN THE HANGINGS, FURNITURE AND CARPET. THE WOODWORK IS CANADIAN POPLAR STAINED WITH ZINC WHITE AND OCHRE; THE WALLS ARE HUNG WITH JUTE TISSUE HAVING VERTICAL BANDS IN TWO SHADES OF DEEP YELLOW; THE PLASTER CEILING AND CORNICE ARE BY MR. BANKART, THE FIRE PLACE BY MR. LONGDEN, WHILE THE ELECTRIC FITTINGS WERE DESIGNED BY THE ARCHITECT AND CARRIED OUT BY THE BIRMINGHAM GUILD.

A. N. PATERSON, M.A., A.R.I.B.A., Architect



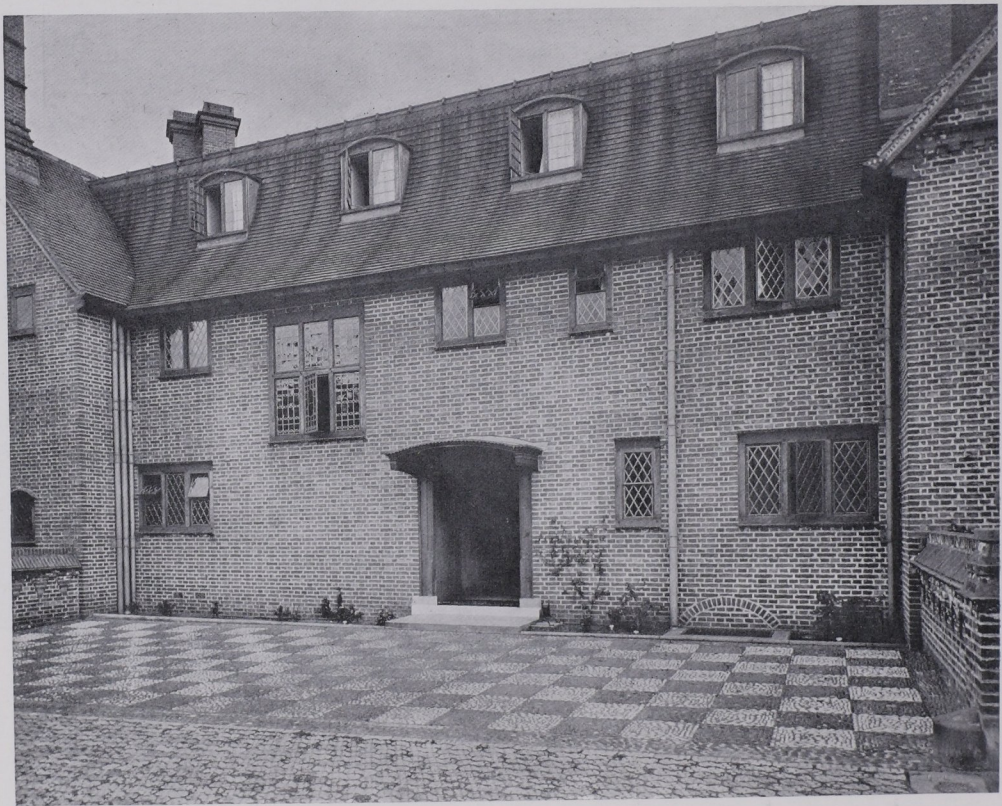
VIEW OF THE PARLOUR, BISHOPSBARN, YORK, WITH A CEILING OF MODELLED PLASTER BY G. P. BANKART. THE FLOOR IS OF OAK AND THE PANNELLING OF PINE

Walter H. Brierley, F.R.I.B.A., Architect

## URBAN HOUSE IN YORK



BISHOPSBARNS, YORK: VIEW OF THE HALL LOOKING TOWARDS THE FRONT DOOR AND THE DINING-ROOM. OAK FLOORS, THE PANELLING AND SCREEN OF KAURIE PINE, AND A PLASTER CEILING BY G. P. BANKART



BISHOPSBARNS, YORK: VIEW OF THE NORTH FRONT. WALLS OF HAND-MADE BRICKS, AND WINDOW-FRAMES OF ENGLISH OAK; A TILED ROOF, AND A FORECOURT PAVED WITH BLACK AND WHITE PEBBLES

Walter H. Brierley, F.R.I.B.A., Architect



SCHEME FOR THE DECORATION OF A DRESSMAKER'S SHOWROOM; THE PAINTED PANELS AROUND THE APARTMENT TO REPRESENT THE MOST TYPICAL COSTUMES OF DIFFERENT PERIODS, FROM THE MIDDLE AGES TO THE PRESENT DAY

Florence H. Laverock, Designer



## URBAN HOUSE IN OXFORD



EAST GATE HOTEL, OXFORD. THE MATERIALS ARE FINE ROUGHCAST WASHED WITH COLOUR, HAMMER-DRESSED STONE FROM BRIDGE NORTON, AND SEA-GREEN SLATES. THE SIGN PANEL OF COLOURED CEMENT WAS MODELLED BY GEORGE SYMONDS



EAST GATE HOTEL, OXFORD

VIEW OF THE COFFEE ROOM

E. P. Warren, F.R.I.B.A., F.S.A., Architect



## A SMALL COUNTRY HOUSE NEAR LONDON: EXTERIOR DESIGN



HOOKEREL, WOKING, SURREY

VIEW OF THE SOUTH FRONT

Horace Field, F.R.I.B.A., Architect



THE ENTRANCE FRONT, HOOKEREL, WOKING, SURREY, A COUNTRY HOUSE BUILT ON THE SOUTH SLOPE OF HOOK HILL. MATERIALS: ROUGHCAST, THE WALLS PARTLY HUNG WITH TILES, THE ROOFING OF SAND-FACED TILES, THE WOODWORK PAINTED WHITE

Horace Field, F.R.I.B.A., Architect

## A SMALL COUNTRY HOUSE NEAR LONDON: INTERIOR DESIGN



HOOKEREL, WOKING, SURREY

VIEW OF THE MAIN STAIRCASE

Horace Field, F.R.I.B.A., Architect

A SMALL COUNTRY HOUSE NEAR LONDON: INTERIOR DESIGN



HOOKEREL, WOKING, SURREY

THE HALL AND THE DINING-ROOM

Horace Field, F.R.I.B.A., Architect





## A SMALL COUNTRY HOUSE IN BERKSHIRE



THE ARCHITECT'S OWN RESIDENCE, BREACH HOUSE, CHOLSEY, BERKSHIRE. VIEW OF THE NORTH-WEST OR ENTRANCE FRONT. THE WALLS ARE COVERED WITH SANDED STUCCO WASHED WITH COLOUR, THE ROOFS ARE TILED

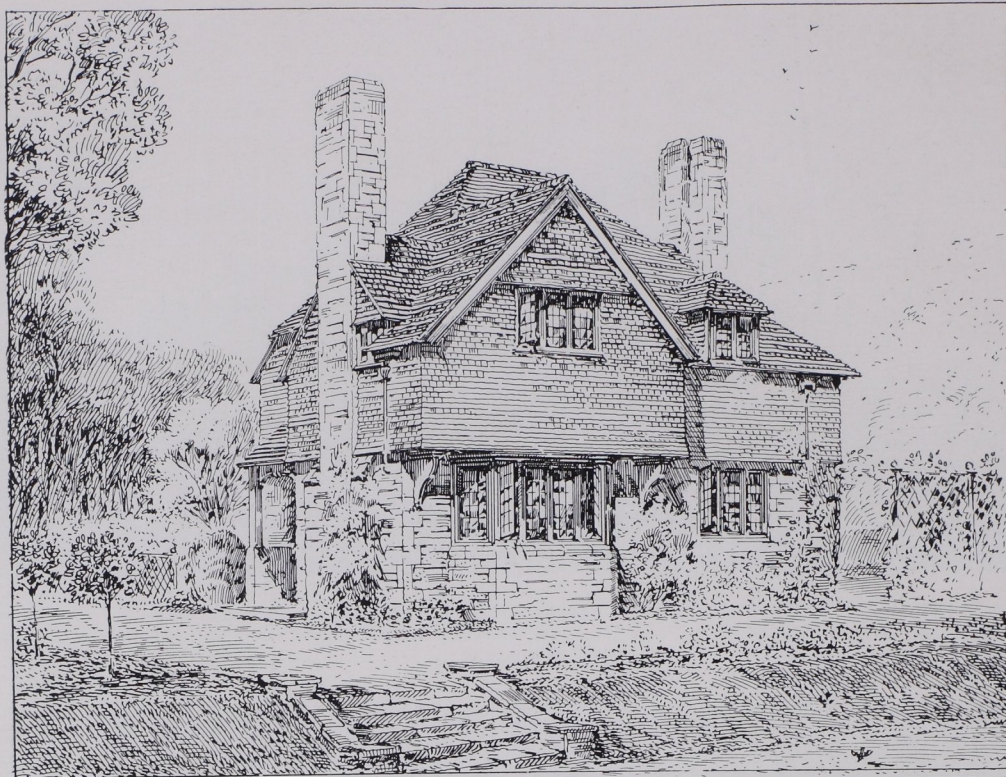


BREACH HOUSE, CHOLSEY, BERKSHIRE

GIVING A VIEW OF THE DRAWING-ROOM

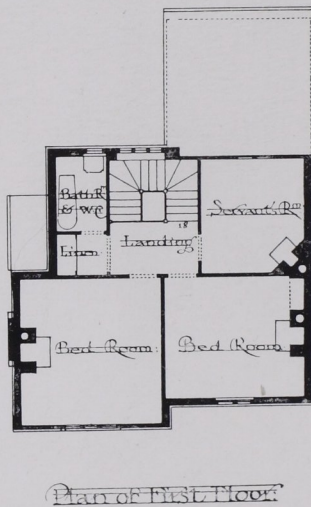
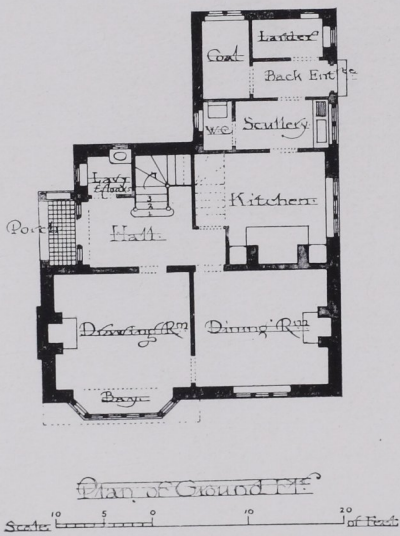
E. P. Warren, F.R.I.B.A., F.S.A., Architect

A SMALL COUNTRY HOUSE IN YORKSHIRE



House at Thornton-le-dale:

Gerald C. Horsley, Arch<sup>t</sup>



THIS YORKSHIRE HOME IS BUILT PARTLY OF LOCAL STONE AND PARTLY OF RED TILES FROM THE DISTRICT

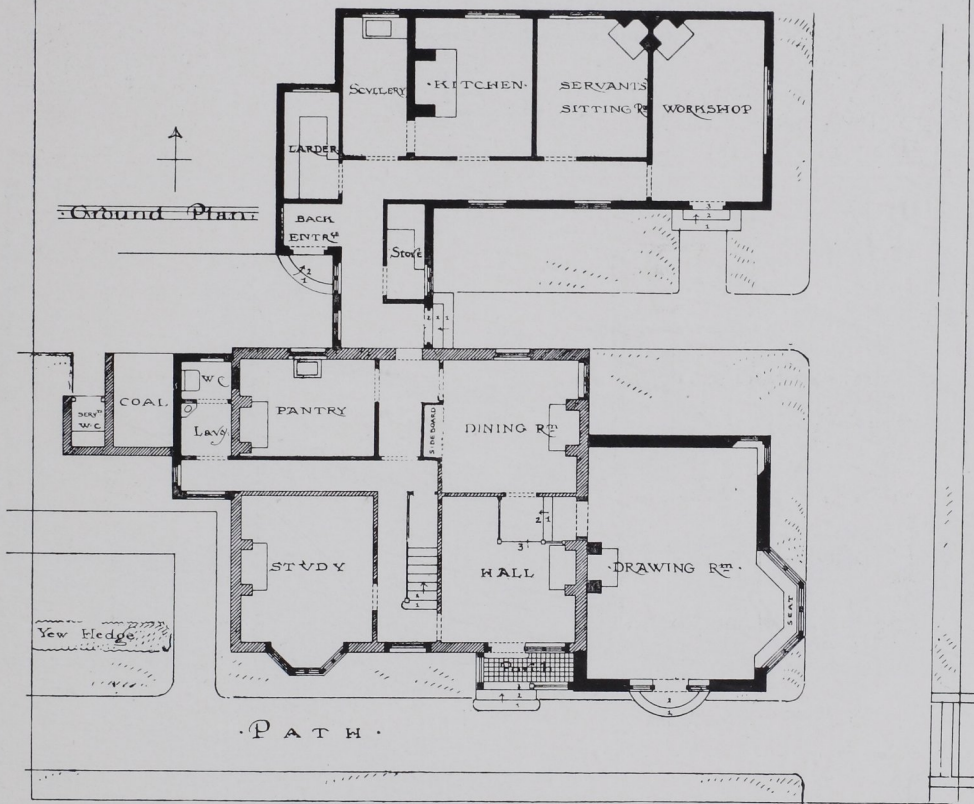
Gerald C. Horsley, F.R.I.B.A., Architect

A SMALL COUNTRY HOUSE IN KENT

The Millhouse, Four Elms, Kent. Alterations & Additions.  
 Scale of 1/4" = 1' 0". Architect: Gerald C. Horsley, F.R.I.B.A.



Front Elevation



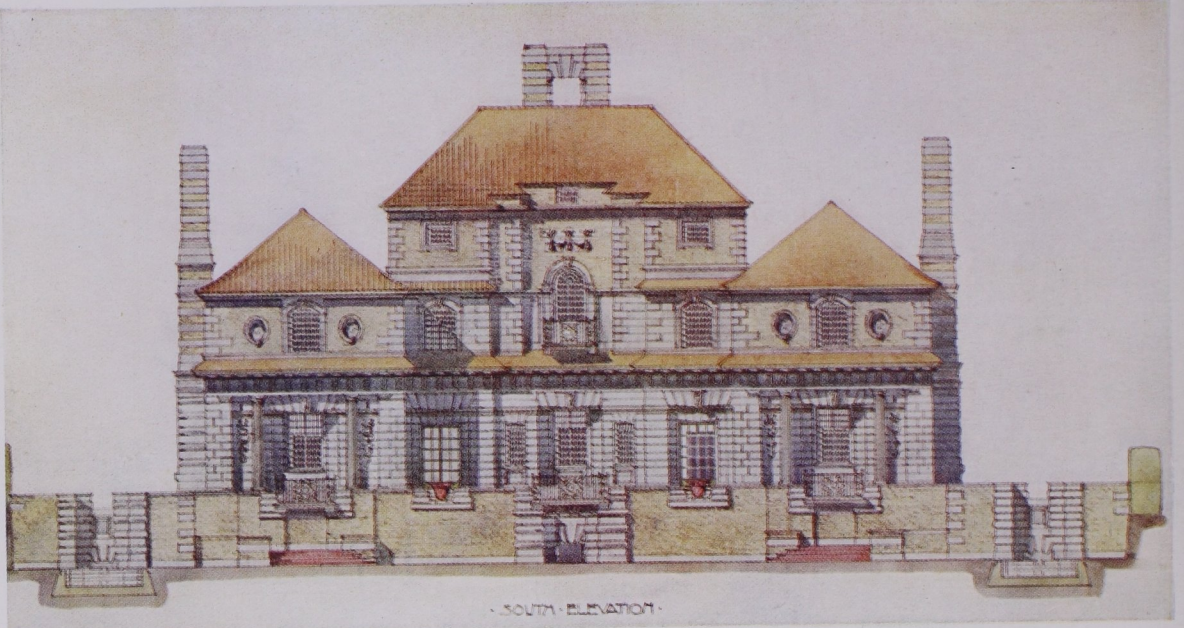
MATERIALS: BRICK WALLS AND ROUGHCAST A SLATE ROOF TO MATCH THE EXISTING ONE, LEAD GLAZING AND IRON CASEMENTS

Gerald C. Horsley, F.R.I.B.A., Architect

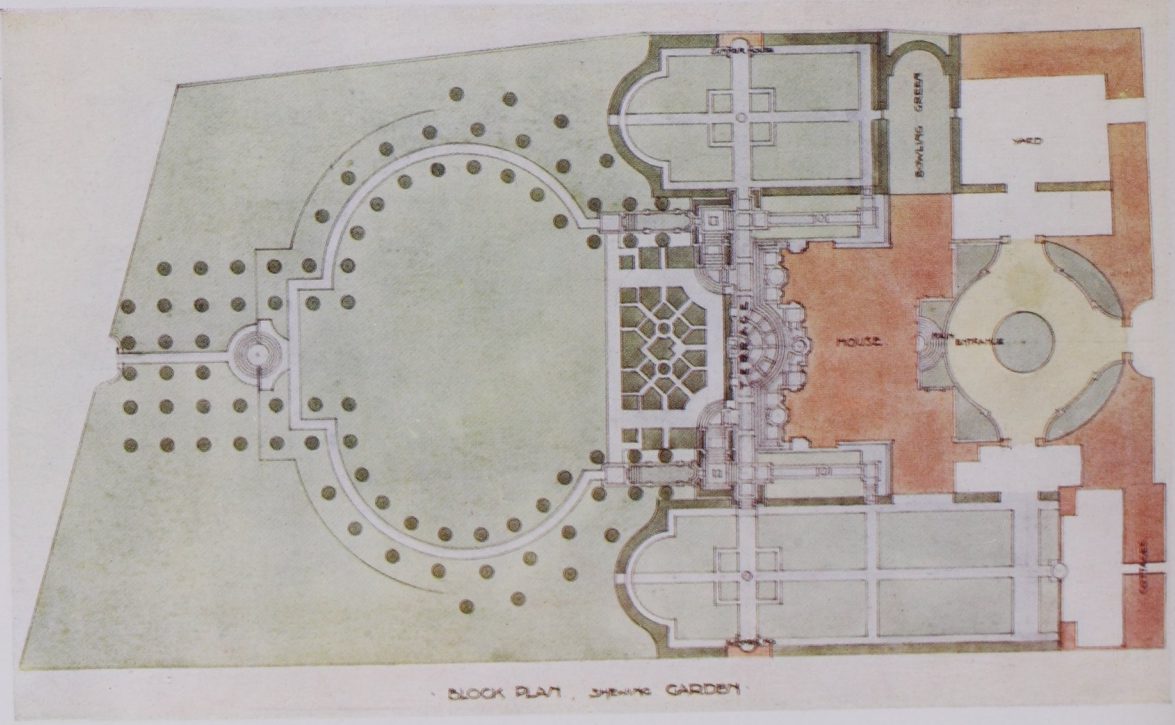




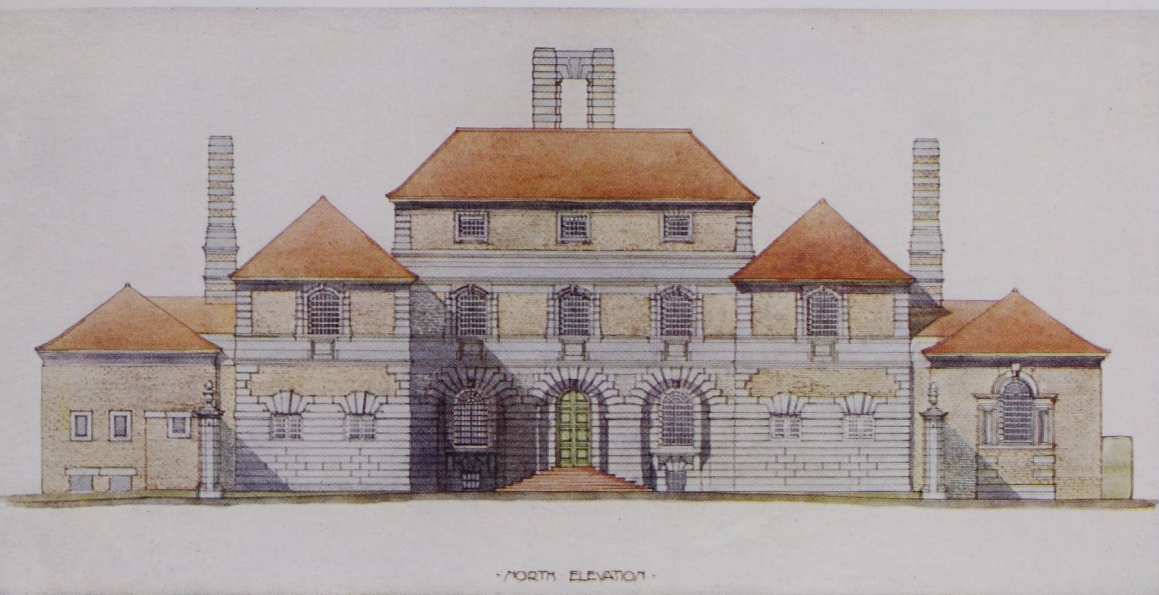




- SOUTH ELEVATION -



- BLOCK PLAN, SHENING GARDEN -



## HEATHCOTE, ILKLEY, YORKSHIRE

FOR J. HEMMINGWAY, ESQ.

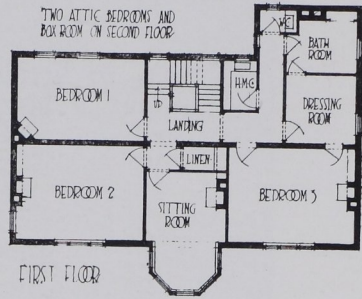
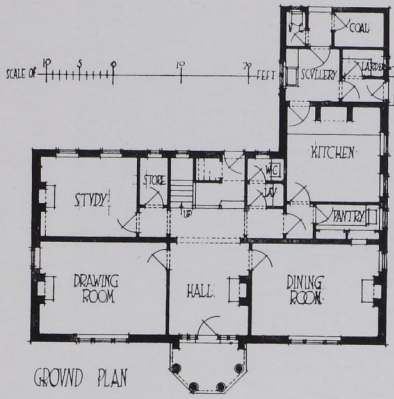
THE WALLS OF THE HOUSE AND GARDEN ARE BUILT OF CLEAN-CUT DELPH STONE FROM THE IDLE QUARRIES, AND THE DRESSINGS ARE IN BLUE MORLEY STONE. THE ROOFS ARE COVERED WITH HAND-MADE PANTILES HAVING A SANDED TEXTURE. THE TERRACES AND PATHS ARE PAVED WITH YORK STONE AND PANELS OF SLATE. THE GROUND FALLS SHARPLY TO THE SOUTH, AND THE OLD BEECH HEDGES FOUND ON THE SITE HAVE BEEN MOVED SO AS TO ENCLOSE THE GARDENS. A STREAM RUNS THROUGH THE GARDEN FROM NORTH TO SOUTH AND HAS A CONSTANT FLOW OF WATER

THE ILLUSTRATIONS ARE FROM DRAWINGS BY HAROLD STEVENS

EDWIN L. LUTYENS, ARCHITECT



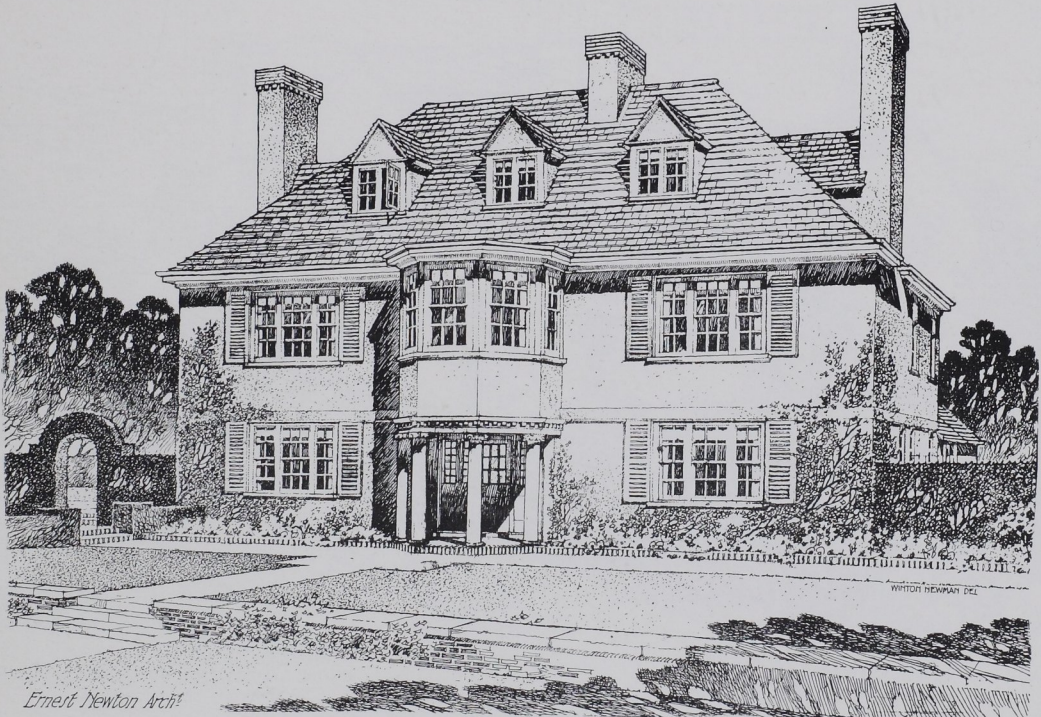
A SMALL HOUSE NEAR LONDON



PLANS OF A HOUSE IN SURREY

SEE THE ILLUSTRATION BELOW

Ernest Newton, F.R.I.B.A., Architect

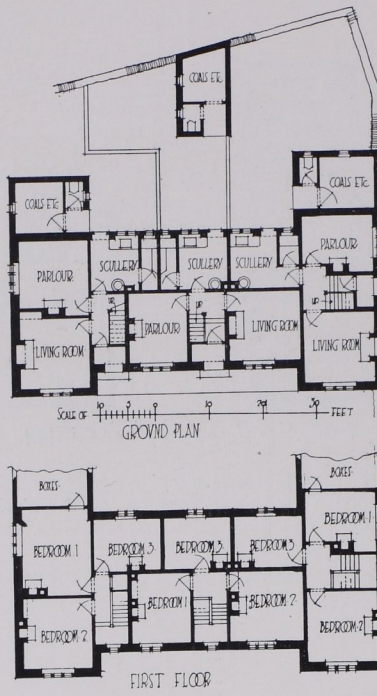


A HOUSE IN SURREY: THE GARDEN FRONT

FROM A DRAWING BY WINTON NEWMAN

Ernest Newton, F.R.I.B.A., Architect

COTTAGE HOMES IN GLOUCESTERSHIRE



COTTAGES IN GLOUCESTERSHIRE

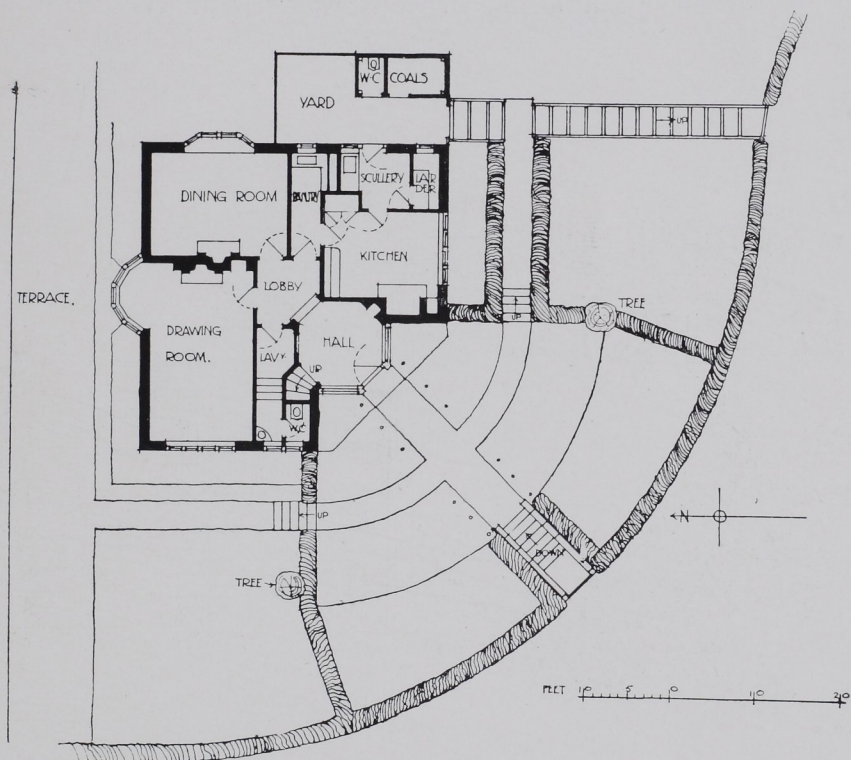
FROM A DRAWING BY WINTON NEWMAN

Ernest Newton, F.R.I.B.A., Architect

A COTTAGE HOME IN SURREY



SPRING BANK, WESTCOTT, NEAR DORKING. THE GROUND PLAN OF THIS UNFINISHED COTTAGE IS GIVEN BELOW.



SPRING BANK, WESTCOTT

GIVING THE GROUND PLAN

Dunbar Smith and C. C. Brewer, Architects



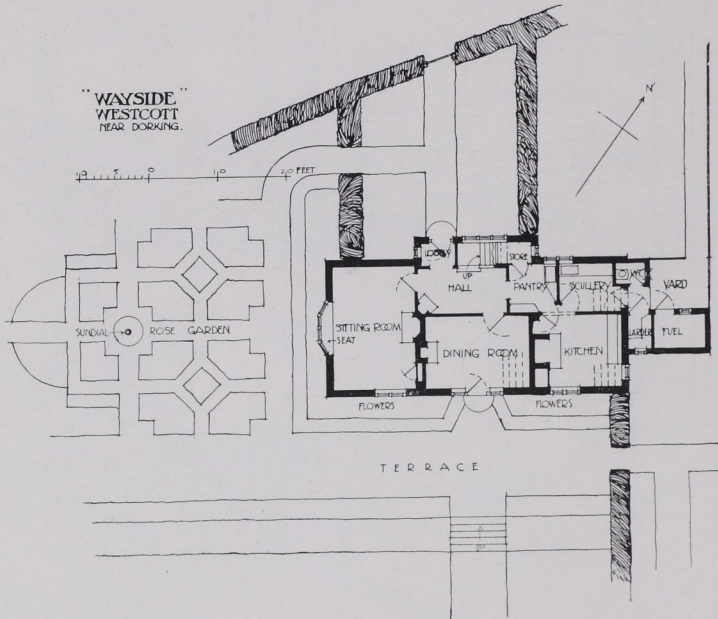
A COTTAGE HOME IN SURREY



WAYSIDE, WESTCOTT, NEAR DORKING

SEE THE GROUND PLAN BELOW

Dunbar Smith and C. C. Brewer, Architects



WAYSIDE, WESTCOTT,

THE GROUND PLAN

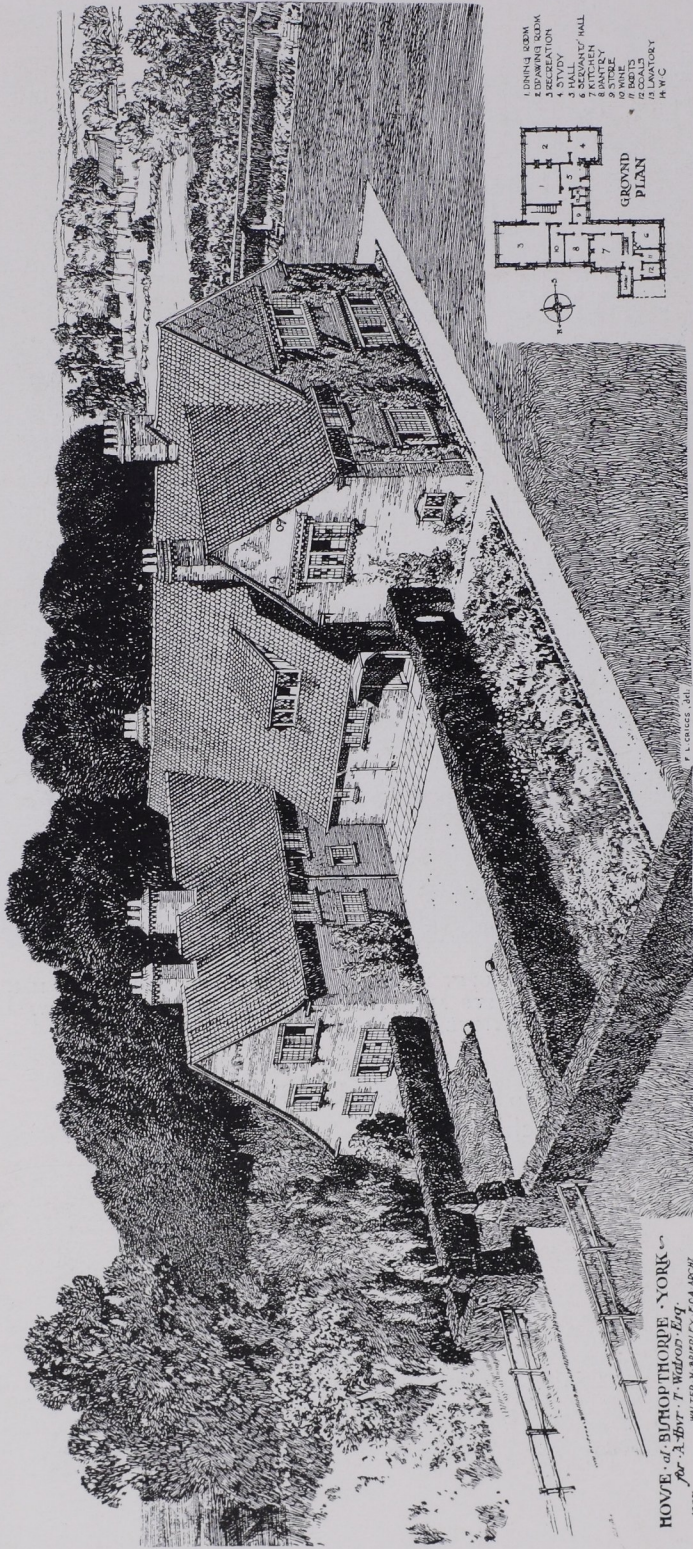
Dunbar Smith and C. C. Brewer, Architects



INTERIOR OF A SMALL COUNTRY HOUSE IN HERTFORDSHIRE, PANELLLED WITH OAK AND WITH PAINTED WHITE WOOD.  
THE WORKMANSHIP WAS CARRIED OUT BY THE GUILD OF HANDICRAFT

C. R. Ashbee, M.A., Architect

A COUNTRY HOME IN YORKSHIRE



PERSPECTIVE DRAWING OF A HOUSE NOW BEING BUILT IN YORKSHIRE. HAND-MADE BRICKS TWO INCHES THICK ARE BEING USED FOR ALL EXTERNAL WALLS, AND RED HAND-MADE PANTILES FOR THE ROOFS; ALL THE EXTERNAL WOODWORK IS OF OAK, AND OAK IS TO BE EMPLOYED FOR THE INSIDE FINISHINGS

Walter H. Brierley, F.R.I.B.A., F.S.A., Architect

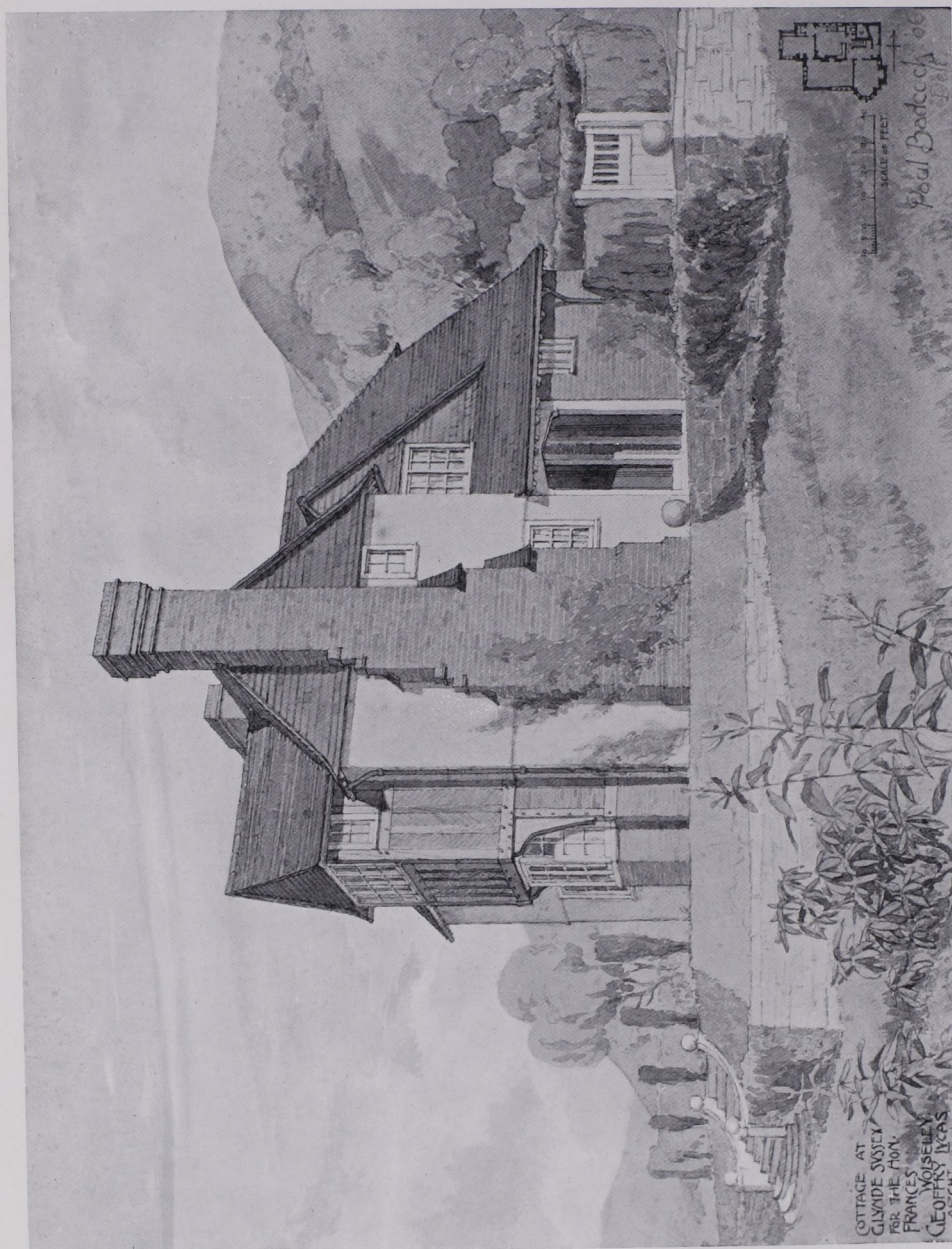


VIEW OF THE DINING-ROOM, "BEACON WOOD"

BUILT FOR GEORGE CADBURY, ESQ., JUN.

Cossins, Peacock and Bewlay, Architects

A COTTAGE HOME IN SUSSEX: EXTERIOR DESIGN



COTTAGE AT THE SCHOOL OF LADY GARDENERS, GLYNDE, SUSSEX. REPRODUCED FROM A PERSPECTIVE DRAWING IN WATER-COLOUR VIEW FROM THE SOUTH-EAST

Geoffry Lucas, A.R.I.B.A., Architect



LIVING-ROOM IN A COTTAGE

G. L. Sutcliffe, Architect

FROM A SKETCH IN WATER COLOUR



## COUNTRY HOMES IN SUSSEX AND SURREY: EXTERIOR DESIGN



THE DOVER, POLING, NEAR ARUNDEL, SUSSEX. THE LOWER PARTS OF THE WALLS ARE FACED WITH RED BRICKS OF VARIED COLOUR, WHILE THE UPPER PART IS COVERED WITH CEMENT ROUGHCAST

G. L. Sutcliffe, A.R.I.B.A., Architect

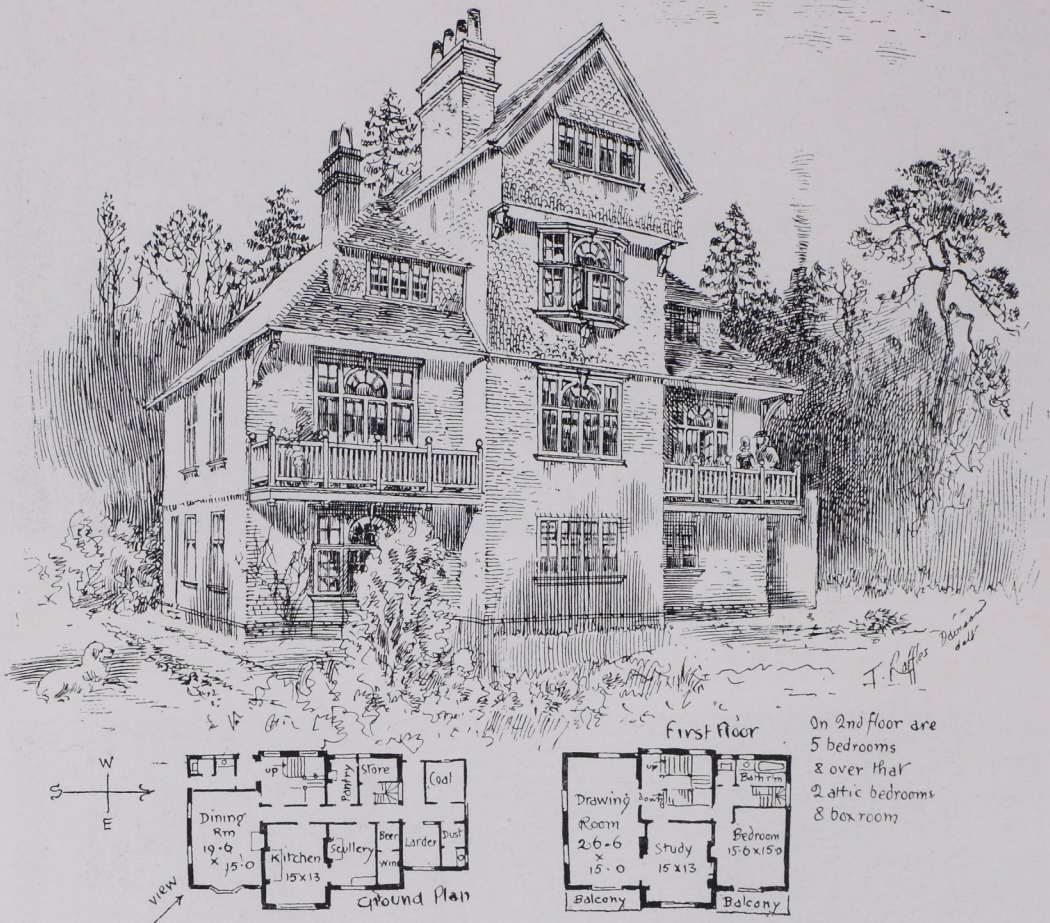


DUTCH GARDEN, WEST HALL, BYFLEET, SURREY. DESIGNED TO OCCUPY AN IRREGULAR SITE ENCLOSED BY BUILDINGS ON TWO SIDES AND BY YEWE HEDGES ON THE OTHER SIDES. THAT PORTION OF THE GARDEN OF WHICH THE SUNDIAL FORMS THE CENTRE IS AN EXACT SQUARE, AND BEYOND IT THERE ARE TWO FLIGHTS OF STEPS AND A LARGE SEMICIRCLE FROM WHICH TWO SMALLER SEMICIRCLES ARE PROJECTED

G. L. Sutcliffe, A.R.I.B.A., Architect



A SMALL COUNTRY HOME: PLANS AND EXTERIOR DESIGN



HOUSE BUILT FOR THE ASCOT AND SUNNINGDALE ESTATE. THE WALLS ARE PARTLY OF RED BRICK AND PARTLY HUNG WITH TILES; THE ROOF ALSO IS COVERED WITH TILES

Basil Champneys, B.A., Architect

## A COTTAGE HOME IN DEVONSHIRE



NETHERTON, SOUTH DEVON. VIEW OF THE LIVING-ROOM



NETHERTON, SOUTH DEVON. THE RAINWATER WELL

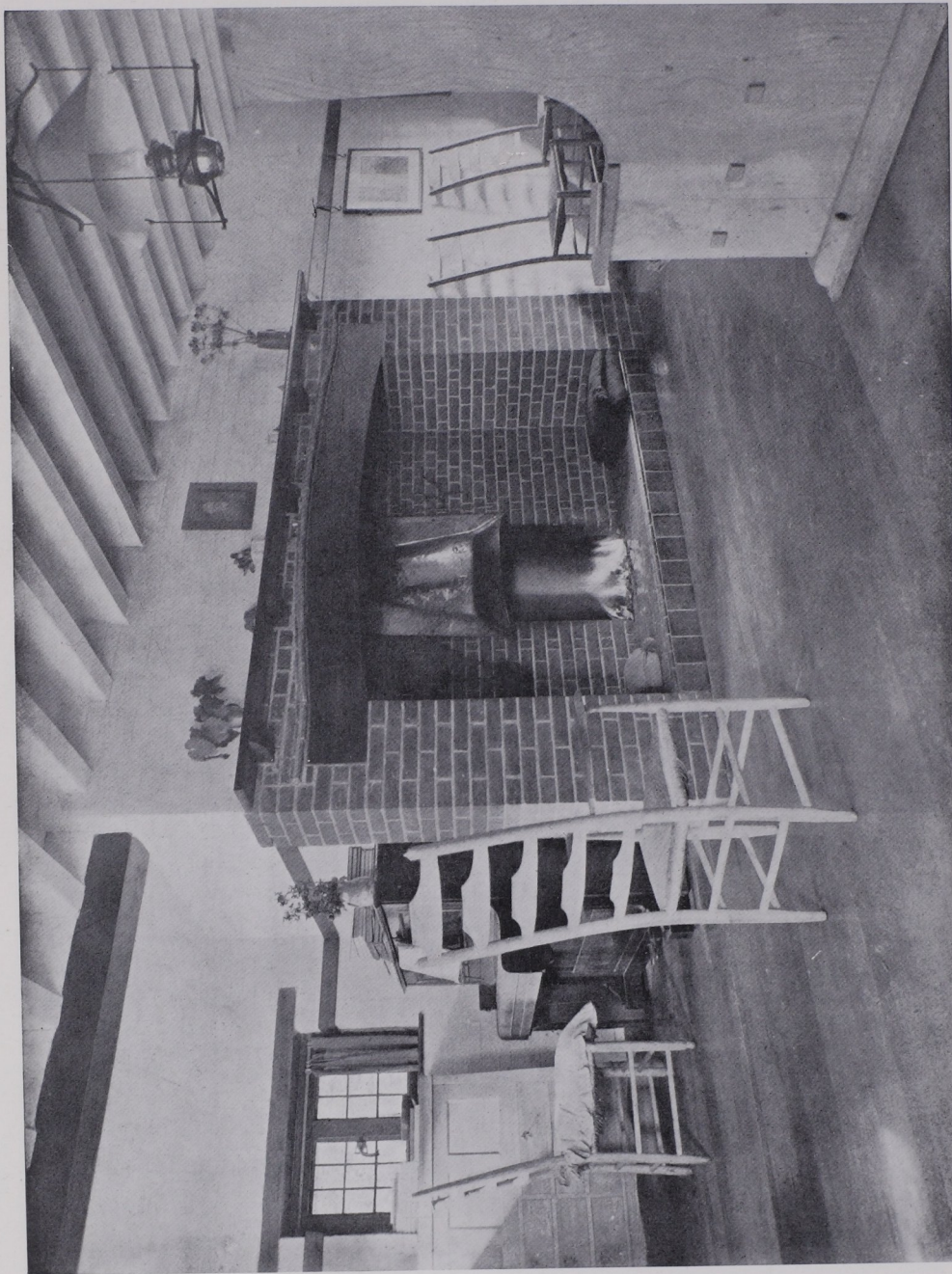
W. Curtis Green, A.R.I.B.A., Architect



NETHERTON, SOUTH DEVON. FRONT VIEW OF THE COTTAGE SHOWING PART OF THE TERRACE WALL

W. Curtis Green, A.R.I.B.A., Architect

## A COTTAGE HOME: INTERIOR DESIGN



THE LIVING-ROOM, LANESIDE, LETCHWORTH GARDEN CITY. THE WALLS OF THIS ROOM ARE UNPLASTERED AND THEIR BRICKWORK IS POINTED AND WHITEWASHED. THE OPEN FIREPLACE IS BUILT OF SAND-FACED RED BRICKS

Barry Parker and Raymond Unwin, Architects

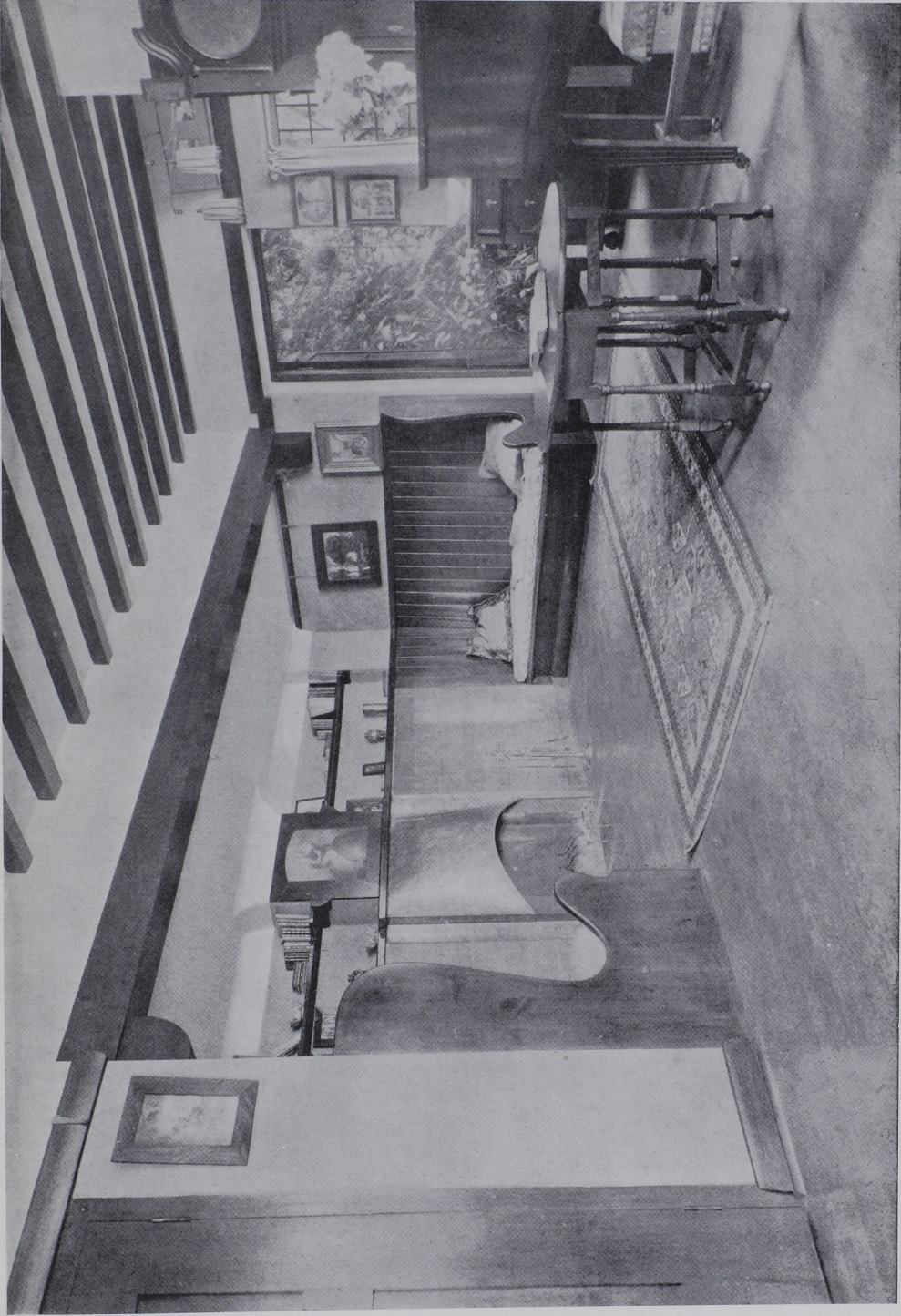


VIEW IN A HOUSE AT CATERHAM

BY PERMISSION OF W. E. STEERS, ESQ

Barry Parker and Raymond Unwin, Architects



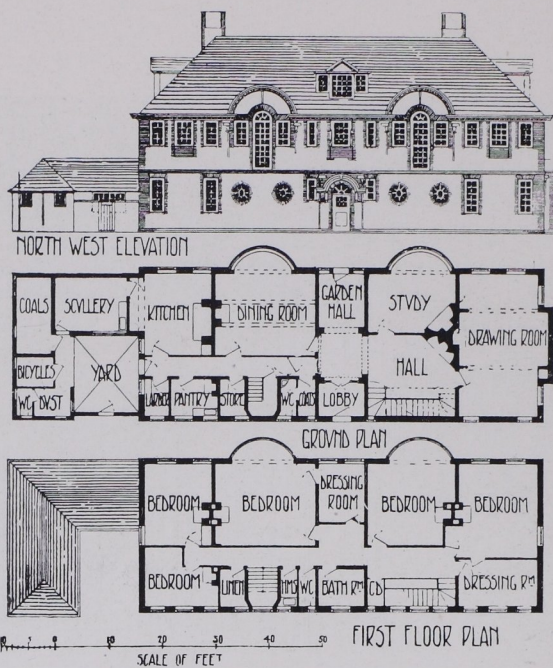


THE LIVING-ROOM, INNISDOON, MANSFIELD, NOTTINGHAMSHIRE

THE DOOR SHOWN IN THE PHOTOGRAPH OPENS INTO A GREENHOUSE

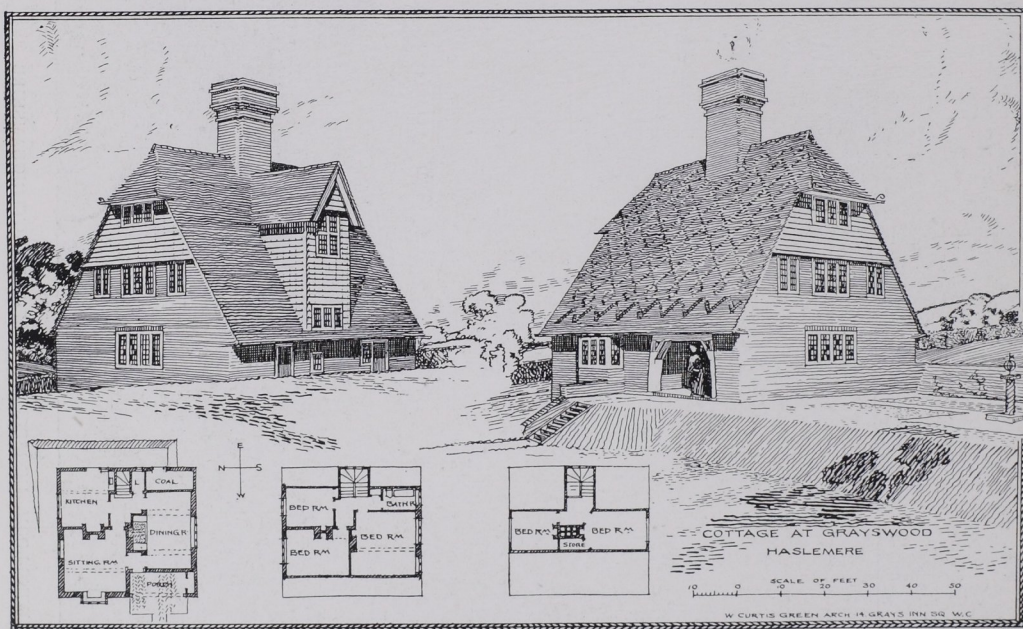
Barry Parker and Raymond Unwin, Architects

EXTERIOR DESIGNS WITH PLANS



A HOUSE AT CAMBRIDGE: PLANS AND THE NORTH-WEST ELEVATION

Amian L. Champneys, B.A., Architect



A COTTAGE IN SURREY

AT GRAYSWOOD, HASLEMERE

W. Curtis Green, A.R.I.B.A., Architect

## COUNTRY HOMES : EXTERIOR DESIGN



FAIROAK, WOKINGHAM, BERKSHIRE

FROM A PHOTOGRAPH BY HOSLER

Horace Farquharson, Architect



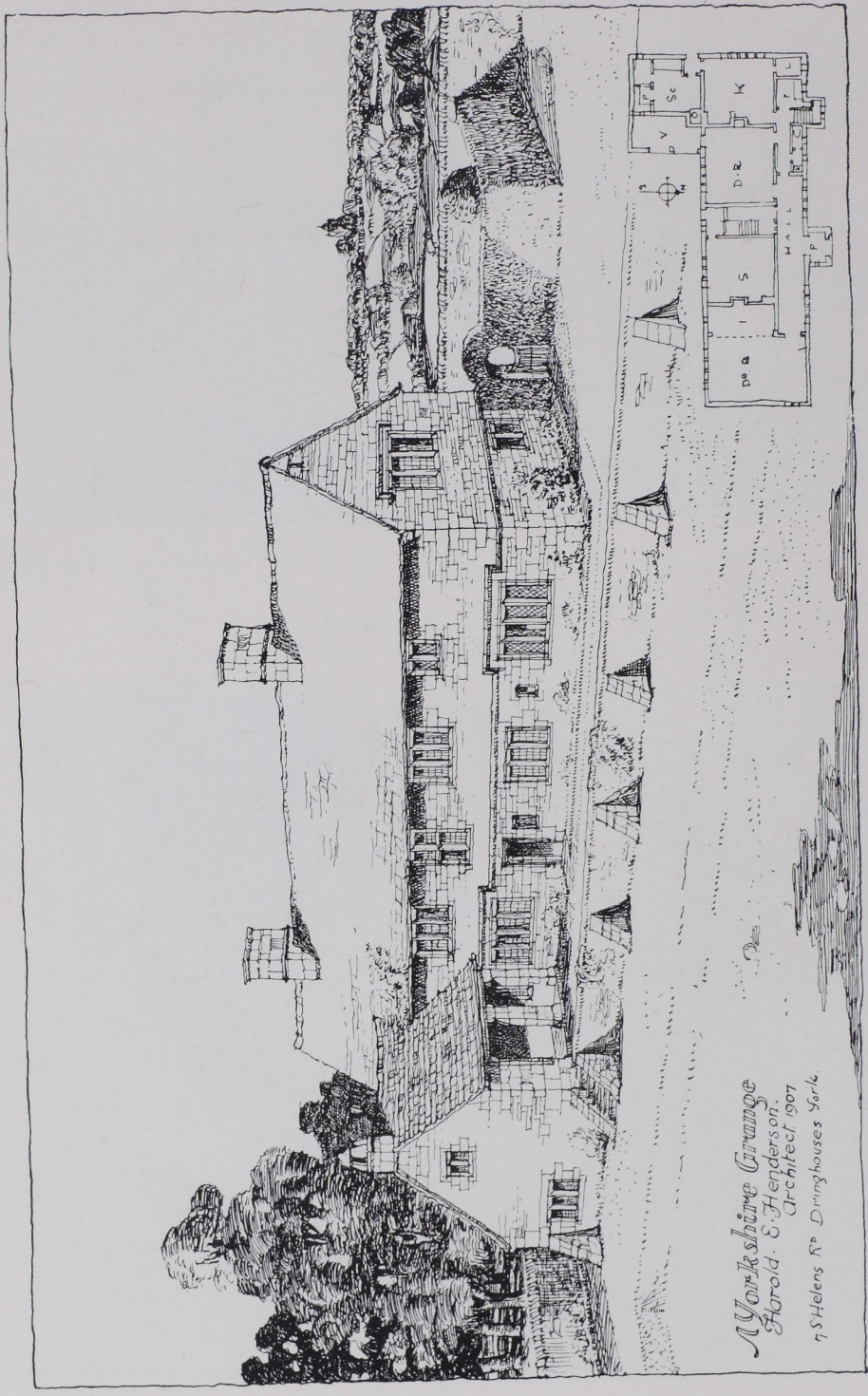
LINHOLME, NEAR DORKING

THE FORECOURT ENTRANCE

Horace Farquharson, Architect



A YORKSHIRE GRANGE: EXTERIOR DESIGN AND A PLAN



A SMALL HOUSE DESIGNED IN ACCORDANCE WITH THE OLD YORKSHIRE TRADITIONS. REPRODUCED FROM A PERSPECTIVE DRAWING BY THE ARCHITECT

Harold E. Henderson, Architect



VIEW OF A LIBRARY IN A COUNTRY HOUSE.

REPRODUCED FROM A TINTED PHOTOGRAPH

G. L. Sutcliffe, Architect



# HOW TO FURNISH A FLAT.

BY ONE OF WARING'S EXPERTS.

THE same general principles which govern artistic decoration in the urban house and mansion, equally govern it in the flat and the country cottage. The difference chiefly to be considered is that of size. The rooms of the average flat and suburban house are relatively small, and this very condition forces upon them the necessity of an unobtrusive scheme of decoration. Large patterns would be *outré* and overwhelming in a small room. The bijou character has to be maintained throughout, and the simpler and quieter everything is, the more pleasing will be the effect and



DINING ROOM IN WARING'S £100 COTTAGE.

the roomier will seem the apartment. The same caution should be given respecting the colours. Anything vivid would leap up at the visitor and hit him, so to speak, between the eyes.

We want above all things to

make our flat or our cottage a home. To this end, the chief aim of all its decorations should be comfort. Art, if it be divorced from comfort in the house, is but as the crackling of thorns under a pot. I am quite aware that comfort is not dependent only on material things. The finest Oriental jars will not contribute much to personal happiness if there are what are called "family jars" as well. An artistic frieze is not an effective counterfoil to domestic discord. House comfort, all the conditions being favourable, is, in a sense, the sum of an infinite number of little feminine touches. But the furniture also plays a part in the comfort of the house or flat. It must be chosen with regard to proportion and fitness. It must be fashioned to fulfil to the best advantage its particular purpose. Discomfort in a flat, where

## HOW TO FURNISH A FLAT.

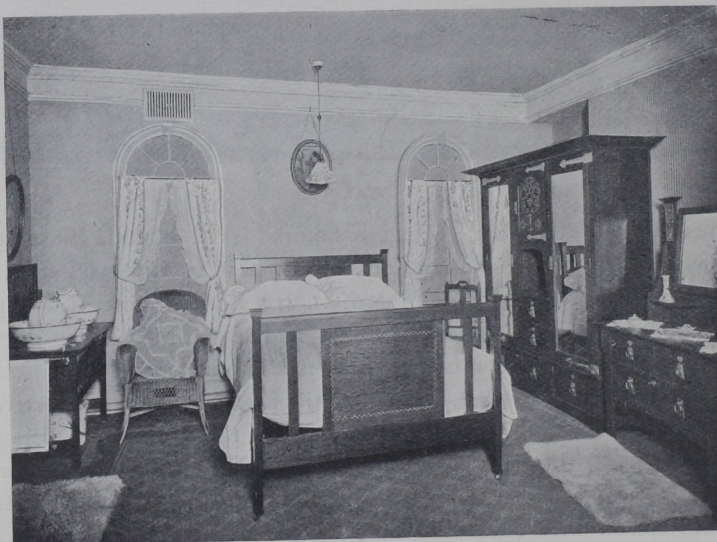


ENGLISH STUDY AT WARING'S.

the rooms are often small, is also caused by the use of too much furniture, or of pieces so large as to seem unwieldy and obtrusive. The ideal flat will not be crowded with articles for which there is in-

sufficient accommodation. In short, when you have selected a pretty scheme of decoration, and decided on the other items of your expenditure, there is still something to be considered before a really attractive and comfortable home is achieved.

When choosing a house or flat with an eye to its decorative possibilities, the first thing to look at is the chimney-piece. In the more important rooms of the house, the fireplace is the *pièce de résistance* of the decorative scheme. It should regulate the style; it dominates the situation. Of course, wood should be the material of your mantelpiece. It is not only that the designs in wood are so much more decorative, but wood lends itself specially to any colour scheme, or can be fashioned to agree with any style. The cost need not be great. Very charming little wood chimney-



MODERN BEDROOM, BY WARING'S.