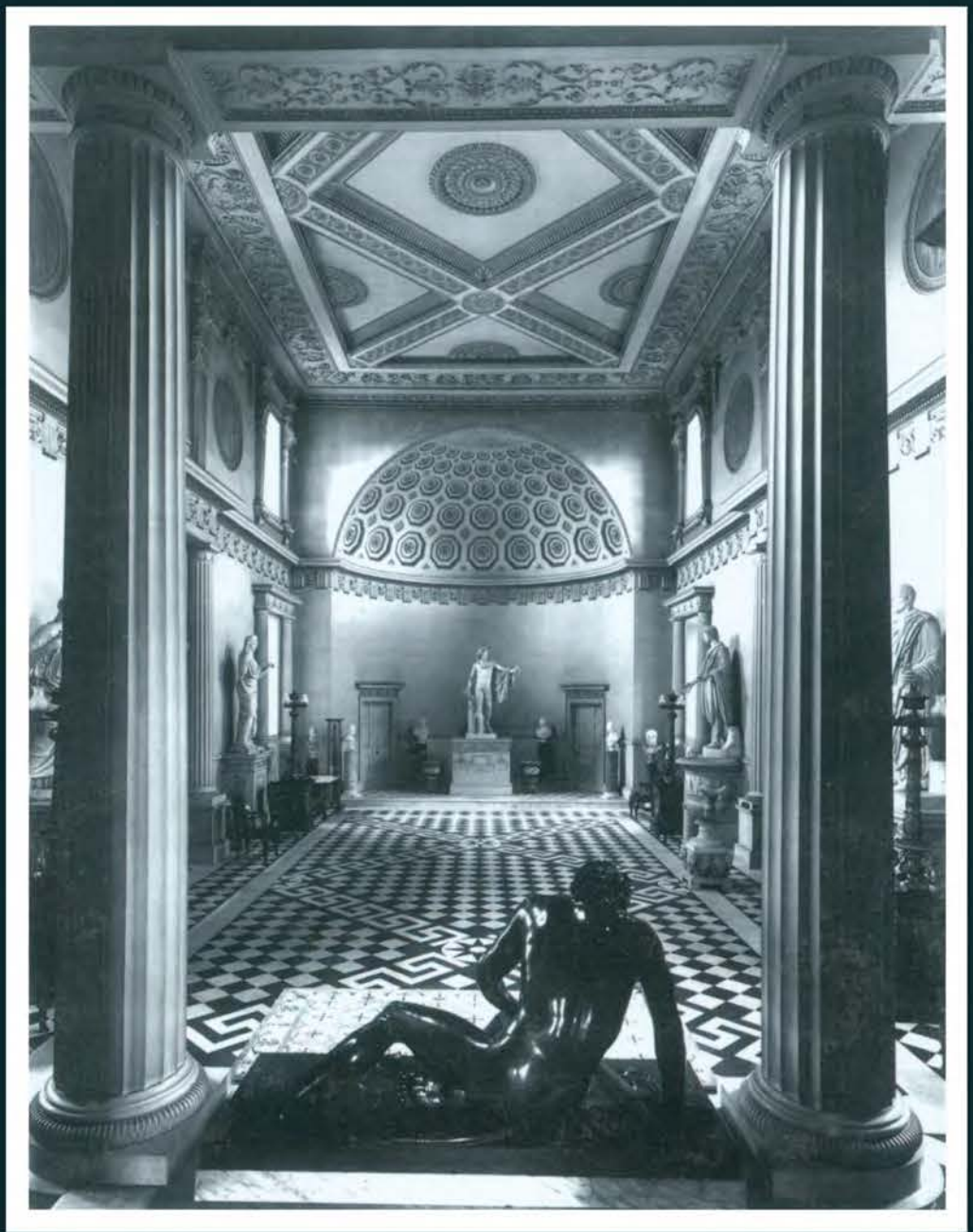
Encyclopedia of INTERIOR DESIGN



Edited by JOANNA BANHAM

Encyclopedia of

INTERIOR DESIGN

Volume 1-2

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Interior Design

Volume 1-2
A–Z

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EDITOR'S NOTE

The overall aim of the *Encyclopedia of Interior Design* is to provide description and analysis of a range of subjects and individuals related to the history of interiors. The entries are arranged in alphabetical order and fall into two broad categories: those on individuals, encompassing architects, critics, designers, makers and patrons; and those dealing with topics such as room types, decoration and particular items of furniture. There are also several longer survey articles relating to individual countries, periods and styles. Given the enormity of the project it was felt that to include a discussion of ecclesiastical interiors would necessitate the publication of one additional volume, if not several. For this reason a decision was taken at the outset to confine the scope of the *Encyclopedia* to the study of secular interiors.

The study of interior design is a task fraught with difficulties, not least because of the amorphous nature of the subject and its comparatively recent emergence as a professional discipline. Much of this complexity is due to the fact that interiors encompass a huge variety of constituents ranging from fixed elements such as room-plans and architectural fittings, to more interchangeable items such as furnishings, to the most ephemeral features such as paint colours, wallcoverings and textiles. The individuals involved in shaping the appearance of an interior have been similarly varied, and prior to the late 19th and early 20th centuries, when an interest in decoration and furnishing was first formalized under the heading interior design, these might have included the patron or client, an architect or designer, as well as myriad craftsmen, suppliers and manufacturers. And finally numerous other factors, including social class, income, gender, convention, new technology and fashion, have exercised important influences on the design and decoration of public and domestic spaces.

But notwithstanding the dangers attendant on embarking on a project of this kind, the need for an *Encyclopedia of Interior Design* was clearly evident. The existing literature consists of dictionaries of individuals, for example architects and designers; dictionaries of objects, defined principally under the heading of the Decorative Arts; and technical manuals. These two volumes represent the first attempt to bring together all the disparate elements and to focus the discussion on interior design within specific entries on individuals and objects. It is hoped that a particular strength of the project is the inclusion of articles on the history and function of common room types such as bedrooms and drawing rooms and generic items of furniture such as tables and chairs that are rarely discussed elsewhere.

The final selection of entries for the *Encyclopedia* was the result of a long process of refining an original much longer list of suggestions on the basis of views and ideas put forward by the project's advisers (listed in the Acknowledgments and on page ix), as well as those of the contributing essayists, and other scholars and commentators. The principal criteria employed in the selection of articles on individuals were, first, that they had been consistently involved in the design of interiors during their careers, and/or second, that their work had had an especially strong or lasting impact on an aspect of interior design. Even so, it has obviously not been possible to include every architect or designer of note, and the *Encyclopedia* does not claim to do so. But where well-known individuals do not appear in separate entries, for example Michelangelo, who worked primarily on ecclesiastical commissions and so does not qualify for inclusion here, they are generally discussed within one of the survey essays (see Renaissance and Italy). A full

alphabetical list of subjects and individuals mentioned within the *Encyclopedia* appears in the index at the end of the second volume.

A perhaps inevitable bias of the *Encyclopedia* is towards upper-middle-class and aristocratic interiors. This is partly because these tend to represent the most well-documented and best-preserved examples, and are often where changes in style, new fashions or technology are most clearly reflected. But it is hoped that to some extent this emphasis is offset by the broader focus within many of the topic entries, such as the articles on Coffee Tables and Three-Piece Suites, which discuss objects used in more middle-income rooms. Another bias is the space devoted to individuals and examples dating from the 19th and 20th centuries. Again, this is largely due to the comparative wealth of documentation and scholarship existing on these periods; considerably more research needs to be carried out on the earlier centuries before this imbalance can be adequately redressed. And finally, the content of the *Encyclopedia* is undeniably Eurocentric and North American in its focus. Practical limitations did not allow for much detail on the other parts of the world, but such survey entries as those on Middle Eastern interiors, Japan, China, and Australia are intended as starting points for further study.

The entries themselves consist of a signed critical essay, a summary biography and list of principal works where appropriate, and a list of further reading. The essays provide a broad historical overview of the subject; more detailed study can be pursued through the works cited in the accompanying bibliographies. Once again, the bibliographies (arranged alphabetically by author) are not exhaustive but have been selected to represent a range of available material and include at least one or two in-depth studies containing their own detailed reading lists. The amount and quality of information given in the list of principal works can vary from entry to entry, depending on the quantity and calibre of research available in recent secondary sources. But each item should indicate the date and location of the work and the nature of the individual's involvement; patrons or clients are also often cited here, as well as being mentioned in the essays.

This project has been completed over a two-and-a-half-year period, which still seems like a staggeringly short period of time. At its inception it was intended that all the information should be compressed into a single volume. But like so many interiors of the past, as the ambitions of all those involved have grown, its contents have multiplied and it has expanded to fill two large books. Even so, there is still much more that could and should be written on interior design, and it is hoped that this *Encyclopedia* will be a useful resource for future work.

Acknowledgments

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LIST OF ENTRIES

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A

Aalto, Alvar 1898–1976

Finnish architect and designer

Alvar Aalto's lyrical, sensuous design drawings poignantly record his process of generating form. These painterly lines, made with soft pencil on tracing paper, expressively describe the emergent, sinuously shaped spaces and forms of his buildings and interior spaces. While capturing the essence of Aalto's architectural production, his sketches also represent the design of an interior space, a piece of furniture, a light fixture, or a glass vase. Aalto's furnishings, paintings, and applied designs exhibit an uncanny resemblance to the formal and spatial configurations of his buildings and spaces. The design and crafting of a chair, a light fixture, or a glass bowl, was as much an architectural proposition as the making of a building or interior space. Engaging in furniture and applied design provided Aalto with the opportunity to examine design issues at a variety of scales and in different media, and this directly influenced his conception of architectural space and form.

As with most internationally respected architects, categorizing their oeuvre into discrete parts is often an artificial proposition. This is true for Aalto, for his intention was to design complete environments in which the unique building is complemented by equally unique interiors, and with furniture and other accessories designed for each particular environment. This intention plays an important role even in his earliest work.

Opening his first office in Jyväskylä in 1923, Aalto worked in a style termed Nordic Classicism, in which a catholic relationship existed between his architecture, interiors, and applied designs. Aalto's furniture and interior decoration in this period were designed to be stylistically compatible with specific spaces and settings. Interiors were often decorated with painted scenic wallpaper of classically inspired motifs, abstracted images of masonry rustication, austere picture mouldings and door and window frames, and stenciled friezes. Interior designs and furnishings for the Kouvola Garrison canteen (1923), the Seurahuone Café in Jyväskylä (1924), and the Hämäläis-Osakunta students' club in Helsinki (1924), are examples of work from this period. In each case, specialty furnishing and applied designs were developed. Exaggeration often played an important role in the furniture design: legs which were thinner or more boldly profiled than normal, balusters which whimsically modified the conventions of the "split spindle" motif, oddly proportioned knobs and turned pieces, and the addition of idiosyncratic decoration are common in the work of this period.

In 1924 Aalto married the architect Aino Marsio (1894–1949), who was an equal partner in their work until her death. Aino's influence informed building design as well as the creation of furniture and applied art objects, and together husband and wife formed a symbiotic unit, complementing and contrasting one another. The situation was, to a similar extent, the same when Aalto married his second wife, the architect Elissa Makiniemi in 1952. She was also active in their practice until Aalto's death in 1976.

When he moved his office from Jyväskylä to Turku in 1927, Aalto enjoyed a modest national reputation; by the time he relocated to Helsinki in 1933, he had achieved international recognition. His international status resulted from four buildings – the Standard Block of Flats (1927–29) and the Turun Sanomat Newspaper Building (1928–29) in Turku, the Paimio Sanatorium (1929–32), and the Viipuri Library (1927–35) – and, significantly, from his furniture and applied designs. Aalto's conversion to Functionalism, as Modernism was termed in Finland, coincided with the move to Turku. His buildings, competition entries, and furniture designs appeared immediately to embrace Functionalism's focus on rational technique, serial production, and machine aesthetics. What Turku provided, along with an active architectural community, was connection to Stockholm and the continent. The significance of this rests in the contacts Aalto made as a result of his travels, for he associated with the European avant-garde and directly experienced the canonical works of the Modern Movement, thus keeping abreast of continental developments.

The Paimio Sanatorium, a potent symbol of the healthy new world Modernism promoted, demonstrates Aalto's mastery of Functionalist ideas. Conceptually, it is a clearly articulated set of discrete "functional" elements, expressed, in turn, in the machine aesthetic of concrete, steel, and glass. The interiors of the Sanatorium assumed the same machine-like quality, exemplifying the health-giving properties provided by sun, light, and fresh air. The manipulation of natural light became an important element in Aalto's interiors at this time, and continued as an important thematic issue permeating his architecture. The transformation seen in Aalto's architecture is also witnessed in his furniture designs.

Aalto: lecture room with undulating wooden ceiling, Municipal Library, Viipuri, 1933–35

Beginning in the late 1920s, Aalto became interested in creating serially manufactured wooden furniture for everyday use. This represented a desire to combine Finland's traditional wood-working industry with modern industrial production technology. During this period, through the development of numerous design prototypes and wood experiments in lamination and continuous moulding, Aalto explored the possibilities for mass-produced furniture. This culminated in the *Paimio* chair (1932) – consisting of laminated birch sides bent into a closed curve combined with a continuously moulded plywood seat back – specifically created for the Sanatorium along with five other pieces of furniture. While Aalto continued to develop furniture pieces throughout his career, his designs produced during this period provided the foundation for later works.

Hoping for increased commissions, Aalto moved to Helsinki in 1933. Though the next several years were a low point in his architectural productivity, it proved the opposite for furniture and applied designs. His mass-produced furniture, originally intended for use in a specific building, was made available to the general public by the firm of ARTEK, founded in 1933, which assumed the responsibility for the production and marketing of all of Aalto's subsequent furniture and fabric designs. The Aalto name became associated with glassware in 1932 through two entries in a competition sponsored by Iittala and Karhula, and culminated in the sinuous, curved forms of the famous *Savoy* vases designed in 1937.

With the Viipuri Library, completed in 1935, Aalto's Functionalism began to wane, and was replaced by a more sinuous, tactile material vocabulary and expressive formal and spatial composition. Complementing the curved, undulating pine ceiling in the Viipuri lecture room, Aalto introduced a ceiling of conical skylights in the library reading room that was the precursor for the numerous interior spaces that followed. In his three most important commissions of the late 1930s – the Finnish Pavilion for the 1937 Paris World's Fair, the Villa Mairea (1938–39), and the Finnish Pavilion for the 1939 New York World's Fair – there is increased sinuosity in spatial organization, a more expressive play between natural and human-made materials, incorporation of natural light through skylights in major spaces, and a picturesqueness in building form. Sinuosity, tactility, light: these qualities dominated Aalto's work, at all levels, from the late 1930s on.

Between 1945 and the early 1960s, Aalto enjoyed an incredibly productive period – one lauded as being uniquely Finnish in feeling. Characterized by the use of red brick, copper and wood, exemplary interior spaces in the major building projects of the period include: the council chamber and entry staircase

in the Saynatsalo Town Hall (1950–52), the entry foyer and staircase in the Jyväskylä Teachers' College (1953–56), and the lecture halls in the Technical Institute in Otaniemi (1956–64); and in Helsinki, the interviewing area and restaurant of the National Pensions Institute (1953–57), and the atrium space of the Rautatalo Building (1953–57). The picturesque massing of these buildings, the rich mixture of materials and textural effects, the dynamic manipulation of natural light, and the quality of interior development, especially in the public areas, demonstrate Aalto's mature style. Many of these, as well as later works incorporate a multilevel skylighted atria that is accented by planting and staircases. These spaces often incorporate Aalto-designed wall tiles, fabrics, and lighting fixtures.

The last twenty years of Aalto's practice, beginning with the Vuoksenniska Church (1956–58), produced a more complex, expressive architecture, contrasting with the "bronze" imagery of the 1940s and 1950s. There is continuity with his earlier work – light, sinuosity, tactility, and integrated interiors still figure importantly in the designs – yet more explicit references to classical and romantic ordering qualities emerged at this time. The public interiors in the Seinäjoki Civic Complex (1958–65), the Wolfsburg Cultural Complex (1958–63), Finlandia Hall (1962–75), the Rovaniemi Library (1968), and the Riola Church (1966–78), along with Vuoksenniska, continue the interior qualities seen in Aalto's earlier work and represent the best of this late period. Of particular interest are the Kauffmann Rooms at the Institute of International Education in New York City (1963–65).

During his 50-year career, Aalto developed a rich and complex architectural language that explored the full range of expressive means available to the architect. The unique variety of architectural responses he created resulted from the belief that architecture is an affirmative act and the architect's role is to design and build. Aalto's was an architecture that was extremely humane, yet profoundly tangible.

WILLIAM C. MILLER

See also Modernism; Scandinavian Modern

Biography

Hugo Alvar Henrik Aalto. Born in Kuortane, near Jyväskylä, Finland, 3 February 1898. Married 1) the architect and designer Aino Marsio, 1924 (died 1949): two children; 2) Elissa Mäkiniemi, 1952. Studied architecture at Helsinki Polytechnic, 1916–21. Worked as an exhibition designer in Göteborg, Sweden, then Tampere and Turku, Finland, 1921–22; in private architectural practice, Jyväskylä, Finland, 1923–27; Turku, 1927–33; Helsinki, 1933–76. Worked in partnership with Aino Aalto, 1924–49; in partnership with Elissa Aalto 1952–76. Designed furniture from c.1920; lighting from mid-1920s; textiles and glass from 1930s; founded ARTEK to mass-produce furniture and textile designs, 1933. Professor, College of Architecture, Massachusetts Institute of Technology, Cambridge, 1946–47. Member, Academy of Finland, 1955; honorary member, Akademie der Künste, Berlin; honorary fellow, American Institute of Architects; Gold Medal, Royal Institute of British Architects, 1957. Died in Helsinki, 11 May 1976.

Selected Works

A vast collection of original drawings, designs, correspondence, cuttings and models is contained in the Alvar Aalto Archive, Alvar Aalto Foundation, which is housed in Aalto's house at Munkkiniemi, near Helsinki. Additional designs and collections of furniture, textiles, glass, etc., are in the Alvar Aalto Museum, Jyväskylä, and the Finnish Museum of Architecture, and Finnish Museum of Applied Arts, Helsinki. For a guide to other collections see Weston 1995. A complete catalogue of Aalto's architectural and design work appears in Schildt 1994.

Interiors

1923	Garrison, Kouvola (canteen interiors and furnishings)
1924	Hämäläis-Osakunta Students' Club, Helsinki (interiors and furniture)
1924	Suerahuone Café, Jyväskylä (entrance and interiors, including furniture for the fireplace room, ladies' room, and dining room)
1929	700th Anniversary Fair, Turku (exhibition design and layout; with Erik Bryggman)
1929–32	Sanatorium, Paimio (building, interiors and furnishings)
1933–35	Municipal Library, Viipuri (building and furnishings)
1934–36	Alvar Aalto House, Munkkiniemi, near Helsinki (building, interiors and furnishings)
1937	Finnish Pavilion, Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, Paris (building, interiors and displays)
1938–39	Villa Mairea, Noormarkku, near Pori (building, interiors and furnishings): Marie and Harry Gullichsen
1938–40	Finnish Pavilion, World's Fair, New York (building and interiors)
1950–52	Town Hall, Saynatsalo (council chamber and entry staircase)
1953–56	Teachers' College, Jyväskylä (entry foyer and staircase)
1953–57	National Pensions Institute, Helsinki (restaurant and interviewing area)
1956–64	Technical Institute, Otaniemi (lecture halls)
1957–59	Villa, Bazoches sur Guyonne, France (building, interiors and furnishings): Louis Carré
1962–75	Finlandia Hall Concert and Convention Center, Helsinki (buildings and interiors)
1963–65	Institute of International Education, New York (interiors and furnishings for the Kauffmann Rooms): Edgar Kauffmann, Jr.
1963–68	Library, Rovaniemi (building and interiors)

Aalto designed furniture, much of it plywood, from c.1930; his most celebrated works included the *Paimio* chair (1932), subsequently manufactured by ARTEK, and his bentwood series developed in collaboration with Otto Korhonen, from 1933. Aalto's designs for glassware date from 1932 and include the *Savoy* vases (1937).

Publications

An Experimental Town, 1940

"The Humanizing of Architecture" in *Technology Review*, November 1940

Post-War Reconstruction: Rehousing Research in Finland, 1941

Synopsis: Painting, Architecture, Sculpture, edited by Bernhard Hoesli and Basel Birkhäuser, 1970, 2nd edition, 1980

Sketches, edited by Göran Schildt, 1978

Further Reading

The principal monographs on Aalto are Fleig 1963–78 and Schildt 1984–91 and 1994 all of which represent comprehensive and scholarly accounts of his life and work and include long bibliographies. Schildt 1994 also includes a full list of Aalto's writings and an annotated guide to the most useful published secondary sources. For important works on Aalto's furnishings see the exhibition catalogues, Helsinki 1984 and Johnson 1984.

Alvar Aalto, London: Academy, 1978; New York: Rizzoli, 1979

Alvar Aalto Furniture (exhib. cat.), Helsinki: Museum of Finnish Architecture, 1984; Cambridge: Massachusetts Institute of Technology Press, 1985

"Alvar Aalto: His Life, Work and Philosophy" in special issue of *L'Architecture d'Aujourd'hui*, June 1977
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Abildgaard, Nicolai Abraham 1743–1809

Danish artist, decorative painter and designer

Born the son of a draughtsman in Copenhagen in 1743, Nicolai Abraham Abildgaard was Denmark's foremost exponent of Neo-Classicism. He was primarily a painter but he also worked as an architect and as a designer of furniture, interiors and medals. From the mid-1790s he designed furniture and interiors for the Danish court and, as Director of the Academy (1789–91 and from 1801), he exercised a wide influence on the next generation of artists and designers, most notably his assistant, the sculptor Thorvaldsen.

Abildgaard was apprenticed as a decorative painter under J. E. Mandelberg and also studied at the Academy of Art in Copenhagen from 1764. A talented student, he won several medals between 1764 and 1767 and in 1771 he was awarded a scholarship that enabled him to study abroad. He left immediately for Italy where he remained – mainly in Rome – until 1777. Much of his time was spent studying the art and architecture of antiquity but he was also impressed by the work of Renaissance artists such as Annibale Carracci, Michelangelo and Raphael and established friendships with J. H. Füssli and the Swedish Neo-Classical sculptor, Johan Tobias Sergel whose work influenced his style. In 1776 he travelled to Naples to examine the new discoveries at Herculaneum and Pompeii. He returned to Denmark, stopping for a short stay in Paris, the following year.

In 1778, Abildgaard was made a member of the Copenhagen Academy, and shortly afterwards he was entrusted with the decoration of the hall in the Schloss Christiansborg. This project involved a large series of 22 allegorical paintings glorifying the history of Denmark and occupied Abildgaard from 1780 to 1791. Sadly, all his work was destroyed by fire in 1794 – an event that prompted Abildgaard to declare "There burns my name" – and all that remains are a few sketches. After the fire the royal family moved to the Amalienborg Palace where Abildgaard was commissioned to decorate the State Apartments. He designed every aspect of these interiors including paintings, furniture and draperies and, given a free hand in the choice of style, he reverted to Antique models. For political reasons he rejected the fashionable Empire style popularised by Percier and Fontaine in favour of a purer brand of classicism that was more akin to the geometric simplicity characteristic of early Neo-Classicism. Once again, however, his interiors did not last long. In 1810 the new king ordered the rebuilding of the Palace and Abildgaard's paintings were put into store where they remained for over a century. Fortunately, much of the furniture has survived.

Abildgaard's designs for furniture date from the last decade of the 18th and the first decade of the 19th century. They represent a highly personal interpretation of the Neo-Classical style and were strongly influenced by Antique fragments and decoration that he saw in Rome, Herculaneum and Pompeii. The furniture itself divides into two categories: that which was made for the future Christian VIII for the Amalienborg Palace, and that which he designed for his own rooms in the Christiansborg.

The oldest of the royal pieces is a throne ordered in 1806 for the Crown prince. Made of mahogany inlaid with lime-tree dolphin emblems and other decoration, and upholstered in shining silk, it was almost certainly executed by the royal cabinet-maker, Gottfried Abe. The rest of the furniture – a sofa, a writing cabinet and six stools – was also made of mahogany with lime-tree inlay and a few gilt bronze mounts. While the elements of all the designs derive from classical architecture, in each piece these are combined in a unique and unusual way. The wide sofa, for example, with its strong, outwardly curving side-arms and its absence of backrail, resembles a banquette more than a sofa. And its feet, with their turned balls, seem quite Baroque although the painted decoration and the lionhead mounts are clearly Neo-Classical. The lions are repeated in the X-shaped stools which derive from both ancient Roman models and French Baroque tabourets.

The furniture that Abildgaard designed for his own apartment, which included a commode, a writing cabinet and some chairs, is even more interesting. The most noteworthy are his Greek *klismos* chairs. Like Abildgaard's X-shaped stools, these chairs were extremely fashionable and coincided with the revival of ancient forms in furniture throughout Europe. A slightly earlier example of a *klismos* chair appears, for example, in a painting by Jacques-Louis David of 1789. Although Abildgaard knew and admired David's work, he is more likely to have been inspired by Scandinavian precedents. Through Sergel, he had connections with Sweden where Louis Masreliez had designed similar, severely Neo-Classical chairs for Gustaf III's Haga Pavilion in 1792. Abildgaard must also have become familiar with the *klismos* chairs depicted in

Antique reliefs during his stay in Rome. He designed two versions, the lighter of which closely follows antique models with pronounced outwardly curving legs and backrail. It is gilded and the backrail is decorated with palmettes in marquetry. The larger chair is Abildgaard's most eccentric piece of furniture. Made of beech veneered with mahogany, it has a relatively wide backrail that is decorated with scenes freely adapted from Passerio's *Picturae Etruscorum* (1767), a copy of which was in Abildgaard's extensive library. Somewhat awkwardly proportioned, it is meant to be seen from the front to allow a full view of the pictorial Etruscan scenes. Both chairs are now upholstered but originally they were designed to have only a loose, red cushion. Abildgaard's preoccupation with the *klismos* form is also demonstrated in two sketches for the paintings for Christiansborg where it is represented as a seat for the king.

Abildgaard's art was both scholarly and versatile, and whether in paintings or in designs, his motifs and models were selected from antiquity and books rather than from life. He exercised a significant influence on the next generation of artists and designers and also encouraged the future Christian VIII to become an important collector and patron of the arts.

PIA MARIA MONTONEN

Biography

Born in Copenhagen in 1743, the son of the painter Sören Abildgaard (1718–c.1800). Trained as a decorative painter under J. E. Mandelberg; enrolled at the Academy of Art, Copenhagen, from 1764. Won several medals between 1764 and 1767; awarded a travel scholarship, 1771; studied in Rome where he met the painter J. H. Füssli and the sculptor J. T. Sergel, 1772–77; visited Naples and Pompeii, 1776. Returned to Copenhagen via Paris, 1777. Active as a painter and made a Member of the Academy, Copenhagen, 1778: Director, 1789–91 and 1801–09. Commissioned to decorate Schloss Christiansborg, 1780–91; involved in the design of interiors, furniture and architecture from the 1790s. Died in Copenhagen, 1809.

Selected Works

Drawings for the decoration of the Royal Palace, Amalienborg, are in the Statens Museum for Kunst, Copenhagen. Examples of the chairs that Abildgaard designed for his own use are in the Museum of Decorative Arts, Copenhagen.

Interiors

1780–91	Schloss Christiansborg, Copenhagen (allegorical paintings and decoration for the Hall): Christian VIII of Denmark
c.1795–1809	Royal Palace, Amalienborg (interiors and furnishings for the State Rooms): Christian VIII
c.1800	Abildgaard Apartment, Christiansborg (interiors and furnishings)

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Ackermann, Rudolph 1764–1834

British publisher and bookseller

Born in Stolberg, Saxony, Rudolph Ackermann was trained as a coachmaker and worked in Switzerland, France and Belgium before moving to London in 1783. Despite a moderate success in this early career, it is as a publisher of topographical books and the celebrated *Repository of Arts* (1809–28), that he is now primarily remembered. The *Repository*, in particular, played a leading role in the dissemination of fashionable taste in the first quarter of the 19th century. Generously illustrated with coloured lithographs, it represents an important record of Regency colour schemes and designs for furnishings, upholstery and interiors.

The "Repository of Arts" was the name first given to a shop selling prints, books and fancy articles that Ackermann opened in 1795 (Ackermann's continued to operate as successful art dealers until the firm was sold in 1992). According to the *Dictionary of National Biography*, this business was one of the first to be lit by gas, and Ackermann's strong interest in the innovative as well as the fashionable is similarly reflected in his championing of new print techniques such as lithography, and his publishing of scientific books such as Frederick Accum's *Practical Treatise on Gas-Light* (1815).

Ackermann's career as a publisher was well established by the early 1800s and some of his most popular and successful projects were topographical publications such as the *Microcosm of London* and *Ackermann's Cambridge*. These have also proved of great value to architectural and design historians as many of the buildings and interiors illustrated have since been altered or destroyed. For example, plates in the *Microcosm of London* include views of the interiors of James Wyatt's Pantheon (demolished 1937), the Foundling Hospital (demolished 1926) and the old House of Commons (destroyed 1834). However, the plates are of interest as much for Thomas Rowlandson's witty delineations of the Georgian society that inhabited these interiors, as for the interiors themselves. Not surprisingly, the *Microcosm* inspired an early Victorian imitation entitled *London Interiors*.

Ackermann: "Fashionable Furniture" from *The Repository of Arts*, vol. 13, plate 9, c.1809

The *Repository of Arts, Literature, Commerce, Manufacture, Fashions and Politics* was published monthly from 1809 and, as its somewhat cumbersome title suggests, it was initially intended to reflect very diverse interests. Similar magazines were already in circulation, particularly in Germany, and it is likely that Ackermann's publication was inspired, if not directly modelled upon, the *Journal des Luxus under der Moden* with whose editor Ackermann had corresponded between 1775 and 1803. It was an immediate success and attracted 3000 subscribers in the first year. The historian Peter Thornton has described the *Repository* as the "principal organ for bringing news of fresh fashion in interior decoration (among much else) to Regency England" and it included illustrations of almost every conceivable type of furnishing and numerous examples of drapery treatments and upholstery. It also included various novelties such as Atkinson's Hair Curling Fluid which was said to "impart a reviving odiferous perfume and keeps it in curl during the dance", and inventions like "Merlin's Mechanical Chair" for invalids and the "Metamorphic library chair", both of which were illustrated in 1811. The readership was drawn from most sections of fashionable society but from around 1816 the magazine was directed more specifically at a female audience and an increasing emphasis upon fiction and the arts replaced material relating to politics, science and medicine. This move perhaps reflects Ackermann's awareness of the growing importance of women as both arbiters of taste and consumers of home furnishings.

The *Repository*'s dominant style was English Grecian with contributions from major champions such as the architect John Buonarotti Papworth, the furniture designer George Smith, and the upholsterer John Stafford of Bath. In 1809 the magazine accompanied designs for a Grecian chaise longue and window seat with the following musings: "We observe with pleasure a more tasteful arrangement daily taking place; the gaudy colours of the chintz and calico furniture have given place to a more chaste style". These comments reveal the editor's sympathy with the new fashion and the view that the Greek style was synonymous with "taste". Papworth's contributions were reprinted as *Select London Views* (1816), *Rural Residences* (1818) and *Hints on Ornamental Gardening* (1823), the latter two representing important contributions to the Picturesque. In turn *Fashionable Furniture* (1823) was an anthology of designs whose principle source was the 1822 *Repository*. Ackermann's periodical was also responsible for bringing to a wider audience design books such as John Stafford's *A Series of Designs for Interior Decorations, comprehending Draperies and Elegancies for the Drawing Room* of 1814 which was reprinted in an abridged form in the *Repository* between 1819 and 1820.

Although dominant, the Grecian style was not promoted to the exclusion of all others. Egyptian ornament (which had enjoyed particular vogue following Nelson's victory at the Battle of the Nile in 1798) was praised for its decorative features, despite reservations in 1809 as to its inherent "barbarity". The *Repository* also reflected the continuing popularity in England for French design with the inclusion of furnishings in the Empire style. The Prince Regent's enthusias-

tic advocacy of French fashion and the subsequent popularity of Percier and Fontaine's *Recueil de décorations intérieures*, available in book form from 1812, meant that despite Ackermann's active dislike of the French Imperial regime, as a businessman and arbiter of fashion he could not ignore the demand for current French styles.

From 1825, the *Repository* became the vehicle for early Gothic designs by A.C. Pugin. Pugin had earlier been responsible for many of the engravings in Ackermann's topographical publications and his designs for the *Repository* were possibly produced with the assistance of A.W.N. Pugin, his precociously talented son. The 27 plates published between 1825 and 1827 were reissued by Pugin senior as *Pugin's Gothic Furniture* (1827). The *Repository* deemed Gothic a style particularly suitable for the Library as it "possesses a sedate and grave character, that encites the mind to study and reflection", and "the rays passing through its variegated casements cast a religious light upon the venerable tomes". The promotion of Gothic also extended beyond the *Repository* itself to include the publication of separate works by A.W.N. Pugin, such as his *Gothic Furniture in the Style of the 15th Century*, which was published by Ackermann and Co. in 1835 after Ackermann's death. This book was significant in the history of the Gothic Revival not only as Pugin's first independent published work but also for the scholarly nature of the designs. Other Pugin publications produced by Ackermann and Co. include the *Designs for Iron and Brass Work in the Style of the XV and XVI Centuries and Designs for Gold and Silversmiths*, both published in 1836.

JACQUELINE RIDING

See also Regency Style

Biography

Born in Stolberg, Saxony, 20 April 1764, the son of a coachmaker. Moved to Schneeberg, 1775. Trained under his father, and practised as coachmaker in Switzerland, France and Belgium. Settled in London, c.1783. Active as coachmaker until c.1793. Married an English woman, c.1793–95. Opened shop, The Repository of Arts, at the first of several addresses in the Strand, 1795. Patented waterproofing method; built factory in Chelsea, 1801. Opened drawing school, 1806. Published *Microcosm of London*, 1808–10. Published monthly magazine on art, science and fashion, *The Repository of Arts*, 1809–28, including the work of contemporary furniture designers. Set up lithographic press at his shop, 1817, donating one to Society of Arts, 1819. Visited Aloys Senefelder in Germany, 1818; translated Senefelder's *A Complete Course of Lithography*, 1819. Patented moveable carriage axles, 1820. Involved in anti-Napoleonic propaganda, 1807, and in charitable work in Germany from c.1813. Gained Order of Merit from king of Saxony, 1827. Married second time, 1830. Suffered a stroke, 1830. Died in Finchley, 20 March 1834. Eldest son Rudolph (d. 1868) continued business.

Publications

The British Library, London, and National Art Library at the Victoria and Albert Museum, London, hold complete runs of *The Repository of Arts*. For a discussion of the series' influence and a detailed commentary on selected plates see Agius 1984.

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Adam, Robert 1728–1792

Scottish architect and designer

The style consciously perfected by Robert Adam and his brothers was to prove among the most popular and widely influential in British interior design. Largely derived from an unprecedented range of classical sources, it provided a system of ornamental design and varied decorative vocabulary readily applicable to virtually every aspect of the decorative arts, particularly within the integrated interior. Moreover, this fashionable style was generated by means of a large number of commissions, using a highly organised office and disseminated through a carefully devised publicity campaign, as epitomised by the publication *Works in Architecture of Robert and James Adam*. While the style dominated British design from the early 1760s to the 1780s, it was to be superseded by the more severely restrained and archaeologically-based Neo-Classicism of Henry Holland, Charles Heathcote Tatham and other designers of the Regency.

Robert was trained by his father, William Adam, then the leading architect in Scotland, along with his brothers John (1721–92) and James (1732–94) – a much younger brother William (1738–1822) was to support the family business later as their contractor – in a vigorous style which blended the fashionable Palladian manner with considerable elements of Vanbrugh's Baroque. Robert's early decorative work, exemplified by interiors carried out at Hopetoun House, near Edinburgh (c.1754), after his father's death, is in a conventional Rococo idiom, and accompanied by contemporary projects for Gothic landscape structures in the manner of Batty Langley. All this was to be dramatically transformed by a period of intense study in Italy (1754–58). During this time he was swift to assimilate an exceptionally wide range of architectural and ornamental forms which ranged from ancient

Adam: anteroom, Syon House, Middlesex, c.1761–69

Rome (including certain debts to the new discoveries at Herculaneum) to the Mannerist vocabulary of the *Cinquecento*, particulary the grotesques in stucco and paint of Raphael's Villa Madama and the Vatican *loggie*, as well as the dynamic spatial language of the Baroque. While Robert was tutored in the latest fashions of draughtsmanship and ornamental composition by the French architect C-L. Clérisseau, it was undoubtedly the Venetian designer G.B. Piranesi's liberating system of composition through architectural fantasy which showed him the means of creating a new and eclectic contemporary style. After a brief study of potential material among the remains of Diocletian's Palace at Spalato (the modern Split), later published in a sumptuous folio in 1764, he returned to Britain in 1758 to open an office in London and James took his turn in Italy. In their developing partnership, Robert was to prove the creative force while James acted in a subordinate role, drafting their aesthetic "credo" in the *Works*, and their elder brother John provided essential capital from the family estate at Blair Adam, near Edinburgh.

Throughout the 1760s Robert Adam, given the lack of totally new commissions, reconstructed a number of interiors in an impressive group of country houses, including Hatchlands, Shardeloes, Croome Court, Bowood, and Harewood. Above all, it was to be at Kedleston Hall (1760–c.70) and Syon House (1761–69) that he produced a sequence of monumental interiors that remain his masterpieces in recreating the patrician architecture of Antiquity, allied to a keen understanding of contemporary needs. These qualities are exemplified at Kedleston by the spatial transition from the top-lit columnar hall (atrium) to the circular domed saloon (vestibulum), and at Syon by the equally scenic progression from entrance hall, via the sumptuous anteroom, dining room, and red drawing room to the cleverly adapted long gallery. This formal language, which is also brilliantly handled at Osterley Park (1762–72), if on a comparatively less grandiose scale, involves a sequence of skilfully modulated spaces, changes of level, tone, lighting and texture which express the dynamic property of Adam's key concept of "movement". Meanwhile, his handling of ceiling as well as chimneypiece design gradually developed away from a bold expression in form and ornament to a far more refined treatment in accord with his continuing study of antique sources, particularly taking into account publications of the emerging Greek Revival as well as discoveries in remote sites such as Palmyra and Baalbek. Similarly, with the design of furniture in keeping with these classicising interiors, Adam's designs for tables, seat furniture and mirrors show an increasing capacity for invention and the ingenious application of motifs which reflect wall and ceiling ornaments within the same space.

While he owed much to pioneers of the integrated interior *al antica*, such as William Kent and Adam's contemporary and rival, James Stuart, never before had walls, ceilings, chimneypieces, floor surfaces and carpets, as well as door-furniture and light fittings, been orchestrated with such a cumulative effect, particularly using a highly original range of colour schemes (an extremely controversial issue in modern restorations). Major examples of this skilful integration of a variety of decorative arts can be seen in the music room at Harewood and the drawing room at Osterley. In achieving such coordination Adam was to rely on an exceptional team of artists and craftsmen including the plasterer Joseph Rose the Younger, decorative painters such as Cipriani, Pergolesi, Biagio Rebecca and Antonio Zucchi, sculptors such as Spang and Wilton, cabinetmakers such as the Linnells, Ince and Mayhew (and, less so, Chippendale), manufacturers in metal such as Matthew Boulton, carpet-makers such as Thomas Moore and, on rare occasions, Josiah Wedgwood, to mention but a few. Equally essential, if intentionally concealed by the brothers, was the team of draughtsmen responsible for producing the formidable quantity of detailed drawings, a large proportion of them in colour (some 9,000 survive in Sir John Soane's Museum), which included George Richardson, Agostino Brunias, Joseph Bonomi and Giuseppe Manocchi.

By the late 1760s, in addition to the other major country houses remodelled, such as Kenwood (with its lavishly monumental library), Saltram, Nostell Priory and Newby (including a pioneering sculpture gallery), the established Adam family firm now embarked upon an ambitious programme of town houses in London, of which the two best surviving are Wynn House, 20 St James's Square (c.1772–74) and Home House, 20 Portman Square (1775–77). In these commissions Robert succeeded in enhancing the narrow confines of the standard Georgian terrace house by means of a sequence of lavish rooms of parade in which he improved on traditional room shapes with the help of apses and screens of columns, segmental ceilings, and an extensive use of mirrored surfaces. The principal floors were connected by means of highly scenic staircases, owing much to Kent's magnificent precedent at 44 Berkeley Square and produced in conscious rivalry to William Chambers's ambitious staircase at Melbourne House (1771–74). By now, the sheer delicacy and increasingly shallow relief of the Adams' geometrically-devised plaster ceilings began to attract as much criticism as their external use of stucco ornament on otherwise unrelieved brickwork. Equally remarkable were a series of chimneypieces, owing much to Piranesi's own eccentric designs for such features, recently published in his influential *Diverse maniere d'adornare i cammini* of 1769. The use of cast-iron balustrades among the fittings within these houses reveals the growing exploitation of industrial mass-production by the Adams, paralleled by the extensive use of artificial materials, such as *scagliola*, and, externally, the use of Coade stone and Liardet cement. The ultimate expression of this entrepreneurial principal of standardization within the Adam style can be seen in the ill-fated speculative housing venture of the Adelphi (1756–72). This luxury housing overlooking the Thames near Charing Cross, despite its grave financial problems, was to set important patterns for the expansion of 19th-century London. When this exceptional development was largely demolished in 1936, a ceiling and chimneypiece from Garrick's rooms in 5 Adelphi Terrace survived to be recreated in the Victoria and Albert Museum.

The Adam achievement by the mid-1770s was to be summed up and expounded by means of the plates and accompanying texts of the exceptional publication – *Works of Architecture of Robert and James Adam*. In this work, which initially appeared in instalments and was later reissued in the form of three lavishly illustrated folio volumes, the authors claimed "to have brought about ... a kind of revolution in the whole system of English architecture" and "to have been able

to seize ... the beautiful spirit of antiquity, and to transfuse it with novelty and variety". The ingenious use of detailed as well as general plates advertising the Adams' novel decorative vocabulary, was, in itself, to promote a host of imitations in designs of all kinds.

Meanwhile, a serious threat to the brothers was now offered by the young James Wyatt. In response, the mid-1770s involved a new phase of stylistic experiments as exemplified by the suite of new state rooms at Osterley, added by Robert Adam between 1772 and 1780. These included an anteroom incorporating a specially-ordered set of Gobelins tapestries (other such tapestry rooms were created for Croome Court, Moor Park and one, still *in situ*, at Newby), a particularly ingenious state bedchamber, and, most remarkable of all, a painted dressing room in the Etruscan Style (at least a further eight such rooms were produced, the only one of which to survive in part is at Home House), combining inspiration from Piranesi, Wedgwood and Pompeian wall decorations. Other equally idiosyncratic designs included the Glass Drawing Room at Northumberland House, London, of 1770–75 (also partly reassembled in the Victoria and Albert Museum after the main building was demolished in 1874) which had green-painted glass for pilasters, frieze, and dado, with the main glass walls coloured red to simulate porphyry.

The last ten years of Robert's career were largely confined to Scotland where he continued a number of long-awaited official commissions, such as the Register House, Edinburgh, begun in 1774 and incomplete at his death (this retains one of his rare public interiors). On the domestic front, he contributed to the development of the New Town (a well-preserved example of a typical Adam interior, created in 1791, can be visited at 7 Charlotte Square). At the same time he continued to innovate with designs for an exceptional variety of castle-style mansions, only a few of which were executed. He had already tried his hand at the Gothic Revival with a surviving interior for Horace Walpole at Strawberry Hill, Twickenham (c.1766), and later work at Alnwick Castle (c.1770–78, since demolished). However, the interiors of these mock-medieval castles, in marked contrast to the powerfully austere abstraction of their exteriors, as notably seen at Culzean Castle on the Ayrshire coast (c.1778–90), continued to be fashioned in the delicately restrained classical style of the previous decade.

JOHN WILTON-ELY

See also Etruscan Style; Neo-Classicism; Rebecca; Rose Family

Biography

Born in Kirkaldy, Fife, 3 July 1728, son of the architect William Adam (1689–1748); his brothers included the architects John (1721–92) and James (1732–94), and the building contractor William (1738–1822). Educated at Edinburgh High School, 1743; apprenticed to his father 1746–48; in partnership with John and James from 1748. Travelled in Italy, 1754–58; studied drawing with Charles-Louis Clérisseau (1721–1820); travelled with him to Rome and met G.B. Piranesi (1720–78); visited Naples and Herculaneum, and Venice, and studied the ruins of Diocletian's Palace at Spalato (Split), 1757. Returned to England and established an office of the Adam firm in London, 1758; served as architect of the King's Works, 1761–69; surveyor of Chelsea Hospital, London, 1765. Active also as a designer of painted decoration and plasterwork, furniture, carpets, and metalwork from the 1760s. Fellow: Society of Arts, 1758; Society of Antiquaries, 1761; Royal Society, 1761. Elected Member of Parliament for Kinross, 1769. Died in London, 3 March 1792.

Selected Works

Approximately 9,000 drawings by Adam and his staff, including many sketches relating to the decorative projects, are in Sir John Soane's Museum, London. Smaller numbers of drawings are in the Drawings Collection, Royal Institute of British Architects and the Victoria and Albert Museum, London, and in the Metropolitan Museum, New York. The Metropolitan Museum also houses the dining room from Shelburne (later Lansdowne) House and the tapestry room from Croome Court, Hereford; the drawing room from Shelburne House is now in the Philadelphia Museum of Art. Documents and additional drawings can be found in the archives of several Adam houses including Kedleston Hall, Nostell Priory, Osterley Park and Saltram. An important collection of Adam furniture is in the Victoria and Albert Museum.

Interiors

1750–57 Hopetoun House, Newton, Lothian (alterations and interiors including the hall, dining room, drawing room and State bedroom): 2nd Earl of Hopetoun

1760–c.70 Kedleston Hall, Derbyshire (remodelling and interiors including the hall, saloon, dining room, music room, drawing room and library): 1st Lord Scarsdale

c.1761–69 Syon House, Brentford, Middlesex (remodelling, furnishings and interiors including the hall, anteroom, dining room, red drawing room, gallery, closet and green dining room): 1st Duke of Northumberland

c.1761–80 Osterley Park, Middlesex (alterations, portico, and decoration and furnishing of most of the main rooms including the hall, staircase, eating room, library, drawing room, tapestry room, state bedroom and Etruscan dressing room): Francis and Robert Child

c.1762–67 Shelburne (later Lansdowne) House, Berkeley Square, London (building and interiors including the hall, staircase, drawing room and dining room): 3rd Earl of Bute and 1st Marquess of Lansdowne

1764–79 Kenwood House, Hampstead, London (remodelling, additions, furniture and interiors including the hall, staircase, anteroom and "great room" or library): 1st Earl of Mansfield

1765–72 Harewood House, West Yorkshire (decoration of the ground floor rooms including the hall, saloon, library, state bedroom and dressing room, gallery, drawing room, dining room and music room): Edwin Lascelles, 1st Lord Harewood

1766–80 Nostell Priory, West Yorkshire (furniture and interiors including the upper hall, library, tapestry room and saloon): Sir Rowland Winn

1766–81 Alnwick Castle, Northumberland (decoration including the saloon, drawing room, dining room, banqueting room and library): 1st Duke of Northumberland

1767–76 Newby Hall, Ripon, North Yorkshire (furnishings and decoration including the hall, study, tapestry room, dining room and sculpture gallery): William Weddell

1768–69 Saltram House, Devon (furnishings and decoration including the great drawing room and library): John Parker, 1st Lord Bovingdon

c.1770–78 Mellerstain, Gordon, Scotland (additions and interiors including the library, dining room, drawing room, bedroom and hall): Hon. George Baillie

c.1772–74 20 St. James's Square, London (building and interiors including hall, dining room, music room, staircase well, anteroom, back drawing room and dressing room): Sir Watkin Williams-Wynn

1775–77 Home House, 20 Portman Square, London (building and interiors including the library, back and front parlours,

Etruscan bedroom, drawing room and music room): Countess of Home
c.1778–90 Culzean Castle, Maybole, Strathclyde (building and interiors including the armoury, dining rooms, staircase, saloon, drawing rooms, picture room and best bedrooms)

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Aesthetic Movement

The Aesthetic Movement of the 1870s and 1880s was a cult of beauty. Not so much a style as a philosophy, the movement defined beauty as an independent vital force that transcended religious, historical and geographic boundaries. Aestheticism emphasized the need for beauty in everyday life, and sought to introduce art to every home. It advocated the cultivation of good taste, and the creation and informed enjoyment of artfully embellished domestic goods. These goods were often known as "Art Furnishings", and Aestheticism and Art Furnishings were closely allied.

Aestheticism had a tremendous impact on British and American interior design of the late 19th century, and exerted influence on virtually all levels of society. Aesthetes argued that beauty uplifted the spirit and mind. In *The Book of American Interiors* (1876), Boston tastemaker Charles Wyllys Elliot foresaw a halcyon day when "in every house, the Beautiful married to the Useful shall make life truer, finer, happier". Women were urged to create homes that were places of spiritual renewal and refuges for their menfolk from the materialistic world of business. Furthermore, a tastefully decorated home would refine the minds of children, enhance the work of servants, and, as a microcosm of society at large, elevate the national culture. Such theories placed tremendous pressure on home decorators, assigning almost overwhelming importance to the choices they made. The Household Art Movement counterbalanced that pressure by disseminating the principles of Aestheticism, and helping consumers to create artful interiors of their own; scores of advice books and art journals were published. Charles Locke Eastlake's *Hints on Household Taste* (1868) was perhaps the most influential of these manuals, soon to be joined by many others, such as the *Art at Home* series edited by W.J. Loftie (1876), and *The House Beautiful* (1878) by Clarence Cook.

Aestheticism evolved from emerging liberal philosophy, as

Aesthetic Movement: bedroom, Château-sur-Mer, Newport, Rhode Island, designed by Seth Bradford, 1851–52 and remodeled by Richard Morris Hunt, 1871–78, for George Peabody Wetmore

well as from the campaign to reform British design. As a reaction against prevailing Victorian bourgeois values, the Aesthetic Movement offered art as an antidote to vulgar materialism. It urged that the pursuit of beauty be given equal, if not greater, importance than the philistine pursuit of wealth. Art was lauded as the highest form of action, complete unto itself, existing for its own sake. Indeed, in his preface to *Mademoiselle Maupin* (1835), the poet Théophile Gautier argued that if art is created to serve any extrinsic ends, then its aesthetic value is diminished. This doctrine stood in stark contrast to traditional criticism that focused on the moral, narrative, and didactic qualities in works of art. James McNeill Whistler's 1878 libel suit against critic John Ruskin dramatized this clash of aesthetics. Ruskin had been outraged by Whistler's painting *The Falling Rocket*, and condemned it as an act of conceit, akin to "flinging a pot of paint in the public's face" (*Fors Clavigera*, July 1877). Whistler, a flamboyant, articulate polemicist for Aestheticism and an acquaintance of Gautier's, countered with the argument that paintings are independent visual sensations in which subject matter is irrelevant. The case was followed exhaustively in the press, and popularized the tenet of "art for art's sake", as well as the wit and extravagance of its leading proponents.

Calls for the reform of British design dated to the 1840s. They became more strident following the Great Exhibition of 1851, when the design failings of contemporary British manufactured goods were displayed for all to see. Overblown and ponderous, overwhelmed with ornamentation, the exhibited goods prompted the establishment of the South Kensington Museum and Design School. Led by Henry Cole, the museum's mission was to expose British designers to the history of art and instil in them principles of proportion and color harmony. On its faculty were Owen Jones and Christopher Dresser, who championed of the use of two-dimensional patterns for the decoration of flat surfaces like carpets and wallpapers; they believed realistic ornamentation in such cases was dishonest. Jones was a student of decorative patterning. His *The Grammar of Ornament* (1856) illustrated stylized interpretations of various historical and national decorative styles, and outlined general rules for ornamentation. He argued that elements of decoration from different styles could be brought together according to these "grammatical" rules, so as to create new ornamental languages. In the process, decorative motifs were divorced from prior symbolism or historical association. This free appropriation and mixing of styles was to be a hallmark of aesthetic interior design.

Design reform was also applied to furniture. Critics valued the honest expression of both construction and materials, qualities they saw inherent in objects from the middle ages. The Modern Gothic style of the 1860s–mid 1870s reinterpreted medieval design, creating rectilinear, relatively simple, pieces of furniture, often decorated with incised, stylized ornamentation. This style was popularized by Bruce Talbert's *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (1868). In turn, Talbert's work inspired the Art Furniture created by Americans Frank Furness and Daniel Pabst of Philadelphia, as well as Kimbel and Cabus of New York. Charles Eastlake's *Hints* also was extremely influential; indeed, the Modern Gothic style in America came to be called the Eastlake style.

Some critics believed that both contemporary designs and contemporary means of manufacture needed reform. Leaders of the Arts and Crafts Movement, such as William Morris, sought a revival of hand craftsmanship; they rejected mass-production and suggested a return to the medieval system of guilds. Morris's hand printed wallpaper and textile patterns proved tremendously popular in Aesthetic circles. Their stylized natural forms, sense of organic, rhythmic growth, and use of natural dyes were much in demand to decorate artful interiors on both sides of the Atlantic.

Morris drew on the talents of his friends in producing designs for his firm and, also, in designing the interior of his home, the Red House at Bexleyheath, built in 1859; painters Edward Burne-Jones and Dante Gabriel Rossetti, and architect Philip Webb all worked on the Bexley Heath project. They painted murals on otherwise plain walls, and created ingenious built-in furniture, including a combination cupboard, settle, and minstrels' gallery. Later in the 19th century, built-in furniture found favor among homeowners with Aesthetic pretensions; inglenooks and window-seats were popular, while arch-aesthete Oscar Wilde's London dining room of 1885 featured a sideboard built-in around much of the room.

That painters used their skills in the production of decorative arts had much to do with the influence of John Ruskin. In *The Seven Lamps of Architecture* (1849) Ruskin extolled the virtues of surface ornamentation, describing it as a force for good. He believed that the decorative arts should be given a status equal to the fine arts. Designers and architects began to see themselves as artists, and aesthetic considerations became central to their creations. Painters, poets, and designers mixed socially, and Art Furnishings benefited from their collaborations. In New York City, social clubs like the Century, Lotus, and Grolier brought artists, authors, and patrons together, while the Tile Club was founded by painters like Winslow Homer, who experimented in decorating ceramics.

Perhaps the most famous painter-decorator was Whistler. In 1876 he was commissioned to decorate the London hall and stairway of shipping magnate Frederick Leyland. He embellished those interiors in brown and gold, before reworking the dining room, where his painting *La Princesse du Pays de la Porcelaine* was displayed. The dining room had just been completed by noted designer Thomas Jeckyll, yet Whistler's decorative scheme was largely unrelated to his work. He painted over the antique Spanish leather wall-coverings, in a composition he described as *Harmony in Blue and Gold*. Using colors derived from a peacock's plumage, he also created a mural of peacocks, arranged in the manner of a Japanese screen. Gilded ribs and shelves divided the walls, evoking a Japanese shrine, while allowing the display of the Leyland collection of Oriental porcelain. Whistler conceived of the room as a single, harmonious composition in which his painting was an important, yet not predominant, part. Characteristic of interiors with Aesthetic ambiance was the refined arrangement of each element in a room so that none detracted from the cultivated vision of the whole.

Japanese art and design were instrumental in the evolution of the Aesthetic Movement; their influence extended from the composition of paintings to the arrangement and design of furniture. The first comprehensive public display of Japanese goods in the West was part of the 1862 International

Aesthetic Movement: sideboard by E.W. Godwin in ebonised wood with embossed papier-mâché panels and silverplated fittings, c.1867

Exhibition held in London. Textiles, ceramics, lacquer-ware, prints and furniture crowded the exhibition. Critics lauded the simplicity and refined beauty of the everyday objects; they praised their asymmetry, precision, and delicacy of color. They perceived in Japanese goods the very qualities they appreciated in medieval design: stylized surface ornamentation, rectilinearity, and handcraftsmanship.

Following the Exhibition many of the goods from the Japanese display were offered for sale; Farmer and Rogers Oriental Warehouse sold a large selection. Whistler, Rossetti, Burne-Jones, and E.W. Godwin are all thought to have bought Japanese objects at that time. Similarly, a number of Japanese curio stores opened in Paris. One shop, owned by Mme. Desoye, became a meeting place for young artists, including Whistler, James Tissot, and Baudelaire.

Designers soon incorporated elements of Japanese art into their work. The term "Anglo-Japanese" describes English designs distinguished by Japanese-inspired asymmetry, delicate line, light construction, attenuation, and interplay of solids and voids. The style was developed by E.W. Godwin. Characterized

by essayist Max Beerbohm as "the greatest aesthete of them *all*", Godwin decorated his Bristol townhouse in 1862 with Japanese prints, Persian rugs on bare floors, and a few thoughtfully arranged pieces of 18th-century furniture. Later, Godwin moved to London, where he enlarged the Japanese effect of his decor by using straw-colored matting on his drawing room floor and dado. Wicker chairs with Japanese-patterned cushions provided seating. Art Designers occasionally made furniture from wicker, cane, and bamboo, materials which carried undertones of the exotic East. Lightweight and easy to move, such furniture was well-suited to the freer room arrangements of the 1870s and 1880s.

Godwin also designed furniture for himself. For reasons of economy this was constructed in deal which was then ebonised to suggest the appearance of lacquer. His sideboard of c.1867 is one of the earliest and most extreme examples of Anglo-Japanese furniture. Inspired by the wooden fitments illustrated in Japanese prints, its form is taughtly rectilinear and its beauty rests in the simplicity of its shape and the careful juxtaposition of solids and voids. This and numerous other pieces were sold by William Watt and were illustrated in his catalogue *Art Furniture from Designs by E. W. Godwin ... and Others* (1877).

Many other designers were also drawn to the geometry and abstraction of Japanese goods. Christopher Dresser, for example, produced wallpapers, textiles and furniture in the Anglo-Japanese style. Unlike most of his contemporaries, Dresser's appreciation of Japanese art was informed by a close understanding and thorough knowledge of the culture of Japan. In 1876 he travelled to Japan, where he studied the indigenous art and architecture, and collected a group of objects for the design study collection at Tiffany and Company in New York. Tiffany subsequently sold the items that did not fit into their collection to the public.

The art of Ancient Greece and Egypt were also important influences on Aestheticism, particularly in the later 1870s and 1880s. The impact of late 19th-century classicism was especially strong in the fine arts where classical and mythological subjects were popularized by painters such as Frederic Leighton and Albert Moore, but it also influenced the design of furniture, decoration and even Aesthetic dress. Godwin, for example, designed a range of Greek furniture, illustrated in the *Building News* of 1885, whose bulbous turned legs and incised gilt decoration precisely match museum notes in his sketchbooks, and another of his Greek chairs made by Watt in plain oak was advertised in 1884 as a "Cheap Chair". Similarly, an ebonized armchair illustrated in Dresser's *Principles of Decorative Design* (1873) is described as being "in the Greek style", and much of the incised ornament in other examples of his furniture is clearly indebted to antique precedents. The work of Dresser and Godwin also reveals an interest in Egyptian styles, as did that of several other artists and designers. Ford Madox Brown had designed an "Egyptian" chair for William Holman Hunt in 1857 which was the antecedent of a varied line of Thebes stools patented by Liberty's in 1884 and which were still being produced well into the 1920s. Liberty's also sold a range of Egyptian accessories in its Arab Tea Rooms and specialized in "Moorish" furniture incorporating panels of imported *musharabeyeh* latticework. Items such as small tables and screens provided an exotic note which proved increasingly popular in Aesthetic homes.

American decorators embraced Japonisme in the 1870s. Of particular note is the work of Herter Brothers of New York, who imported Japanese objects, and created beautifully crafted marquetry furniture in the Anglo-Japanese style. Herter Brothers' most spectacular Japanese-inspired commission was the parlor they created for William H. Vanderbilt's New York house in 1882. The parlor evoked Whistler's *Peacock Room* in its elaborate series of light display shelves, and also featured red-lacquered beams, a gilded bamboo frieze, and a chimneypiece that suggested the entrance to a Japanese temple.

In America, the Philadelphia Centennial Exposition of 1876 catalyzed the spread of Aestheticism. Over ten million people streamed through the exhibition, where they were exposed to a vast array of art objects from around the world. The Japanese section both displayed and sold Japanese goods, while the British display featured room settings decorated in a variety of styles, including the Jacobean and the newly popular Queen Anne. A cast- and wrought-iron pagoda designed by Thomas Jeckyll was also part of the British exhibition. Jeckyll surrounded this structure with a railing composed of stylized iron sunflowers. The sunflower was a virtual icon of the Aesthetic Movement and a favorite motif of Jeckyll's. It appeared on sets of andirons he designed, one of which decorated Leyland's Peacock Room.

Aestheticism was popularized further in America by Art Furnishings retailers and by the occasional appearance of figures from the British Aesthetic Movement. In 1873 the London merchant Daniel Cottier opened a New York branch of his firm, specializing in furniture and stained glass by designers such as Godwin and Morris. Christopher Dresser gave a series of art lectures in the United States, while Oscar Wilde was notorious for his posturing eccentricities when he toured the country and described his vision of the House Beautiful in 1882–83.

Few critics or homeowners shared the same vision of domestic beauty. Aestheticism emphasized the free expression of refined taste, and individuals used widely different criteria in selecting decoration for their homes. Interiors that reflected the pure principles of Japanese simplicity and restraint were rare, existing more in theory than in practice; Godwin's design of his own rooms came perhaps closest to the Aesthetic ideal. Other decorators were less extreme, and created rooms that were more artful than purely Aesthetic. While there was no unity of style, the iconography of the Aesthetic Movement was standard: the lily, poppy, sunflower, feather, fan, peacock, Sussex chair, and blue and white china were all hallmarks of Aestheticism. In addition, very broad trends in decorating emerged. An eclectic taste for works of art from all times and places, a use of flat, stylized patterns divided by borders, an enthusiasm for collecting and display, a *horror vacui*, and a complex layering of patterns, textures, and art objects characterized artful decorating. Tertiary, subtle colors were used in many Aesthetic interiors; Oscar Wilde described such colors as "a reaction against the crude primaries of a doubtless more respectable but certainly less cultivated age" (letter to the *Daily Chronicle*, 30 June, 1890). Household Art literature advocated the creation of a series of cosy seating areas, which were seemingly casual, yet carefully planned; screens, parasols,

inglenooks, and bay windows were suggested tools for defining separate conversation areas. Aesthetes fashioned art corners, where harmoniously grouped, diverse objects of beauty pleased the cultivated eye and enhanced the composition of the room at large. Eastlake called for shelves to be built above the fireplace, so that a "mantle museum" of collectibles was formed.

Inevitably, decorators reacted against the visual complexity of such interiors. Color schemes lightened and brightened, and eclecticism diminished. In both England and America, designers of the 1880s revived the styles of the 18th century; these developments followed the rediscovery of 17th and 18th century domestic vernacular architecture, notably by Richard Norman Shaw and William Eden Nesfield. Manufacturers made reproduction Queen Anne and Colonial Revival furniture, and antiques were in great demand. The owner of antiques was assigned qualities such as a refined taste and informed discrimination, as well as good breeding and wealth.

Rapacious collectors, foppish Aesthetes and intense connoisseurs all were widely parodied in satirical journals like *Punch*. George du Maurier caricatured both Whistler and Wilde in a series of cartoons featuring the long-haired painter Jellaby Postlethwaite and the poet Maudle, endowing them with posturing affectations and an insatiable passion for Aesthetic icons such as lilies and blue and white china. Wilde's favored attire, knee britches and floppy ties with large flowers at his lapel, was also lampooned. Gilbert and Sullivan's opera *Patience* (1881) brought further attention to the eccentricities of the Aesthetic Movement. Their protagonist Reginald Bunthorne, a poet and posing aesthete, describes himself as "a Japanese young man, a blue and white young man, a greenery-yallery, Grosvenor-Gallery foot-in-the-grave young man". Wilde took such satire in good part, and welcomed the notoriety it gave him. Indeed, his American lecture tour was organized by Richard D'Oyly Carte, the producer of *Patience*, to coincide with the New York opening of the opera.

Aestheticism attracted condemnation as well as satire. The Aesthetes' philosophy that art is the goal of life was denounced as pagan and amoral. Their flamboyant lives were dismissed as decadent self-indulgence. Perhaps the most scathing criticism of the Aesthetic Movement appeared in Henry James's *The Portrait of a Lady* (1881). James describes the Aesthete Gilbert Osmond as an avid collector with a passion for Japanese porcelain, yet a genius only for upholstery. Osmond's attempts to make his own life a work of art expose him as trivial and self-absorbed.

MADELINE SIEFKE ESTILL

See also Aitchison; Art Furnishings; Dresser; Godwin; Herter Brothers; Kimbel and Cabus; J.M. Whistler

Selected Collections

Notable examples of Aesthetic interiors in England survive at Cragside, Northumberland, and in the Refreshment Room in the Victoria and Albert Museum, Leighton House, and Linley Sambourne House, London. Examples of Aesthetic interiors in America can be seen in the Mark Twain House, Hartford, Connecticut; Olana, Hudson, New York; Château-sur-Mer, Rhode Island; and the Peacock Room in the Freer Art Gallery, Washington, DC. Numerous items of American Aesthetic style furnishings are in the American Wing, Metropolitan Museum of Art, New York.

Further Reading

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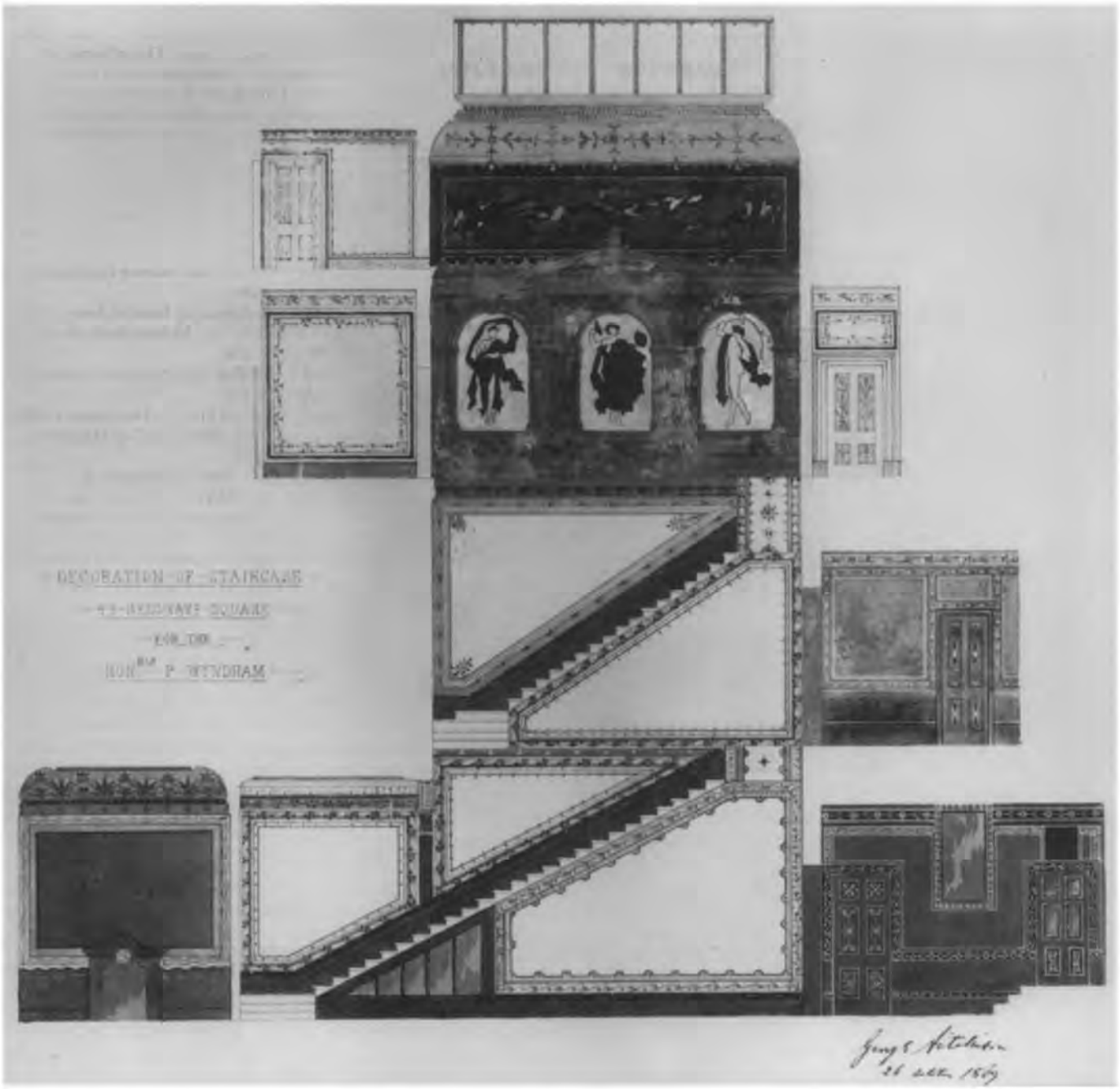
Aitchison, George 1825–1910

British architect and designer of furniture and interiors

Born into a family of successful City architects, George Aitchison rose to the very top of the architectural profession. A highly respected scholar and authority on historic ornament,



Aitchison: drawing of staircase hall, 44 Belgrave Square, London, 1869

he was made President of the Royal Institute of British Architects in 1896 and by his death he was internationally renowned as one of the foremost members of the architectural establishment. Yet Aitchison's architectural output was actually quite small and his reputation rested far more upon his achievements as an interior decorator than as a designer of buildings. In this capacity he worked for a small but influential group of wealthy, artistically-conscious clients for whom he created customised interiors that featured striking combinations of strong colours, gilding and decorative ornament. Always closely in touch with fashionable and progressive tastes, his work represents Victorian Aestheticism at its most opulent and epitomises the most splendid examples of the late 19th century "House Beautiful".

Aitchison's training in the offices of the St. Katherine's Dock Company provided a solid grounding in the skills of engineering and surveying, and an early commission, for 59–61 Mark Lane, London (1864), indicates a precocious and, at the time, radical interest in the structural possibilities of cast- and wrought-iron. But of much greater significance, certainly as far as his interiors were concerned, was the long tour of Italy that he made between 1853 and 1855 where his eyes were opened

to the potential of decorative polychromy through his study of early Renaissance architecture and the work of Italian fresco painters such as Cimabue and Giotto. In Italy he also met a group of architects and artists with whom he formed lifelong friendships. These included William Burges, Alfred Waterhouse, and Edward Poynter, and, most importantly of all, the painter Frederic Leighton whom he met in Rome in 1853, and who commissioned his most celebrated work, Leighton House, in 1864.

Situated in Holland Park Road, Kensington, Leighton House was the first of many large detached studio houses that were erected in the last quarter of the 19th century and whose size and magnificence were designed to underline the artistic prowess and professional status of their successful Royal Academician owners. Leighton House was to become the most well-known and admired of these Palaces of Art but the exterior was, initially at least, fairly restrained. Built of red Suffolk brick with mouldings of light Caen stone, its design echoed that of an Italian Renaissance villa and, with the exception of some classical detailing on the mouldings and the large studio window that dominates the north, garden front, there were few embellishments to attract the eye.

The interiors, by contrast, were far more imposing and on entering the building the visitor was immediately struck by the profusion of boldly contrasting colours and the richness of the decorative materials employed. Iridescent turquoise blue tiles, produced by William De Morgan in 1879–81, covered the walls of the staircase and hall, and the dining room and drawing room were decorated in striking shades of Indian red and tobacco brown. The woodwork in these rooms and throughout the rest of the house was ebonised, and classicizing details, such as rosettes and linear arabesque ornament, on the cornices and door-frames were incised and picked out in gold, forming a dramatic contrast with the gleaming black ground. Upstairs, the studio was painted a deep terracotta, Leighton's preferred colour for the display of paintings. At the east end a large galleried screen containing a number of compartments and cupboards designed to accommodate the artist's easels and brushes, was painted peacock blue and an apsed semi-dome at the opposite end of the room was decorated with gold leaf. Many of these features, like the use of dark wood and the rich colour schemes, were repeated in other commissions and reflect the widespread preoccupations of Aesthetic taste. But certain of the details, in particular the etiolated forms of the staircase balusters, the marble fireplaces ornamented with stencilled decoration or inlaid with serpentine scrolls, and the decoration of the mouldings, were both highly personal and unusual.

Originally, the accommodation consisted of three ground floor rooms and a studio and bedroom on the first floor – Leighton, a bachelor, did not want to encourage overnight guests. However, both the client and architect had always intended to extend and in 1870 Aitchison enlarged the studio incorporating two Arab-style stained glass windows. In 1877 he was called in again to add a library and the Arab Hall.

The Arab Hall is arguably Aitchison's masterpiece. Designed as a showcase for Leighton's priceless collection of 16th- and 17th-century Syrian and Isnik tiles, the room was modelled on a reception hall in the 12th-century Moslem palace of La Zisa, near Palermo, Sicily, that Aitchison had visited with Burges in 1854. Its typically Moorish features include the arched window recesses, squinches and the large pendentive dome. Carved lattice wood screens cover the windows and an 18th-century *zenana*, or harem-screen, was placed above the entrance to the hall. The tiles themselves were set into the walls. The antique elements were skilfully fitted into the architectural shell and contemporary artists were engaged to design new work. Aitchison designed the capitals of the marble columns – carved by the sculptor Edgar Boehm – the mosaic floor, the vertiginous copper and wrought-iron chandelier, and the central pool. William de Morgan designed the new tilework, Walter Crane the mosaic frieze, and Randolph Caldecott the gilt capitals of the alabaster pillars. The result was a harmonious yet highly romantic and dramatic expression of exotic taste; to contemporaries it "conjured up recollections of the finest scenes and grandest palaces described in the Arabian Nights".

Many details of the interior of Leighton House were clearly determined by its owner – it was Leighton, for example, who designed the stencilled decoration on the marble chimneypiece in the drawing room – and the extent to which the building should be viewed as a collaboration between architect and client is still not clear. Nevertheless, the commission as a whole, and in particular the Arab Hall, did much to enhance Aitchison's reputation as a master of decoration and ornament. Moreover, his friendship with Leighton brought him into contact with a new circle of rich, fashionable clients and the two worked together on several subsequent interior schemes. These included a commission for the Eustace Smiths at 52 Princes Gate where Aitchison decorated the boudoir in rose and ivory, and the dining room in pale green, adding a heavy Renaissance-style chimneypiece and overmantle incorporating a Leighton frieze. They collaborated again in 1869 on the decoration of the interior of 44 Belgrave Square, owned by Percy Wyndham, one of the fashionable "Souls" group, who later engaged Philip Webb to build his country house Clouds. The staircase and inner hall of Belgrave Square were decorated in blue and Pompeian red stencilling, and a group of dancing classical figures (painted by Leighton) and a frieze of painted cormorants, storks and other flying birds was placed high up on the stairs.

This collaboration with artists established a pattern that Aitchison was to repeat in later commissions, several of which include friezes or panels painted by prominent painters of the Aesthetic school. In Frederick Lehmann's house at 15 Berkeley Square, for example, the drawing room included a panelled ceiling decorated with gold patterns on the beams, and pale pink walls that appeared below a frieze of peacocks executed by Albert Moore; in Miss Lehmann's dressing room Henry Smallfield painted groups of birds in flight on the doors. Again, when Aitchison took over the decoration of 1 South Audley Street from Frederick Pepys Cockerell in 1882, Walter Crane was called in to design the plaster reliefs on the stairs and the mosaic panels in the upstairs reception room, while the adjoining anteroom was decorated with a frieze of stylised plants and birds painted by W.E.F. Britten.

Unfortunately few of Aitchison's interiors survive, but much of the detail, as well as the overall design of his decorations, is illustrated in the collection of watercolour plans and elevations now housed in the Royal Institute of British Architects. These

watercolours show rooms suffused in colours that reflect the delicate palette of the Aesthetic Movement, walls covered in intricately patterned foliate ornament, architectural features picked out in black and gold, and pictorial panels depicting animals, putti or birds. On several occasions Aitchison also designed furniture. Old photographs of Leighton House show a pair of dark wood pedimented bookcases in the studio and a massive angular ebonised fitted sideboard in the dining room, and records in the Gillows Archive indicate that several of Aitchison's designs were made up by this firm. As in every other area of his work, the dominant features of his furniture were sumptuousness and complexity, qualities that are admirably borne out in the comments contained in a lecture of 1895 when he declared: "The ground of the cornices will shine with eternal colours, the piers will be enriched with sparkling panels, and friezes of gold will run the length of our buildings ... This will not be false and paltry luxury; it will be opulence, it will be sincerity" (Richardson, 1980).

JOANNA BANHAM

Biography

Born in London, 7 November 1825, the son of George Aitchison (1792–1861), City architect. Articled to his father; trained at the Royal Academy Schools, London, 1847; graduated from the University of London, 1851; travelled in France and Italy, 1853–55. In partnership with his father from 1859; succeeded him as architect to St. Katherine's Dock Co., 1862; in private practice from 1864. Fellow of the Royal Institute of British Architects, 1862; Vice-President, 1889–93; President, 1896–99; Royal Gold Medalist, 1898. Associate of the Royal Academy, 1881; Professor of Architecture, 1887–1905; Member, 1898. A member of many foreign academies, he also wrote and lectured on architecture and decoration. Died in London, 16 May 1910.

Selected Works

A full list of Aitchison's architectural works appears in his obituary in *The Builder*, 21 May 1910, p.592. An important collection of his designs for decorations and furniture is in the Drawings Collection, Royal Institute of British Architects; additional drawings are in the Victoria and Albert Museum, London.

Interiors

1866–95	Leighton House, Holland Park Road, London (building, interiors and some furniture; Arab Hall, 1877–79): Frederic Leighton P.R.A.
1869	44 Belgrave Square, London (interiors, including the staircase and inner hall): Hon. Percy Wyndham
1872–75	15 Berkeley Square, London (interiors, including the green drawing room, drawing room, boudoir, dressing room, and furniture for the dining room): Frederick Lehmann M.P.
c.1882	1 South Audley Street, London (interiors, including the staircase, drawing room and anteroom): J. Stewart Hodgson
c.1886–95	29 Chesham Place, London (interiors, including the drawing room, music room and conservatory): Sir Sydney Waterlow

Publications

The Principles of Ornament, by James Ward, edited and enlarged by Aitchison, 1896

Further Reading

There is no published monograph on Aitchison but a useful survey of his career appears in Richardson 1980. For additional information on individual commissions, including references to primary sources, see RIBA catalogue 1969.

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Albertolli, Giocondo 1742–1839

Italian architect and designer of furniture

Giocondo Albertolli played an important role in the success of Neo-Classicism in Lombardy through his activities both as an architect and as a teacher. Etchings of his drawings were published during his lifetime and were dispersed all over Italy.

He was born at Bedano in Ticino. From 1753 he trained at the Accademia in Parma, and came under the influence of the ducal architect, the Frenchman E.-A. Petitot. Subsequently he worked at the Villa Poggio Imperiale in Florence, in 1770, and after a second stay in Parma, lived in Rome and Naples, where he studied the antique. He worked at the Royal Palace in Milan in 1774. From 1774–75 he returned to Florence, where he worked on plaster ceilings for the Uffizi and the Pitti Palace.

He settled in Milan in 1775, where as professor of ornament until 1812 he had a close association with the newly established Milan Academy of Fine Arts at the Brera. He also practised as an architect and interior designer; his commissions including the interiors of the Royal Palace, where he began an important collaboration with Piermarini, one of the most influential contemporary architects. With the help of 30 assistants, he was engaged for over two years on his first commission at the palace, the magnificent interior of the central saloon, the Sala dei Cariatidi (1776). He also worked on other interiors in the palace and at the royal villa at Monza (1777–80).

Albertolli managed to combine a refined decorative vocabulary, derived from Antiquity and Renaissance classicism, with contemporary trends in European decorative arts. His decorative schemes are richly embellished with antique leaves, vine-tendrils, volutes, roundels, lozenges, candelabra, sphinxes, eagles and trophies, without a hint of the bizarre or the capri-

cious. His ability to modulate rigorous symmetries enabled him to use refined stucco arabesques of great elegance and grace. These were highlighted with contrasting colours, such as delicate white on pale greens and gold and ivory on light blue, and in order not to compete with the architectural structure, their relief was barely perceptible.

Most of his work has been damaged or destroyed, either through bombing or demolition. However, his ideas on decoration can be studied through his many publications. These include imposing and refined Neo-Classical designs for furniture, metalwork and interior decoration. In his introduction to *Alcune decorazioni di nobili sale ed altri ornamenti* (1787), Albertolli declared the educational aims of his books, stating his hope that young students would not merely copy what they saw on the walls of the antique Roman baths, or at Herculaneum, for they may also have been painted by "second-rate painters", but that their source of inspiration should be great Roman architecture ("Roman architecture should be looked at, not painting"). These ideas closely linked Albertolli with G.B. Piranesi, though he made Piranesi's grandeur and emphasis more accessible by designing furniture which could blend with contemporary life and tastes. His furniture designs also differed from contemporary European fashions, and through their "severe, but graceful archaeological taste" they anticipate the developments in European furniture whose style emphasised the philological approach towards archaeological correctness (Gonzáles-Palacios, 1986).

Among the most interesting plates in *Alcune decorazioni* is number VI, which depicts a stool shaped as a tripod, inspired by antique prototypes. The supports are not as naturalistic as their Roman model, for acanthus leaves are placed on the "knees" of the legs, which end in hoofed feet, but the new element in Albertolli's design is the garland of oak leaves binding them together. The design was copied in carved wood, gilded to resemble gilt-bronze. It represents one of his few surviving documented pieces of furniture and, though restored, the stool is preserved in the Galleria d'Arte Moderna in Milan. Another surviving piece is the *faldistorium* / throne for Archbishop Filippo Maria Visconti. On the same plate in the *Alcune decorazioni* is a design for a sofa that resembles some of the prop-furniture used by Jacques-Louis David in his studio and which can be seen in his paintings.

Although the actual designer of the set of furniture decorating the salons at the Royal Palace in Milan is as yet unidentified, the furniture itself clearly reflects the influence of Albertolli's style. The sofa and chairs are decorated with carved and gilded rosettes, and this type of delicate, yet crisp low-relief carving, which is gilded against a light ground, is originally French. Though common in Piedmont it is seldom found in Lombardy, and Albertolli was the one of the few designers who used it in his furniture. Neo-Classical furniture in Lombardy more commonly included inlay / intarsia, a craft revived by Maggiolini. Albertolli and other designers, including Appiani and Levati, supplied designs for Maggiolini's marquetry panels, and Albertolli's complex compositions often included architecture, figures and delicate landscapes.

From 1808 to 1815 Albertolli designed the Villa Melzi, which is considered "one of the most significant [examples] of neo-classical architecture" (Ottino della Chiesa, 1959). He also designed its interior decoration and furniture, and in one of the villa's rooms is a *trompe-l'oeil* decoration simulating stucco reliefs of Roman trophies and armour and helmets which is closely connected to the decoration of the Royal Palace in Milan and relates to plate XIV of *Ornamenti diversi* (1782).

Albertolli's designs were both highly inventive and extremely influential. They suggested a new direction for interior schemes, and together with the wealth of ornamental motifs illustrated in his published works, they provided a rich source of inspiration for other architects and designers. And perhaps most importantly he represents an influential precursor of later Italian Neo-Classical designers such as Pelagio Palagi.

MARIELLA PALAZZOLO

Biography

Born in Bedano in Ticino, 24 July 1742, the son of Francesco Saverio. Moved to Aosta, 1752, then to Parma to study with his uncle, a sculptor, and at the Academy, under Giuseppe Peroni, 1753. Came into contact with E.-A. Petitot, the ducal architect, with whom he collaborated on a triumphal arch. Began working independently, 1765. Won prizes at the Academy, 1766 and 1768. Married in 1768. Worked in Milan on ecclesiastical and domestic decoration, together with Gerli, and got to know Piermarini, 1769; worked at Poggio Imperiale, Florence, 1770 and on church decoration in Parma, 1772. Visited Rome and Naples, where he worked with Carlo Vanvitelli on church of SS. Annunziata, 1772; in Florence, 1774–75. Professor of ornament at Milan Academy of Fine Arts, 1776–1812. Worked on the royal palaces in Milan, Monza, and Mantua, 1774–80, and on many private Milanese palaces and villas, 1808–15. Designed a monument to Napoleon, 1808–09. Published several books of ornament, 1782–1805. Died 15 November 1839.

Selected Works

The Archivio di Stato, Milan contains much documentary material relating to Albertolli.

Interiors

1769–70	Palazzo Grillo, Milan (building and interiors)
1770	Poggio Imperiale, Florence (stucco ceiling decoration): Leopold I of Lorraine
1774	Royal Palace, Milan (decorations in the Salone)
1774–75	Uffizi, Florence (ceilings of Sala della Niobe): Leopold I of Lorraine
1774–75	Pitti Palace, Florence (ceilings in Sala degli Stucchi, Appartamento della Meridiana): Leopold I of Lorraine
1775–79	Royal Villa, Monza (Throne Room)
1776	Royal Palace, Milan (Sala dei Cariatidi)
1808–15	Villa Melzi, Bellagio (building and interiors): Melzi family
c.1833	Villa Andreani, Moncucco (building and remodelling of chapel): Andreani family

Publications

Ornamenti diversi inventati, disegnati ed eseguiti, 1782
Alcune decorazioni di nobili sale, 1787
Miscellanea pei giovani studiosi del disegno, 1796, 2nd edition 1843
Corso elementare d'ornamenti architettonici, 1805
Cenni storici sovra una cappella antica, ricostruita in oratorio a Moncucco nella provincia di Milano, 1833

Further Reading

The standard monograph on Albertolli is Kauffmann 1911. Mezzanotte 1960 has a useful biography and bibliography.

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Albini, Franco 1905–1977

Italian architect and designer

Franco Albini was an Italian architect, active before and after World War II, as much recognised for his work on interior displays and museum installations as for his buildings. He was born in 1905 in the countryside north of Milan into a well-to-do family and educated at the Politecnico in Milan where he graduated in 1929, serving his apprenticeship with Gio Ponti and Emilia Lancia, while at the same time making contacts with artisans and cabinet-makers which impressed upon him the importance of the crafts and the ways in which they could be used. It was also during this period that he discovered Modernism. In 1930 he established his own architectural practice, his first important building being that for the Istituto Nazionale delle Assicurazioni in Milan in 1935. This building embodied a form of design that was to remain with him all his working life. It incorporated something of the language of Mies van der Rohe and the Bauhaus, but tempered by the idea of an Italian tradition of design which encouraged him to move beyond the stricter limits favored by the Rationalist movement in Italy.

Albini's work was noted in the Milan Triennales of 1933 and 1936, and it was in 1936 that he designed the Appartamenti Minetti, Milan, and, with Renato Camus and Giancarlo Palanti, the much praised Fabio Filzi Workers Housing Estate in the Viale Argonne, Milan. The Fabio Filzi project won the Silver Medal in the Paris International Exhibition of 1937. It revealed his style to be in direct opposition to that enunciated in the journal *Architettura*, the magazine of the Fascist Syndicate of Architects and the Neo-Classical architect Marcello Piacentini, which controlled and dominated Italian architecture during the pre-war years.

The war led to a decline in Albini's commissions, but by the early 1950s he was once again fully employed, most notably in the Albergo Pirovano, Cervinia (1949–50) which looked back to Gropius and the Sommerfeld House, and the building for the Istituto Nazionale delle Assicurazioni, Parma (1950), recognised immediately to be one of the first significant post-war buildings in Italy. It was at this time also that Albini produced one of his most important interior designs, for the Municipal Galleries at the Palazzo Bianco, Genoa (1950–51). Here, he introduced to museum design the idea of simple walls and a kind of rationality which, according to the curator of the museum, would allow the works presented to be seen aesthetically and without what was termed sentimentality, that is to say false historical detailing; all the fittings were designed to take up the least space. In some ways this approach to the design of interior spaces looked back to a plan that Albini had envisaged for a design at the Brera in 1941. But at Genoa he established a model that all later museum designers in Italy, such as Carlo Scarpa, BPR, and others, would follow.

Albini worked on the restoration of the Palazzo Rosso, Genoa (1952–61) with his partner, Franca Helg, who joined him in 1952, and it was with Helg that he designed his most famous building, the Rinascente Department Store, Rome (1957–61). The design for this commission went through many stages, but in its final form the plan of the building was determined by a simple steel frame, the elements of this frame being emphasised, as critics noted, so that they look almost like the timbers of an old Japanese temple. Around and amidst this structure are set exposed, pre-cast, mostly windowless walls, that carried within them the service elements – air-conditioning and the like – all ending at the appropriate floors and defining from the inside out the size of each external unit. The result was a pattern of forms that enlivens the otherwise simple, even dull profile, the variations being accentuated further by the shadows of the spandrels above, and by the thin horizontal white bands placed at head height on each floor. As Helg declared, La Rinascente was an investigation into new construction techniques; it was also, according to the critic Paolo Portoghesi, a powerful argument against vulgarity and approximation that all designers should follow.

Albini continued to work on the problems of interior design, most notably in the designs executed in 1962–63 for the Milan metro system, and in the remodelling of the Civic Museum of Padua (1969–89), and Museo Sant'Agostino, Genoa (1963–69 and 1977–86). He was also responsible for a range of interesting and influential furniture designs. These began in 1932 with some lacquered wood furniture designed for the Dassi Company that were exhibited at the Milan Trade Fair. Far more radical, however, were the suspension bookshelves shown at the Milan Triennale in 1940. The structure of these shelves, employing carefully shaped, complex members of wood and brass, and steel cables both for suspending the shelves and acting as stays to the wooden members, recalled not only the structure of suspension bridges but also of ship architecture. They were quite unlike the usual kind of book storage and served as both shelves and room-dividers, a design feature that became increasingly popular in interiors of the 1950s and 1960s. Albini's designs for wicker chairs of the 1950s, and his *Tre Pezzi* tubular steel chair, show him to have also been working in popular contemporary materials. In the 1960s he branched out into lighting design executing a series of innovative designs for the Italian firms Arteluce (1960–62) and Sirrah (1968–71). His last major design commission, never realised, was for an Urban Design Center Kasar-El Hokm, Riyadh, Saudi Arabia (1976) which drew on ideas of civic planning which he had been concerned with from the 1930s.

Albini did not propose or refine a particular architectural theory, but he influenced a large number of Italian designers and architects through his practice and his teaching. From 1945 to 1948 he edited the journal *Casabella*, newly revived after the demise of Fascism; from 1949 to 1964 he was Professor of Architecture in Venice, and from 1964 to 1977 he

Albini: living room of Albini apartment, Milan, 1938–40

was Professor of Architectural Design at his old school, the Politecnico, Milan. From 1968 to 1969 he was also a member of the progressive Congrès Internationaux d'Architecture Moderne (CIAM).

His concern with accommodating the best of the long architectural traditions of Italy with the present social and political realities attracted a significant following and he was always able to gather around him a group of designers sympathetic to his way of working. In formal terms, perhaps, there is no distinctive Albini style, and his designs vary from one to another. But in all his work he tried to emphasise an idea of rationality, marked always with what has been termed the phenomenology of materials. Albini was much influenced in this by Adolf Loos; younger Italian designers like Gino Serfatti and Paolo Rizzatto have willingly acknowledged Albini's influence on them.

DAVID CAST

Biography

Born in Robbiate, near Como, 17 October 1905. Studied architecture at the Politecnico, Milan, and graduated, 1929. Married: son, architect Marco Albini (b.1940). Apprenticed in the studio of Gio Ponti (1891–1979). In private practice as an architect and designer in Milan from 1930; in partnership with Franca Helg (b.1920) from 1952; Antonio Piva from 1962; Marco Albini from 1965. Designs for furniture and exhibition layouts from late 1930s; museum conversions and interiors from 1950s. Editor of *Casabella*, 1945–48. Taught at University Institute of Architecture, Venice, 1949–64; Professor of Architectural Design and Architectural Interiors from 1952. Lecturer, American-Italian Commission of Cultural Exchanges, Rome, 1954–63; Professor of Architectural Composition, Politecnico, Milan, 1964–77. Received numerous awards including Compasso d'Oro Award, Milan, 1955, 1958, 1964; Olivetti National Architecture Medal, Milan, 1957; Biscione d'Oro Award, Milan, 1971. Honorary Royal Designer for Industry, Royal Society of Arts, London, 1971; Honorary Fellow, American Institute of Architects; Member, Scientific Institute of the Italian National Research Centre of Museography. Died in Milan, 1 November 1977.

Selected Works

For a full list of Albini's architectural projects see Leet 1990.

Interiors

1935	Istituto Nazionale delle Assicurazioni, Milan (building and interiors)
1936	Fabio Filzi Workers Housing Estate, Viale Argonne, Milan (buildings and interiors; with Renato Camus and Giancarlo Palanti)
1936	*Dwelling Exhibition*, Milan Triennale ("Room for a Man" and "Apartment for Four" exhibition layouts)
1937–38	Villa Pestarini, Piazza Tripoli, Milan (building and interiors)
1938–40	Albini Apartment, Milan (interiors and furnishings)
1940	*Criteria for the Modern Home*, Milan Triennale ("Living Room for a Villa" exhibition layouts)
1950	Istituto Nazionale delle Assicurazioni, Parma (building and interiors)
1950–51	Palazzo Bianco, Genoa (renovation and remodelling of the interiors)
1952–56	Museum of the Treasury of San Lorenzo, Genoa (building and interiors)
1952–61	Palazzo Rosso, Genoa (museum conversion, with Franca Helg)
1953	*Italian Contemporary Art, Design and Architecture*, Stockholm and Helsinki (exhibition layouts)
1954	Palazzo Rosso, Genoa (Marcenaro apartment conversion and interiors)
1957–61	La Rinascente department store, Rome (building and interiors)
1962–63	Metro stations, Milan (interiors with Franca Helg, Antonio Piva and Bob Noorda)
1963–69 & 1977–86	Sant' Agostino Museum, Genoa (restoration, additions and interiors, with Marco Albini, Franca Helg and Antonio Piva)
1969–89	Civic Museum, Padua (restoration and reorganization of Cloisters and New Painting Gallery; with Marco Albini, Franca Helg and Antonio Piva)

Albini designed numerous items of furniture from the 1930s. Notable examples include the *Tensistructure* suspension bookcases (1940), the *Margherita* and *Gala* wicker chairs (1950), the *Luisa* armchair (1954–55), and the *Tre Pezzi* tubular steel chair (1959). Albini's clients included La Rinascente, Carlo Poggi, Knoll International, Cassina, Arflex, Siemens, Fontana Arte and San Lorenzo. He also designed lighting for Sirrah from the late 1960s.

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Allori, Alessandro 1535–1607

Italian painter and tapestry designer

Alessandro Allori was one of the most prolific and versatile Florentine artists of the second half of the 16th century. He was not only a successful painter of religious art and portraits, but also designed stage costumes, architectural decorations for baptisms, marriages and funerals, and cartoons for tapestries and embroidery. In addition he studied anatomy and wrote prose and poetry. As official artist to the Medici court, his work was both highly visible and extremely influential, and fusing Italian and Northern traditions, he played an important role in the dissemination of Mannerism in Italy.

After his father's death in 1540, Allori was brought up by the painter Agnolo Bronzino (1503–72), who also trained him. Allori designed many of the borders for the twenty tapestries depicting the *Stories of Joseph* made for the Sala dei Dugento in the Palazzo Vecchio in Florence (1549–53) while he was working in Bronzino's workshop. His skill in representing nature and in the use of an ornamental vocabulary which included masks and term-figures is already apparent in these designs.

Another important element in Allori's work derived from his interest in Flemish art which was nurtured by the presence at the Medici court of Northern artists, including Jan van der Straet (Joannes Stradanus) (1523–1605). The influence of Northern painting is found not only in the use of naturalistic elements, such as aquatic fauna and the presence of landscapes in his work, but also in Allori's approach to subject matter. Like many Netherlandish painters, he often included anecdotal and genre details illustrating characters or objects from everyday life; these encouraged the spectator to identify with the scene depicted.

Allori's stay in Rome from 1554 to 1559 completed his artistic education and, together with his Florentine training, it encouraged his reliance on drawing and anatomy. This is revealed in many of his tapestries on sacred and mythological themes where the influence of Northern art is combined with an elegant and refined treatment of figures which appear to be inspired directly by the Florentine nobility.

In 1565 Allori became a member of the Florentine Accademia del Disegno, and around the same date began an enormously prolific career – mainly in the service of the Medici court – which included grotesque painted decoration and designs for tapestries. In the same year he completed one of his most important early commissions, that for 132 costume designs for characters in the *Genealogy of the Gods*, performed on the occasion of the marriage of Francesco I de' Medici and Johanna of Austria. These designs became the source for all his future work. The design for *Truth*, for instance, recalls the "terms" which Allori designed for the borders of the *Story of Joseph* tapestries and for some of his frescoes. Many of his figures resemble those designed by Vasari but they have an added liveliness and are clothed in charming, if somewhat bizarre, highly decorated and detailed costumes. Versions of these figures can be seen in Allori's frescoes for the Medici villa at Poggio a Caiano (1576); a Roman consul and the vivacious Ambassador seated before him are closely connected with a series of his mythological drawings.

Allori also designed a set of tapestries on the theme of the *Hunting of Aquatic Birds* (1576), another important commission for the Poggio a Caiano villa. The set was woven by Benedetto Squilli by 1578. These tapestries have often been unfavourably compared with those by Stradano, but in Allori's work the realism and action of Stradano's designs have been transformed into subtle and refined stories in which noblemen and their entourages are depicted in romantic landscapes brought vividly to life by a profusion of plants and animals. One interesting topical detail is the reference to an exotic landscape suggested by the depiction of figures wearing loincloths made of fig-leaves, working in a pumpkin field. This landscape was inspired by accounts of the West Indies by Gonzalo Fernandez de Oviedo which were well known at the Medici court.

From 1578 Allori was engaged in the design of tapestries depicting Ovid's *Metamorphoses*. The design of these tapestries echoed that of historical frescoes; the main characters were placed in the centre of the composition with the lesser players arranged on either side. The figures themselves have a strong sculptural quality which is combined with graceful garments that are enriched with gold embroidery and diamond buckles. In the *Payment of the Soldiers* Allori sets the characters on different levels parallel to the picture plane. The composition is harmoniously built up using *figures repoussoires* (proscenium figures), and armour is scattered about on the ground like trophies to form a decorative pattern linking the centre to the borders. Allori's designs also took into account demands of weaving; these, and the religious tapestries of the same period, show a remarkable maturity and skill.

In addition to his tapestry designs, Allori executed painted grotesque work at the Uffizi in 1581, and was also active in the service of other Florentine patrons. He designed grotesques and frescoes for a new suite of rooms and for the chapel in Jacopo Salviati's Florentine palace between 1575 and 1580. But it is as a tapestry designer that he is now known. He never abandoned the Florentine tradition of drawing, derived especially from the Mannerist style of Vasari, even though this did not always suit the decorative function and style of the tapestry. And he was at his most successful when he was able to

combine his own Italian cultural legacy with the love of detail and the decorative elements he drew from Northern art.

MARIELLA PALAZZOLO

Biography

Born in Florence, 1535. First apprenticed to the painter Agnolo Bronzino (1503–72). In Rome, 1554–59. Met Jan van der Straet (Giovanni Stradano, 1523–1605), a Flemish artist in Medici service, forming a long association in the provision of designs for tapestries. Member, Accademia del Disegno, 1565, and collaborated on the decorations for the marriage of Francesco I de' Medici and Johanna of Austria, 1565. Active in service of Medici family from c.1576–98, as designer and painter. Also worked for other Florentine noble families, and as portraitist and religious painter. Died in Florence, 1607.

Selected Works

Many of Allori's designs and drawings are held in the Uffizi Gallery, Florence. Most of his tapestries are held in deposit at the Palazzo Vecchio, Florence.

1549–53	Border designs for tapestries for Sala dei Dugento, Palazzo Vecchio, Florence: Grand Duke Cosimo I de' Medici
1564	Designs for the catafalque for Michelangelo's funeral in Florence: Medici family
1575–80	Palazzo Salviati, Florence (grotesques and frescoes for suite of rooms and chapel): Jacopo Salviati
1576	Villa Medici, Poggio a Caiano (suite of tapestries): Grand Duke Francesco de' Medici
1581	Uffizi, Florence (grotesque decorations for interiors): Grand Duke Francesco I de' Medici
1583–1607	Cartoons for four tapestries on bull fighting: Grand Duke Francesco I de' Medici
1594	Salone del Cinquecento in Palazzo Vecchio (tapestries): Grand Duke Ferdinando I de' Medici
1613–17	Tapestries with pastoral scenes woven after his designs: Medici family

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Amsterdam School

The name "Amsterdam School" is used in architectural history to denote Dutch Expressionist architecture between 1920 and 1930. This architecture is characterised by a very individual search for form, an intuitive, non-theoretical approach to the design brief and an expressive architectural vocabulary.

The Amsterdam School label, first launched by Jan Gratama in an exhibition catalogue in 1915, is not entirely accurate. The movement centred on Amsterdam, but there was no question of a school in a literal sense. The common bond was mutual friendship and artistic affinity. Most of the leading architects in the movement worked in the Amsterdam office of Eduard Cuypers (1859–1927) at the outset of their careers and knew each other from there. J. van der Mey, P.L. Kramer, Michel de Klerk, G.F. de la Croix and a number of others began there as draughtsmen. Cuypers's practice was international in outlook and allowed its staff considerable freedom. This enabled the up-and-coming architects in the office to familiarise themselves with "English free architecture" and with developments in Darmstadt, Munich and Vienna. Interest in the folk and other art of the Dutch East Indies was also encouraged by Cuypers, partly through his commissions there.

This training at the turn of the century was of great importance to the architects of the Amsterdam School. Not only did they have free access to developments abroad, but they also became acquainted with the broad spectrum of design: architecture, furniture, stained glass and even metalworking. This craft-based introduction to the profession and the synthesising of various sources of inspiration ultimately led them to a plastic and decorative approach in their architecture and applied art. In contrast to Hendrik Berlage's logical rationalism, the Amsterdam School designers stressed the primacy of the notion of form, which subsequently determined the choice of construction and material. The artist's intuition and concept of form were decisive for the end result.

The architecture, interiors and applied art of these architects were part of an all-embracing concept. On the one hand the plastic form of house fronts, the abstract brick ornamentation, the sculpture (reliefs) and the use of wrought iron emphasised the individuality of the building, while on the other hand giving form and definition to the urban space. This latter concern also manifests itself in a similar interest in the design of urban furniture in Amsterdam, including public toilets, transformer stations and tram shelters, municipal giro postboxes, and the detailing on bridges.

The expressive exterior was continued into the interior, with the decorative doors and windows, sometimes featuring stained glass, as the linking elements. The interior pendant to the plasticity of the house front is the panelling, which sometimes extends up from the walls to cover the ceiling, thus creat-

ing a spatial unity. Apart from its practical function the furniture serves the same role in spatial terms – each item has a clear plastic volume and presence. The parallel to the brick ornamentation and the reliefs of the exterior can be found in the detailing of the panelling and the furniture, in the use of various types of wood, veneer and fabric. Wrought metal also returns in the interior, no longer as neutral abstract decoration, but in the shape of hanging lamps and cupboard fittings. The formal elements used (trapezoids and parabolas) and the ornamentation are therefore generally co-ordinated and are repeated in various interior components.

At that time the main emphasis in interior design was on intimate domesticity. The windows must not be too big, and the curtains, and sometimes stained glass, subdued the light. If one was to achieve pleasing spatial proportions, the ceiling must not be too high – in older houses people were advised to lower the ceiling. The panelling and the spatially assertive furniture, together with the dark colour of the floor and wallpaper, resulted in a subdued atmosphere.

These characteristics of Amsterdam School interiors apply mostly to those designed as ensembles, as in the Scheepvaarthuis in Amsterdam (de Klerk, Kramer and others, 1913–16) or the Tuschinsky theatre there (Jaap Gidding, 1918–21). In the case of residential housing the nature of the design depended on the financial resources of the client. In the social housing projects in Amsterdam, for which the Amsterdam School has become best known, the window and door shapes were dispensed with, and there was scarcely any unity of interior and exterior. The furniture was far too expensive for working people, and, apart from that, too large for these homes. The leading designers had little or no interest in mass production. Commercial designs were produced in small runs of hand-made, labour-intensive and hence expensive furniture. The all-embracing concept of architecture and interiors was obviously incompatible with mass production and the freedom of choice it offered in constructing interiors.

Of the group of designers in the Amsterdam School, the architects de Klerk and Kramer were regarded as leading figures from an early date. Michel de Klerk (1884–1923), the most talented architect in the group, made his first sketches of furniture in 1910–11 during his travels through Scandinavia. The furniture designs from his first period (1910–14) are eclectic in nature – the inspiration of robust rustic furniture from the Skansen open-air museum in Stockholm combines with elements of Neo-Classical Biedermeier and motifs from the work of Mackintosh. The interior for J.H. Polenaar in The Hague (1913–14) or the boardroom of the Royal Netherlands Packetboat Company in the Scheepvaarthuis in Amsterdam (1912–14) can serve as examples.

The most characteristic furniture and interior designs by de Klerk were produced between 1915 and 1920, mainly in association with the interior design company 't Woonhuys in Amsterdam. De Klerk designed some 75 models, 50 of them in limited editions. These include several ensembles, such as bedroom designs or study suites. All the individual items of furniture, with their extravagant forms, make an emphatic statement in the interior: for example, the seats of the chairs are never square, but semi-circular, oval, triangular or polygonal. Their backs sometimes have the form of an exaggeratedly elongated triangle or oval and in the detailing they are reminiscent of a backbone, like some of Mackintosh's chairs. The stress-carrying function of the chair legs is disguised by all kinds of combinations of horizontal cross members and sledge-shaped feet. The cupboards and beds are massive, often parabolic or trapezoid, with rounded corners. These pieces of furniture were unusual not only in their basic shape, but also in the detailing, with additions such as claws, teeth or serrated points, which sometimes gave them an aggressive quality. The furniture was mostly made of pine covered with plywood and tropical veneers. The furniture designs from 1920 and after are somewhat more restrained in their form, with fewer decorative embellishments.

The furniture and interior designs of Pieter Lodewijk Kramer (1881–1961) were more plastic and compact in form than de Klerk's, and created with a greater eye for proportion. The detailing derives from the basic shape and is not added on. Kramer designed furniture from 1914 onwards, mostly for private clients, in association with various companies, the most important of which was the firm of Nussink en Zoon. Kramer's furniture designs were awarded a Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, which is an indication of the affinity between the later designs of the Amsterdam School and Art Deco. Kramer's most famous interior, which was unfortunately subsequently remodelled, is the Bijenkorf department store in The Hague (1924–26).

The interior work of the sculptor Hildebrand Lucien Krop (1884–1970) is scarcely distinguishable from that of Kramer. Krop too was aiming for plasticity in his furniture designs, and his training as a sculptor played a prominent part. This is mainly noticeable in the detailing: Krop himself carved the plastic ornaments. Krop also worked in association with the firm of Nussink en Zoon. He is best known for his sculptural embellishment of the Amsterdam bridges designed by Kramer.

The work of other designers of the Amsterdam School moved between linear decoration and a more plastic style, like that of Dirk Greiner (1891–1932) or Piet Vorking (1878–1960). The influence of de Klerk was sometimes visible, for example in the work of Jan A. Snellebrand (1891–1963) and Adolf Ebbink (1893–1975). The Tuschinsky cinema in Amsterdam (1918–21) by Jaap Gidding (1887–1960) represents a mixture of the Expressionism of the Amsterdam School and Art Deco. After 1925 the flow of new ideas from the Amsterdam School dried up and gave way to a more functional view of interior design.

OTAKAR MÁČEL
translated by Paul Vincent

Selected Collections

Examples of furniture by designers associated with the Amsterdam School are in the Rijksmuseum, and the Stedelijk Museums, Amsterdam; the Museum Boymans-Van Beuningen, Rotterdam; and the Gemeentemuseum, The Hague. A large collection of drawings by de Klerk is in the Netherlands Institute of Architecture, Rotterdam.

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Antiquarianism

Antiquarianism is the study of antiquities. In the context of interior design, it refers to the collection and display of ancient objects, assembled from different periods, countries, and stylistic traditions and generally valued by the collector, or antiquary, more for age and historical significance than for aesthetic merit. The interior effect is an eclectic mix of objects and histories which exalt the past. The compelling stylistic impression of such an interior, which can indeed vary from room to room in an antiquarian house, might be of Britain in the Middle Ages, or of France at the time of Louis XIV, or of the Islamic Middle East, or even of ancient Greece or Asia. The distinguishing characteristics of an Antiquarian interior are: first, the use of ancient objects; second, the representation of a gamut of periods and styles; and third, the antiquary's individual intentions. Antiquarianism is characterized partly by objects amassed, and partly by the motives of those creating the interiors.

As vehicles of historical and personal reminiscence and monuments of idiosyncratic individuals, Antiquarian interiors remain outside the classification system for interior styles. Born as a reaction against the uniformity of contemporary interior styles, such as the despotic Rococo and Neo-Classical movements which were fully realized in France, Antiquarianism represented a search for a more personal, informal living experience. It developed concurrently with the Picturesque movement which admired the irregularity, drama, and variety of nature. The focus was pictorial and associational, as opposed to structural and archaeologically-correct as became the emphasis of the mature Gothic Revival of A.W.N. Pugin and the Ecclesiologists.

Antiquarianism was essentially the secularization of the great medieval church treasuries on the Continent, such as that of the Abbey of St. Denis, which remained intact until the 18th century. A more immediate precedent was the meticulously-catalogued secular collections, inclusive of man-made and natural items, of the 17th century. These included the Duke of Brandenberg's collection in Berlin, the Tradescant collection and the Earl of Arundel's specialized collection of classical and Renaissance antiquities in Britain, and museums on the Continent such as that of Dane Ole Worm and Italian museums – Ferrante Imperato, Museum Calceolarianum, and Museum Cospiano. Despite the continental precedents, Antiquarianism, like the Gothic Revival, evolved later on the Continent than in Britain. This is partly because of political and social unrest in France, specifically the French Revolution and the Napoleonic Wars.

The central figure in the creation of Antiquarian interiors during the 18th and 19th centuries was the patron – the antiquary. Since the 17th century, the terms *antiquary* and *antiquarian* had been associated with medieval objects and eccentric tastes, whereas *virtuoso* and *connoisseur* referred to genteel collectors of classical antiquities. The antiquary's work was time-consuming, dependent upon the slow assemblage of objects and decorative elements and the extended employment of numerous architects, upholsterers, designers, and antique brokers. Although each Antiquarian interior reflected the particular taste of its patron, there were furnishings common to all. Ancient carved woodwork and stone fragments, retrieved from demolished cathedrals, castles, and monasteries, were used in the creation of rooms and furniture. Windows featured stained glass, either antique plundered from medieval manors and churches or modern with heraldic references and an ancient appearance. A collection of armour was essential to any antiquarian house, as was medieval or Renaissance seating furniture. Most popular were triangular and ebony turned chairs, which, like the stained glass, could be rare antiques or modern renditions.

One of the first and greatest Antiquarian interiors of the 18th century was Horace Walpole's Strawberry Hill (1747–96). Every room was stuffed with objects: some of great historical interest such as Cardinal Wolsey's hat, a silver-gilt clock that was given to Anne Boleyn by Henry VIII, and an ancient oak chair from Glastonbury Abbey; some of aesthetic significance such as a French Limoges enamel casket, c.1540, and a Neo-Classical cabinet for miniatures; and some of innovative contemporary design like chairs designed by Walpole and Richard Bentley that introduced Gothic window tracery as a design source. The effect was a haunting Gothic-inspired work of architecture filled with educational relics. Strawberry Hill drew many visitors and in 1784 Walpole published an illustrated guide, *A Description of the Villa of Mr Horace Walpole Youngest son of Sir Robert Walpole Earl of Orford at Strawberry Hill near Twickenham Middlesex with an inventory of Furniture, Pictures, Curiosities &c .*

Exceptional Antiquarian interiors were beginning to appear in France during the last decades of the 18th century. Alexandre Lenoir opened his Musée des Monuments Français to the public in 1791. Alexandre Du Sommerard (1779–1842), one of the premier French collectors of medieval antiquities, created a series of Antiquarian interiors with a mystique rivaling Walpole's. Initially established in the rue de Menars, Sommerard moved to the rambling medieval Hôtel de Cluny in 1832. Here he opened his ever-expanding collection to the public, and for the next ten years it was one of Paris's great attractions and a focus for Romantic artists and antiquarians.

Antiquarianism: Alexandre Du Sommerard in his study, from *Les Arts du Moyen Age*, 1838–46

Celebrated antiquarians who assembled inspirational Antiquarian interiors in the 19th century include: rapacious collector and creator of Fonthill Abbey William Beckford (1760–1844); Romantic novelist and poet Sir Walter Scott (1771–1832); and arms and armour expert Sir Samuel Rush Meyrick (1783–1848). Publications, fiction and nonfiction, from Sir Walter Scott's *The Antiquary* (1816) to Henry Shaw's *Specimens of Ancient Furniture* (1836) and J.N.L. Durand's *Recueil et parallèle des Edifices de tout genre, anciens et modernes, remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessinés sur une même échelle* (1800), coupled with increased nationalism across Europe, fueled a more universal interest in Antiquarian interiors and ancient regional styles.

The work of both Henry Shaw (1800–1873) and Thomas Willement (1786–1871) profoundly affected the movement's development during the early 19th century. In publishing *Specimens*, Shaw made available for the first time accurate graphic representations of still-existent ancient furniture pieces. In the late 1830s, Willement pioneered both the design of Gothic-inspired heraldic stained glass and encaustic tiles, and that of Elizabethan-styled wallpapers, best exemplified in his work to rehabilitate Charlecote Park (1830–39). The effect was ancient in mood and inspiration, but modern and convenient in living.

More than simple imitation of historical styles or the superficial incorporation of ornament, antiquaries sought to establish a sense of history. However, by the mid-19th century Antiquarian interiors lost many of their erudite associations and became more popularized. A bustling antiques trade flooded the market with objects of dubious provenance and age while an ever-increasing number of cabinet-makers specialized in modern versions of antique styles. Increasingly, Antiquarian interiors came to resemble "Old Curiosity Shops," as opposed to dens of historical instruction and ancient mood. And while the collections amassed by patrons

such as Beckford and Walpole had prefigured a more widespread romantic interest in the Middle Ages, the archaeologically-correct approach of medieval scholars such as Pugin sounded its death-knell.

The legacy of Antiquarianism rests on the one hand with the practice, that continues today, of furnishing a home with antiques and bric-a-brac. On the other hand, Antiquarianism foreshadowed elements of the Arts and Crafts Movement: William Morris, for example, shared antiquarians' passion for history and objects with tangible signs of age, albeit to a more rustic end. Finally, Antiquarianism of the 18th and 19th centuries also served as a precedent and foundation for many of today's major museums. Sir Samuel Rush Meyrick's Goodrich Court (1829–35), representing interior styles from the Middle Ages to contemporary France, is the forebear of museums containing period rooms.

ELIZABETH A. FLEMING

See also Beckford; Gothic Revival

Further Reading

The key text for an understanding of Antiquarianism in general, and for a detailed and scholarly discussion of its manifestations in England, is Wainwright 1989 which also includes numerous references to primary sources.

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Antiques Movement

Before the middle of the 19th century, collecting was practised mainly by wealthy antiquarians and connoisseurs and was restricted to the rare and ancient. Men such as Horace Walpole at Strawberry Hill and Sir Walter Scott at Abbotsford purchased antiquities and architectural fragments from shops and auctions throughout Europe, or acquired them as presents from friends on their travels. Provenance was of great importance to these collectors who preferred to buy directly from private sources rather than from dealers whose practice it was to "improve" old furniture. Brokers in curiosities, or "nick-nacktarians" as they were also known, provided another source of exotic artefacts for the romantic interior.

By the 1870s there was a new emphasis on the amateur collector and collecting was extended to more commonplace objects, "those excellent ordinary works of art" as Mrs. Orrinsmith described them in her popular publication, *The Drawing Room* (1877). The influence of the Queen Anne style, with its stress on informality, irregularity and asymmetrical arrangements, stimulated the demand for antiques. Faded fabrics and patina blended with muted colour schemes that were then in vogue. Collecting became a pleasurable pastime and the arrangement of pieces a creative activity, especially for women. The countless publications on the subject of home decorating and furnishing that appeared during this period all offered extensive advice on how to identify, purchase and use antiques.

The craze was current on both sides of the Atlantic. Clarence Cook declared in the well-known book, *Artistic Houses* (1883) that the interest in "old furniture" was "a fashion, that has been for twenty years working its way down from a circle of rich, cultivated people, to a wider circle of people who are educated, who have natural good taste, but who have not so much money as they could wish". The development of national consciousness that emerged around the time of the Philadelphia Centennial in 1876 provoked interest in past styles and indigenous antiques. Charles Allerton Coolidge, Francis H. Bacon, and Wilson Eyre were among those whose decorative work exhibited a respect for the Colonial and Federal eras.

Old furniture fulfilled a need to proclaim personal, social, and national affiliation. It suggested permanence in the home in opposition to the seemingly ever greater pace of change outside. Permanence additionally implied social status; old families had old things. Old furniture also had a romantic and emotional appeal, as H.J. Jennings in *Our Homes and How to Beautify Them* (1902) explained:

> Fashions have changed, beliefs have broadened, intellectual revolutions have taken place; yet the old chairs and cabinets and commodes remain to remind us .... Vita brevis, Ars longa. What stories they might tell us could they but speak, what gossip of long-ago romances and intrigues, of jealous quarrels, of tipsy, hot-blooded revels ending in tragedy, of elopements to Gretna Green, of all-night carousals, of high and reckless gaming, of all the excitement and stress and turmoil of a life and society that have passed away!

Sources for old furniture were plentiful. J.H. Elder Duncan, in *The House Beautiful and Useful* (1907) recommended "the quaint little second-hand furniture shops in Wardour Street and elsewhere" as useful places to go, although he admitted that it was no longer as easy to find bargains as it had been twenty years before. The painter Dante Gabriel Rossetti was a

well-known customer of these shops and was one of the first people to start collecting the new antiques. He greatly admired English 18th century furniture for its simplicity and craftsmanship and according to Henry Teffry Dunn, his assistant, he "delighted to take an evening's walk through Leicester Square, visiting the various curiosity shops in that neighbourhood, or through Hammersmith, a district where many a Chippendale chair or table could be met with and bought for next to nothing, such things not being then in the repute that they have become since the taste for Queen Anne houses and fittings sprang up". What distinguished Rossetti's interiors in his house on Cheyne Walk from the earlier Antiquarian ones was that there was no precise historical theme. Gothic preferences were now supplemented by a liking for later objects and there was no evocation of any one period, just a generally old atmosphere, using "all conceivable superannuated designs".

The term "Antique Dealer" first appeared in London trade directories in 1886. By the turn of the century there were over 200 "Antique Dealers" listed for central London alone. In 1918 the British Antique Dealers' Association was established. Most large retail shops like Waring and Gillow and Heal's had antique departments. A great deal of publicity was given to this type of furniture. Articles were regularly published in both the trade press and in fashionable magazines.

Antiques were soon, however, in short supply. Ella Rodman Church, writing on the situation in America in *How to Furnish a Home* (1881), advised her readers to fill the many shelves of their artistic chimneypieces with bric-a-brac including "one's own or someone else's great-grandmother's candlesticks". If these were lacking, one was forced to visit "the Broadway bazaar, filled with antiques and supercilious clerks, with fabulous prices for the simplest articles". In 1884 the American magazine *Cabinet-Making and Upholstery* told its readers that "there is little doubt but the manufacture of antiques has become a modern industry". A massive trade in reproduction and period-style furniture flourished in both Britain and America until the middle of the 20th century.

The first serious book on furniture history in Britain, *An Illustrated History of Furniture* was published by a Wardour Street dealer, Frederick Litchfield, in 1892. The new kinds of books helped to assess authenticity; the new kind of dealer had to guarantee it. Early faking of old furniture, from the beginning of the 19th century onwards, consisted chiefly of making new pieces by reassembling old pieces of timber, or by carving plain old pieces. By the 1870s this practice was already ridiculed, as was the buying of "family portraits from Wardour Street". Charles Locke Eastlake also condemned the application of thick varnish with the aim of making furniture look old. Indeed, so widespread was the production of fakes or articles of dubious provenance that J.H. Elder Duncan declared: "Beyond a few dozen pieces of furniture made for royal households or ennobled families, where their history is preserved or known, it is unsafe to proclaim a single article that comes into the market as the authentic work of any known master".

An interest in antiques and period decoration was also fostered by the practice widespread in many late 19th century middle-class homes, of furnishing rooms in different styles according to prevailing fashions. This custom was equally, and perhaps not surprisingly, encouraged by the furniture trade, who produced vast catalogues of period styles promoting different styles for different rooms. Halls were typically decorated in Renaissance (Italian / Flemish / French) styles, dining rooms in Early English (Elizabethan / Jacobean) styles, drawing rooms in English or French 18th century styles (Chippendale / Adams / Louis XV or XVI), and bathrooms in Pompeian style. While it was widely accepted that these different styles might be appropriate to different rooms in the house, the resulting eclecticism was nevertheless often deplored. Mrs. Panton, for instance, in *Suburban Residences and How to Circumvent Them* (1897) attacked "the jumble of styles made by having an eastern-looking hall, an Old English dining room, a Queen Anne drawing room, and Moorish landing, which is inexpressibly dear to the would-be artistic decorator". And Jacob von Falke, whose *Art in the House* was published in Boston in 1879, observed in connection with the International Exhibition held in Vienna in 1873 that, "in so far as style is concerned the modern Frenchman dwells in the eighteenth century, he sleeps in that century likewise, but he dines in the sixteenth, then on occasion he smokes his cigar in the Orient, while he takes his bath in Pompeii, Rome". But, despite criticisms of this kind, eclecticism remained fashionable in wealthy artistic circles until the middle of the 20th century.

The aristocracy were more likely to furnish in a more historically consistent manner, often to provide a setting for their collections of art and antiques. Baron Ferdinand de Rothschild's massive English home, Waddesdon Manor in Berkshire, for example, was built in French Renaissance style but was furnished and decorated in French 18th century style so as to complement his family's fine collection of works of art of that period. Many of the interiors were designed to incorporate elaborately carved Rococo *boiseries* taken from houses in France. Several fashionable society decorators in the 20th century, such as Elsie de Wolfe, Sybil Colefax and later Madeleine Castaing and John Fowler, also advocated using antique furnishings although these were frequently combined with more modern elements in order to create a more eclectic but at the same time classically elegant style. The work of John Fowler, in particular, was extremely influential in promoting the English Country House style that has proved so enduringly popular in wealthy upper-middle-class circles since World War II.

For more middle income homeowners of the late 19th and early 20th century the choice of period furnishings was seemingly endless and the profusion of hybrid styles is extremely difficult to disentangle. But it was 18th-century English furniture which provided the mass of objects for the amateur collector and which most readily provided the comfort required of the new type of home. This period also had the additional advantage that many pieces could be labelled with the name of a designer. Chippendale was probably the best-known name and the most misused. H.J. Jennings explained:

> It may be taken for granted that a vast deal of the so-called "chippendale" furniture was not manufactured by Chippendale at all – was not even designed by him. And here it is permissible to say a word concerning the ignorance with which a great many people talk about this interesting but rather vague personality of the eighteenth century. When a few years ago the beauty and refinement of old cabinet-work came into more general recognition, they caught up the name of Chippendale, and have been

> repeating it, they and their parrot-like successors – with the persistency of Poe's *Raven* ever since ... they prate about Chippendale, and fly into noisy raptures over any article, no matter how devoid of taste, that goes by his name.

One of the most successful manufacturers of reproduction furniture in East London this century carried the name Chippendale Workshops. With West End showrooms that stocked antique furniture alongside their own fine reproductions such firms did much to erode the distinction. Many people who became homeowners during the inter-war years in Britain were unconcerned about authenticity; what mattered was quality and durability.

During the 1950s young artistic couples setting up home began to collect second-hand Victorian furniture because it was cheap and well-made compared to the mass-produced furniture of the post-war period. This precipitated the craze for Victoriana in the 1960s. The revivalist and Authentic Decor movements of the 1980s have promoted a taste for the furnishings of many different periods and have encouraged the proliferation of antique shops and markets we see today.

JULIA PORTER

Selected Collections

Good collections of 19th- and 20th-century decorating books, periodicals and trade catalogues are available in the Geffrye Museum, and the Silver Studio Collection, Middlesex University, London, and in the design library of the Cooper-Hewitt Museum, New York. The National Monuments Record, London, holds a large collection of H. Bedford Lemere's photographs of late Victorian and Edwardian interiors, which demonstrate the exuberance of period styles. Several well-documented pieces of 19th century reproduction furniture are in the Victoria and Albert Museum, London.

Further Reading

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Arabesque and Grotesque

Arabesque and Grotesque forms have been arguably the most popular and widely-used forms of ornament in the history of decoration and interior design. Originating in Roman times, they have played an important role in determining styles of surface decoration across several different cultures and nationalities and over many different periods. Versions of arabesque and grotesque motifs have also been used on a wide variety of two- and three-dimensional objects and in a range of different media including painted and printed designs, woven textiles, inlaid furnishings and engraved metalwork. Their use within interior decoration has been particularly significant, traversing the Renaissance, Mannerist and Neo-Classical periods, and encompassing the work of some of the most celebrated artists and designers from the 16th to the 19th centuries.

Although the descriptive adjectives *arabesque* and *grotesque* came into the vocabulary from different circumstances, they have a common source in Ancient Rome where a flowing, fanciful form of painted decoration incorporating scrolls, animals and flowers framing landscape scenes or mythological figures was used on walls and ceilings in the 2nd century BC and, to a lesser extent, in carved marble acanthus and vine scrolls, as well as in mosaics. These ornaments, especially scrolls and tendrils which acquired a religious significance, continued to be used in mosaics in Early Christian churches in Rome, Ravenna and Sicily, as well as in decoration in the Byzantine Eastern Empire. When the latter collapsed and was partly overrun by the Arabs they adopted many of these decorative characteristics while omitting human and animal forms. Hence the complicated interwoven and geometric patterns of Arabian and Moresque ornament which developed from around the 12th century. This, in turn, began to return to Europe in the form of patterns on damascened (inlaid with gold or silver) and engraved metalwork from Mesopotamia, Persia and Syria. Oriental carpets, too, with their repeating patterns of medallions and cartouches embedded in field patterns of flowing stems or with geometric strap patterns, may be regarded as another arabesque influence. Both metalwork and carpets were imported through Venice, and the velvets and damasks (another reference to Damascus) worn in Venetian paintings of the 15th century illustrate the vogue for arabesque ornament, which was given another and more important direction towards the end of the century in Rome.

Giorgio Vasari is the great source of information about

Arabesque and Grotesque: detail of satin bedtester, decorated with appliqué and embroidered with Renaissance design of strapwork and grotesques, French, c.1550

what he called "the new fashion of grotesques". In his famous *Lives of the Most Eminent Painters, Sculptors and Architects* he credited the painter Morto da Feltro with the introduction of the rediscovered 2nd century BC painted and stucco decoration on the walls and ceilings of the Imperial palaces of Nero and Titus, which by that time had become buried under accumulated earth so that they could be entered only through shafts as if they were *grotte* or caves. Hence the name *grotteschi*. Vasari described how Raphael and Giovanni da Udine were "struck with amazement [at] these grotesques ... executed with so much design, with fantasies so varied and so bizarre, with their delicate ornaments of stucco divided by various fields of colour, and with their little scenes so pleasing and beautiful". These light and airy, often fantastic, decorations introduced a freedom of expression to the late 15th century artists who viewed what remained of them by torchlight.

It is the name of Raphael that is most closely associated with the revival and development of grotesque decoration. In 1516 he was decorating two rooms in the Vatican for Cardinal Bibbiena; the smaller was painted in wax and was dark in colour because of the use of Pompeian red. Ovid's *Metamorphoses* provided the subjects of the little ceiling and wall scenes within painted frames, and cupids ride on chariots drawn by unlikely creatures. The walls and ceiling of the larger logetta are decorated with mythological scenes within cartouches and medallions which are surrounded by garlands of leaves, cherubs, birds, masks and hour-glasses against a white background, while *trompe-l'oeil* niches contain figures of the Seasons.

Raphael's next commission in this manner was for the more famous *loggie* in the Vatican for Leo X, a work with an extraordinary progeny. A gallery, originally open, was designed by Bramante but left unfinished when he died in 1514. Raphael completed the building and designed the overall decoration of the thirteen vaulted bays as an intricate arrangement of stucco and fresco decoration. Each bay is different in design, but there is an overall unity of concept and colour, and a varied arrangement of major elements such as cartouches and medallions on the walls, vaults and pillars. According to Vasari, this was executed largely by Giovanni da Udine under Raphael's direction, and he wrote with enthusiasm of the lifelike birds with their bright plumage, the vegetables and fruits, the garlands of flowers, the musical instruments, the fishes and sea-monsters that were all to be found in "the most beautiful, the most rare, and the most excellent painting that has ever been seen by mortal eye". Giovanni also worked with Raphael and Giulio Romano (who decorated an exquisite bathroom in this manner in Castel Sant'Angelo for Pope Clement VII) on the Villa Madama, a suburban residence for Leo X and Cardinal Giulio de'Medici. Work began in 1518, but the death of Raphael in 1520, followed by that of the Pope the next year, meant that only a fragment of the whole design was realised. Nevertheless, the portico with its delicate stuccowork on the walls and its vaulting painted with disciplined grotesque decoration, is among the finest examples of this brilliant style.

Another celebrated example is Pirro Ligorio's *Casina* in the Vatican for Pius IV, in which he had the assistance of Federico Barocci; but the fashion for grotesque decoration also spread to other Italian cities. Baldassare Peruzzi is credited with the appropriately named Sala detta del Magnifico in the Palazzo Vecchio, Florence, and there are endless examples in Tuscany and the Veneto in private palaces and villas. Among them reference must be made to Palazzo Farnese, Caprarola, where in the 1560s Taddeo and Federico Zuccari painted the ceilings of the huge rooms with mythological scenes set in elaborate grotesque decoration on a white ground. Each ceiling had to follow a detailed programme provided by Cardinal Alessandro Farnese. The famous open circular staircase leading up to them was painted by Antonio Tempesta in the 1580s; the walls and barrel vaulting are completely covered with grotesque panels, niches, large landscapes, and the crowning dome has three tiers of allegorical figures and *putti*, rising to the escutcheon of the Farnese family.

Italian artists worked in France and England. At Fontainebleau, Rosso Fiorentino from 1530 to 1540 and Francesco Primaticcio from 1540 to 1570 introduced elements of the grotesque in the Mannerist decoration for François I and founded a School of Fontainebleau continued by other artists, Ambroise Dubois, Martin Fréminet and Toussaint Dubreuil who worked for Henri IV and Marie de' Medici at the end of the 16th century. Grotesques still played a part in their designs. There was nothing comparable in England, but painted grotesque panels now at Loseley Park, Surrey, probably from a royal house (maybe Henry VIII's Nonesuch) and dateable to the 1540s, are very likely Italian in origin. The decorated pilaster strip, Roman in origin, in which repeated vase or candelabrum shapes are surrounded by freely flowing scrolls, tendrils and snakes, appeared in Italian paintings before the end of the 15th century, and it was used in inlaid choir stalls and marble wall monuments as well as in grotesque stucco decoration throughout the 16th century. It was this type of decoration that introduced grotesque ornament to other European countries. Simon Thurley in *The Royal Palaces of Tudor England* (1993) illustrates how such patterns as those engraved by Giovanni Pietro da Birago were closely followed in carvings in the Château de Gaillon in Normandy, while Margaret Jourdain in *English Interior Decoration* (1950) has made the connection between an engraving of a panel of grotesque ornament by Abraham de Bruyn and a chimneypiece at Boston House, Brentford, Middlesex. Hans Holbein's painting of *Henry VIII and the Barber-Surgeons* (1540) shows grotesque pilaster strips on the wall, and one by an unknown artist of *The Somerset House Conference* (1604) includes pilaster strips in the background and an imported oriental carpet on the table – a combination of grotesque and arabesque.

Henry VIII's break with Rome led to a change in European artistic currents and to the increased influence of Flemish and German pattern books, such as those by Vredeman de Vries and Wendel Dietterlin with their tortured versions of Mannerist decoration which included, *inter alia*, strapwork which, in a simplified form, could be used in woodwork and plasterwork. Some of these designs suggest why the term *grotesque* began to acquire a different meaning and *arabesque* became more commonly used. The flattened form of strapwork decoration, although related to grotesques, seems to have acquired some literally arabesque qualities, and the star-shaped patterns of ribs in some ceilings sometimes suggest an Eastern influence, while that in the Cartoon Gallery at Knole, Kent (early 17th century) could be a design for damask, although

Arabesque and Grotesque: engraving by Jean I Berain (1640–1711)

the wall pilasters are strongly Raphaelesque. The riotous exhibition of strapwork in the Great Hall at Hatfield House, Hertfordshire (c.1610) is an extreme example of what had happened to the graceful Italian *grotteschi* in their passage to England.

In France, versions of the grotesque were incorporated in the designs of Jean Berain, who designed architectural details, furniture, paneling and wall hangings in which fantastic architecture combined with sphinxes, satyrs, cupids and festoons. Similar designs were introduced in the tortoiseshell and brass marquetry furniture known as Boullework after the name of the royal *ébéniste* to Louis XIV, André-Charles Boulle, who collaborated with Berain in a publication, *Nouveaux Deisseins de Meubles et ouvrages* (from 1707) but the inlay technique was probably derived from imported damascened metalwork.

The decorative painter Andien de Clermont's work at Radnor House, Twickenham (c.1740–45) and Kirtlington Park, Oxfordshire (c.1745) is light-hearted Rococo-grotesque in style, but a more serious revival was prompted partly by the excavations at Herculaneum and Pompeii, and partly by the influx of architects from England and France who went to Rome to study Antique architecture and decoration; at the same time they rediscovered Raphael's *loggie*. James Stuart's Painted Room at Spencer House, London (1759) is an early example of the new trend, but Robert Adam was more accurate in his versions which were based on his own investigations with Charles-Louis Clérisseau in Rome (e.g., the Dining Room, Osterley Park c.1766–68; the Library at Kenwood, 1767–69; and the Dining Room, Shardeloes c.1761). Grotesque pilaster strips derived from the Vatican *loggie* and low relief wall panels in grotesque / arabesque style became hallmarks of the Adam style, in which such skilled painters as Biagio Rebecca collaborated. James Wyatt, again with Rebecca's assistance, worked in a similar style (e.g., the Cupola Room at Heaton Hall c.1772 and the Saloon at Heveningham Hall c.1797–99). The publication of George Richardson's *A Book of Ceilings in the Style of the Antique Grotesque* (1776) as well as the Adam brothers' *Works in Architecture* (1773–79) provided models for copying.

Clérisseau was able to take advantage of his studies with Adam to devise grotesque decoration in several countries. In Rome there was the coffee house at Villa Albani, (1764), in Paris one of the rooms in the Hôtel de la Reynière "dans le style arabesque" (c.1775); and he made designs for similar decoration in a Roman House at St. Petersburg (1773). Etienne de la Vallée also painted panels for the Hôtel de la Reynière and he published *Nouvelles Collection d'arabesques propres à la decoration des appartements* (1778). There was similar decoration in François-Joseph Bélanger's Pavillon de Bagatelle (1777) and for Marie-Antoinette at Fontainebleau (1780–85) by the Rousseau brothers. The exquisitely hand-blocked wallpapers designed by Jean Baptiste Fay and printed by J.-B. Réveillon in the 1780s made the style even more accessible. In Italy there are countless late 18th century examples of variants on the grotesque, although there too arabesque had become the favoured description. Stefano Tofanelli's decoration of the main rooms in Villa Mansi, Segromigno in the 1780s is an outstanding and imaginative sequence. In Rome the great rooms in Villa Borghese were systematically redecorated by Antonio and Mario Asprucci from 1781, and later by Luigi Canina.

It was a fashion that was easily absorbed into the Imperial taste of the early 19th century, exemplified by the work of Napoleon's favourite architects, Percier and Fontaine, and it was strong enough to survive for many decades. A more archaeological and boldly coloured revival of Roman styles of decoration, for example, had emerged c.1800 with the so-called Pompeian style, stimulated by new discoveries and excavations at Pompeii. Versions of this style appeared in Germany and France throughout the first and second quarters of the 19th century; Karl Friedrich Schinkel designed a Pompeian tea salon for Friedrich William IV in Schloss Charlottenburg (1820s) and Alfred Normand recreated a Pompeian interior for Prince Jérome Napoleon's Paris house (1854–59).

A more recent flowering of grotesque and arabesque ornament occurred among Renaissance Revival designers of the mid- and late 19th century such as the artist and designer Alfred Stevens, and his contemporary Godfrey Sykes. Much of Sykes's work, supervising the decoration of the South Kensington Museum (now the Victoria and Albert Museum), survives today, and illustrates not only the vigorous character of his Italianate grotesques but also the longevity and enduring appeal of this style.

DEREK LINSTRUM

See also Berain; Raphael; Udine

Further Reading

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Arad, Ron 1951–

Israeli-born architect and designer

Ron Arad is not so much an architect and designer as a sculptor of furniture and spaces, whose work has pushed the range of acceptable materials and decorative details to their limits. A familiar figure within London's design avant-garde, he first worked in a broadly High-Tech manner. Subsequently, however, his name became associated with a post-punk or post-holocaust aesthetic. This association was particularly strong in his interiors of the late 1980s where his use of deliberately coarse industrial materials evoked dramatic, albeit somewhat brutal, images of destruction and decay. His furniture, characterised by oversized forms and salvaged materials, has an equally powerful and expressive presence. Arad has been described by the architect Richard Rogers as a "poet of technology", and his work exemplifies the ironies and contradictions of a post-modern age.

Born in Israel, Arad trained at the Belzalel Academy of Art in Jerusalem between 1971 and 1973, and then at the Architectural Association, London, where he studied under Peter Cook, the founder of the architectural group Archigram. After a brief period working in an architectural practice, he formed the design studio and furniture workshop, One-Off, with furniture entrepreneur Dennis Groves in 1981. One-Off grew to encompass gallery and showroom functions. Initially, Arad's aim was to produce individually customised designs; most furnished fashionable retail interiors or offices. But since then, One-Off has been commissioned to create whole interiors, and has worked with furniture manufacturers in Italy to make larger editions of Arad's furniture.

Many of Arad's most well-known pieces of furniture include found objects and materials salvaged from scrapyards, but he is highly selective about the objects he chooses and how they are manipulated. They are selected for particular reasons, such as their shape or their texture, and Arad has described his search for the most suitable items of wreckage as an art in itself.

One such found object, a red VW fender, appears in the 1987 interior of his Shelton Street One-Off showroom. The visitor enters through a roller shutter door into an antechamber of raw, welded steel which curls back to expose yet another welded skin, this one of sleek, chemically treated steel. The floor is made of multi-coloured concrete, coated with polyurethane to give the material a radiance. The only light entering the space comes through a lace-like tracery created by random applications of welding. Arad uses a blow torch like a pencil; his sketches are fast and immediate, and the light penetrating these squiggly lines unexpectedly reveals phrases in English and Hebrew. The remaining solid areas resemble animal and vegetable figures. Not surprisingly, Arad designed all of the showroom's furniture, as well as the pieces on display. The reception desk rests on steel strips which curve in opposite directions. The bar counter – lit from within – is composed of several sheets of metal, cut like filigree. A gallery space in the back of the showroom exhibits work by young designers who share Arad's interest in a rough, constructional aesthetic and in confronting technology and the machine. The actual furniture-making takes place in a Holborn welding shop. Arad's signature piece, the *Rover* chair, featuring a recycled leather seat salvaged from a British Rover car encased in a tubular steel frame, is one of the most celebrated pieces of furniture displayed in the showroom.

Arad has also designed a number of small shops and studios for the fashion industry. He was the interior architect on the Bureaux Clothing Group's design studio, located in a 19th century warehouse on the Thames side of the Metropolitan Wharf in London's Docklands. He designed the drawing boards out of plates of glass resting on tubular steel scaffolding which, in turn, are cantilevered from the main timber columns of the warehouse. The staircase is built out of railway sleepers, and its handrail – curved to resemble reeds blowing in the wind – was made from galvanized steel tubes. The balcony railing uses a similar vocabulary. Arad often collaborated with the designer Danny Lane on works involving glass, and in the rear of the studio Lane designed a screen of etched and clear glass to define a conference area. Arad's rough-edged granite conference table rests on criss-crossed railway sleepers and is surrounded by his horn chairs. Pyramidal lamp shades of rusted sheet steel, scored with welded spirals, carry light into the workspace.

A more public exposition of this raw, industrial aesthetic was revealed in his interiors for the clothes shop, Bazaar, in London's South Molton Street (1984). Huge broken slabs of concrete hung from rusty hawsers, and clothing-rails were supported by life-size cast-concrete figures. The atmosphere was one of dislocation, destruction and decay.

Arad's furniture designs, by contrast, are more ironic and playful. His *Big Easy* chair is featured in New York's Metropolitan Museum of Art's collection of 1980s furniture. The armchair consists of a large quantity of sheet steel welded into a form derived from old, overstuffed upholstered chairs. The steel is burnished to create a "soft" fabric feel and the hollow frame is filled with a ballast of sand so that it can be manipulated into a variety of positions, adjusting to the movements of its user.

Big Easy Volume 2 is another hollow armchair constructed from a single piece of sheet metal. Viewed from the front, its large cylindrical arms look like Mickey Mouse ears. The back is formed out of a concave sheet of steel, following the material's inherent curvature. The metal surface is chemically-treated and then waxed, giving it the appearance of elephant-hide, and the welded edges along the chair's seams suggest traditional piping. Surprisingly comfortable, the *Big Easy* series shows that comfort can be achieved using even the most unlikely of industrial materials.

The *Well-Tempered* chair, currently manufactured in limited numbers by Vitra Editions, is another variation on the overstuffed chair theme. Four sheets of steel are bolted together to form the chair's shape. The springy steel moves slightly with the user, creating a soft cushion out of the hard material. In describing the attractions of steel, Arad has said, "It's the easiest material to work in. I don't know of any other technique where you can do such big pieces. And it's friendly."

Arad: *Rover* chair, 1985

In recent years, Arad has moved towards the mass production of some of his designs. Originally produced as a limited edition in steel, the *Bookworm* bookcase system, for example, has been reinterpreted in translucent, pliable plastic for more general consumption and is being produced by Kartell, an Italian furniture manufacturer known for its innovative work with plastics. The worm-like bookshelf slithers across a wall in a path determined by the individual user. The modules come in ten-foot long coils and are supported vertically at twenty-inch intervals.

The *Metaply Collection* is part of a series of works designed specifically for mass-production, for the Aleph division of the Italian manufacturer, Driade. The table, chair and folding trolley are made of moulded, light coloured, walnut plywood. The materials and forms are reminiscent of work designed by Charles and Ray Eames in the 1950s and 1960s. But Arad adds spice to the organic, wood composition by contrasting the warm woods with the use of cold aluminium and steel, which serve as both structural and design elements. The table, known as *Fly Ply*, has a double set of retractable, insect-like legs that fold inconspicuously into the underside of the table so that it can alternate between cocktail and dining heights.

A *Suitable Case* was shown in Milan in 1993. The beautifully crafted wooden container opens to reveal unexpectedly a metal chair. Named the *London Papadelle*, after an Italian ribbon noodle pasta, the seat is made of ribbon-like woven

metal mesh that rolls downwards into a "carpet". This "carpet" can be unrolled for an additional ten feet across the floor.

In 1989, Arad established the design and architectural practice Ron Arad Associates. In conjunction with his partner, the Canadian architect Alison Brooks, he designed the interiors of the foyers for the Tel Aviv Opera House. The building itself was designed by the Israeli architect Yacov Richter, with whom Arad had previously worked while he was student at the Architectural Association, and it was opened to the public in the autumn of 1994. Meanwhile, Arad has continued to expand his mass-produced furniture lines: smooth polished metal has replaced the battered sheet metal of his earlier days and he has added table accessories to his repertoire. Ron Arad Associates are also designing the interiors of restaurants in London, such as the new Belgo Centraal in Covent Garden (1994–95), and have designed boutiques in Milan, including Michelle Mabelle (1994).

Arad's skill lies in the combination of his first-hand knowledge of materials, which allows him to form mass and texture like a sculptor, and his conceptual abilities, which allow him to define space like an architect. He advocates a pluralist approach to design. He is not interested in the view that only some materials are acceptable, but actively promotes the idea that everything and anything that is available in the post-industrial world can be used in furnishings and interiors. The important criterion is how materials and objects are put together and combined. He has claimed that "the biggest influence on my work is my work", and that exploration has become the focus of his work.

SALLY L. LEVINE

Biography

Born in Tel Aviv, 1951. Studied at the Belzalel Academy of Art, Jerusalem, and at the Architectural Association, London. Lived and worked in London from 1973; co-founder with Caroline Thorman, of the design and production studio One-Off, with showrooms in Covent Garden and Holborn, 1981; established Ron Arad Associates architecture and design practice with Caroline Thorman and the Canadian architect Alison Brooks, 1989; founded the design and production unit Ron Arad Studio, Como, Italy, 1994. Guest professor, Hochschule, Vienna; guest editor of the 1994 *International Design Yearbook*. Arad has also supplied furniture and product designs for many international firms including Alessi, Driade, Kartel, Knoll International, Swatch, and Vitra International; he has participated in many group and solo exhibitions in Europe, Israel and Japan.

Selected Works

Examples of Arad's furnishings are in the Design Museum, and the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; the Centre Georges Pompidou, Paris; the Tel Aviv Museum; and the Vitra Design Museum, Weil am Rhein.

Interiors

1984	Bazaar, South Molton Street, London (shop interiors and display system): Jean-Paul Gaultier
1986	Equation, Bristol (shop interiors)
1986	The Bureau, Metropolitan Wharf, London (design and fashion studio interiors)
1987	One Off studio, Covent Garden, London (furniture showroom and design studio interiors)
1988–94	New Tel Aviv Opera (foyer architecture and interiors)
1989–91	Ron Arad Associates, Chalk Farm Road, London (studio, gallery and workshops; conversion and interiors)
1993–94	Belgo Restaurant and Bar, London (interiors and furnishings)
1994	Michelle Mabelle, via della Spiga, Milan (shop refurbishment and interiors)
1994–95	Belgo Centraal, Covent Garden, London (restaurant, offices etc.; conversion and interiors)

Arad's furniture includes his *Rover Chair* (1985), the *Well Tempered Chair* (1985) the *Big Easy* series (1989), the *Metaply Collection*, and the *Suitable Case* and *London Papadelle* (1993).

Further Reading

Discussions of Ron Arad's early work appear in Sudjic 1989 and Vegesack 1990; for an account of his later work see Bullivant 1991 and *Ron Arad Associates* 1993. In addition, his work has regularly been featured in architectural and design journals worldwide.

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Architect, history and role of

The history of the role played by architects in determining the appearance of the interiors of buildings is a vast and complex subject and the extent of their involvement has changed quite radically over the past five hundred years. In 1812 the French architects Charles Percier and Pierre-François-Léonard Fontaine declared "Furniture is too much a part of interior design for the architect to remain indifferent to it", thus stressing their belief that architects should exercise overall control in the relationship between architecture, decoration and furnishings, even down to the placing of furniture as part of the total design. This was a concept that had been perfected in the second half of the 18th century by Robert and James Adam in whose major interiors virtually every element – including the ceilings and walls, chimneypieces and doors, moveable furni-

ture and carpets, silverware and metalwork – all bore the mark of a single directing mind, and an all-embracing style and colour scheme. But such control was a comparatively new phenomenon and represented a culminating point in the rise of the professional architect, the idea of integrated design, and the relationship between designers and craftsmen, which had been developing since the 16th century.

Throughout the Middle Ages and for much of the Renaissance period, in most European countries the architect was usually a master-mason or artisan who had no expertise outside the sphere of building and only limited knowledge of recent developments within his own field. Although he was responsible for providing designs for the general plan for the building, the drawing of details such as the roof and woodwork were assigned to the master-carpenter and other craftsmen. The master-mason's contribution to the interior concentrated upon the built, fixed elements – notably the fireplace and the staircase – while the wood ceilings and panelling were the responsibility of the master-carpenter. Other work, such as the decorations and furnishings, were assigned to specialist craftsmen and painters, and more often than not it was the patron or client who exercised overall control of the building of his house and the shaping of its interiors.

With the publication of treatises on architecture, which appeared from the early 16th century, came the first step on the road towards the establishment of architecture as an educated and gentlemanly profession. The majority of these books, however, were principally based on a knowledge of Classical rules and the Orders and comparatively little attention was paid to interior details, although not surprisingly fireplaces featured quite prominently. Sebastiano Serlio (1475–1554), for example, whose writings were widely referred to and translated into several languages, offered designs for elaborate, canopied fireplaces which incorporated individual interpretations of classical motifs; he also included illustrations of doorways and ceilings. Andrea Palladio (1508–1580) provided plans and elevations of villas and town houses in his *Quattro Libri* (1570), but significantly he gave no indication of how the interiors might be treated. In his text he gave some general advice about flooring materials and ceilings, and he designed internal doorways and fireplaces, but there is no reason to suppose that he was consulted about the decoration of the rooms, even in such a residence as the Villa Barbaro at Maser, in which Paolo Veronese's frescoes so perfectly complement the architectural form and the spirit of the building.

Italian artists and architects were the first to take the lead in participating more fully in the design of interiors. Raphael (1483–1520) devised overall decorative schemes of stucco and paint, relating the spatial and decorative elements in a masterly fashion, in his work in the Vatican and the Villa Madama, and in the Farnesina. And Giulio Romano (c.1499–1546), at one time Raphael's assistant, developed an individual treatment of interiors and an assumption of overall control over the decoration of rooms in Mantua. He was able to ensure that all the different elements of a room, or of some decorative ensemble, were in the same style and created a unity. He made detailed drawings for mural decoration which could be realised either in fresco or tapestry, and he also made some designs for elaborately decorated furniture of an architectural character. But such control was comparatively rare and depended greatly on the character of the individual patron.

Outside of Italy, the more dominant role of the architect was initially evident in court circles, particularly in France. In the 1530s Francesco Primaticcio (1505–70), painter-sculptor-architect, who had worked with Giulio at Mantua, began work in the new rooms for François I at the Château of Fontainebleau, where woodwork, stucco and frescoes were combined in a riot of Mannerist decoration. The designs were executed by French, Italian and Belgian craftsmen who worked together and became proficient in the Franco-Italian Mannerist style. The application of this style to fireplaces, furniture and grotesque decoration permeated, for example, the published designs of Jacques Androuet DuCerceau the Elder (c.1515–85), and from the middle of the 16th century such books played a vital role in not only disseminating ideas throughout Northern Europe but also in underpinning the patron / architect / craftsmen relationship.

Louis Le Vau's (1612–70) appointment in the 1650s as overall controller of the building and decoration of the château of Vaux-le-Vicomte – described as "conjured up by a French architect-decorator and carried out entirely by Frenchmen" – marked another step towards artistic integration. Further steps were taken in 1662 when Jean-Baptiste Colbert (1619–83) re-established the royal Gobelins Workshops where the various artists and craftsmen all worked together under the artistic direction of Charles Le Brun (1619–90). The Gobelins was described by Sir Christopher Wren as "a School of Architecture, the best probably, at this day in Europe".

In England, the notion of integrated interior design was advanced by Inigo Jones (1573–1652) in the 1620s and 1630s. Jones produced many drawings of chimneypieces and overmantels, decorated compartmented ceilings, and carved or painted swags, grotesques and putti, as well as actual buildings, where a French taste, facilitated by the availability of published designs by Jean Barbet and Pierre Collot and encouraged by Henrietta Maria, Charles I's French queen, is clearly evident. This lavish and innovative form of decoration was developed by John Webb (1611–72), Jones's assistant, in the rich interiors of Wilton House of the 1640s. Webb also produced internal elevations for Lamport Hall and advised on the purchase of pictures for this house. But although it might be assumed that both Jones and Webb would have at least been consulted about furnishings for their decorated rooms, there is little evidence that they themselves provided designs for furniture, although a drawing by Webb from the mid-1660s does indicate a bed and balustrade in the French fashion as a central element in a bedroom intended for Charles II. Carvers and plasterers made their own detailed designs which were submitted to the architect and the patron for approval; painters of large-scale wall and ceiling decorations generally worked quite independently of the architect.

One of the first architects to be personally concerned with the design of not only furniture but also upholstery was Daniel Marot (c.1663–1752). Trained in France, Marot had a working knowledge of the Louis XIV style of decoration, but more important was his work as an all-round architect in Holland and England, where he designed rooms and furnishings for several major buildings including the palaces of Het Loo and Hampton Court. The Louis XIV style was reflected in

Marot's published designs for beds, chairs, pelmets and curtains, chimneypieces, wall panelling and bookcases, all of which tended towards a unified scheme of decoration and furnishing. By this time too, architects' designs for complete wall treatments were becoming popular in France as could be seen in the work of Gilles-Marie Oppenord (1672–1742), Robert de Cotte (1656–1735) and Jacques Gabriel (1667–1742), and in the plates of Jacques-François Blondel's influential *De la distribution des maisons de plaisance et de la décoration des édifices en général* (1737–38) which, in some cases, also included furniture as an integral element in the design of Rococo rooms.

During the course of the 18th century the architect became more entrenched as not only a knowledgable leader of a team of craftsmen but also as someone who could provide his own detailed interior designs. In England, John Talman (1677–1726) is credited with being the first such professional fully to integrate furniture, decoration and architecture, but the work of William Kent (1685/86–1748), who was active as an architect and designer as well as a decorative painter, is generally regarded as more important. Kent's most memorable interiors survive at Houghton, in Norfolk. Some of his designs for chimneypieces and architectural furniture as part of a total room treatment were published by John Vardy in 1744 who also made designs for furniture and produced some of the earliest known drawings for wall decoration which suggest the colours to be used. Vardy's designs were made for Spencer House, London, in 1755–57, a building for which James Stuart (1713–88) had made similar proposals. This significant step in an architect's total control of a room's decoration had already been taken in France and it was quickly adopted in England where a number of books on colour and painting, including Alexander Emerton's *Directions for Painting* (c.1753) and Robert Dossie's *Handmaid to the Arts* (1758) were available.

By this time, the role of the patron as director of proceedings was receding; the architect produced proposals for whole interiors to which the client could react, and the final appearance of the building was generally a compromise between these and the client's ideas. This development was encouraged by the greater attention paid to the making of drawings of interiors, generally in the form of an exploded ceiling or floor plan and four elevations, but sometimes as perspective views or as sectional drawings. This practice originated in France and Sir William Chambers, who was familiar with Parisian examples, made a sectional drawing of his proposals for York House (c.1759) which shows wall colours and patterns in detail, as well as major items of furniture which he evidently considered part of the overall design. Chambers also made it known that he wished to be consulted about Thomas Chippendale's designs for furniture in one of his houses "as I am really a very pretty connoisseur in furniture", and there is a reference elsewhere to "the assemblage and blending of couleurs [being] Great Principles of his [Chambers's] ... taste".

The assumption of greater architectural control culminated in the work of the Adam brothers, who collaborated with a team of master craftsmen including Thomas Chippendale, Joseph Rose and Matthew Boulton, but whose designs for complete rooms and furnishings were developed down to the smallest detail. Some 9000 of the drawings from their office, produced by a number of skilled draughtsmen including George Richardson, Joseph Bonomi, and Charles-Louis Clérisseau, are in Sir John Soane's Museum, London, and they represent the most important of all collections of architects' coloured designs for interiors. In France, a similarly comprehensive approach to interiors was taken by Percier and Fontaine whose precise and carefully studied creation of rooms, in which every item of furniture played a part and had its place in the overall picture, was based on Antique and Renaissance sources. Theirs was the quintessence of architects' interiors in which nothing should be changed. Their *Recueil de décorations intérieures* (1812) was well known to English architects and the influence of their furniture designs can be seen in Rudolph Ackermann's much referred to *Repository of Arts* (1809–28). The German architect Karl Friedrich Schinkel (1781–1841) also designed complete interiors and furniture. Like that of Percier and Fontaine, Schinkel's work reflected historical styles and motifs, but his designs were also strongly individual, often simple in their interpretation, and essentially part of the whole decoration.

Despite the pre-eminence of figures such as the Adam Brothers, Schinkel, and Percier and Fontaine, there was still much vying for precedence between architects and other tradesmen who specialised in interior work during the 18th and early 19th centuries. This was particularly the case where there was no actual building work to be done and internal alterations were often carried out by upholsterers who undertook to supply not only furniture, wallpaper, and textiles but could also provide a complete decorating service. The English upholsterers Thomas Chippendale and William and John Linnell collaborated with architects such as Robert Adam, but they also refurbished interiors independently: Chippendale worked at Mersham Le Hatch, Kent and David Garrick's villa in Middlesex, and the Linnells at Bowood House, Wiltshire. In France, a similar role was played by *marchands-merciers* such as Dominique Daguerre, who also had a showroom in London and worked at Carlton House. Many of these firms occupied large premises situated in fashionable districts of London and Paris and the sums paid out for their services were often very large, sometimes even exceding the cost of the building itself. Not surprisingly, this led to friction with the architectural profession. In 1824, the architect William Mitford claimed "The upholsterer's interest is in direct opposition to the architect's credit" (Thornton, 1978) and many architects were bitterly resentful of the influence wielded by upholsterers whom they regarded as purveyors of novelties and transient fashions.

This tension was particularly strong in the early part of the 19th century when upholsterers appear to have been in the ascendant and it subsided only in the second half of the century when it was replaced by a similar struggle with the emerging decorating trade. But by this time, the architectural profession had taken steps to bolster its position through a more formalised system of training and through the establishment of bodies such as the Institute (later Royal Institute) of British Architects (set up in 1834) which aimed to promote the "uniformity and respectability of practice" and which removed architects from building and decorative contracting, although not from the designing of decoration and furniture.

The mid-19th century spread of industrialisation in England brought with it an increasing gulf between commercial produc-

tion and architect-designed work. Within critical circles, this gulf was widened further by the Gothic Revival's critique of contemporary mass-produced design which culminated in the latter part of the 19th century in the emergence of the Arts and Crafts Movement. Stemming from the philosophies of A.W.N. Pugin, John Ruskin and William Morris, this Movement sought to break down the divisions between art, architecture and craft and promoted the greater involvement of artists and architects in domestic design. It was a Movement dominated by architects – Philip Webb (1831–1915), Richard Norman Shaw (1831–1912), Thomas Edward Collcutt (1840–1924), John Dando Sedding (1838–91), W.R. Lethaby (1857–1931), Arthur Heygate Mackmurdo (1851–1942), M.H. Baillie Scott (1865–1945) and C.F.A. Voysey (1857–1941) – all of whom and many more had a far more "hands-on" approach to design and were frequently involved in the design of complete interiors including decorations, furniture and textiles. They also also designed for commercial Art manufacturers and Art firms.

The Aesthetic Movement of the late 1860s was another fashionable manifestation of total design, based on the creed that a truly beautiful and harmonious interior needed contributions from architects and painters. Its leading exponent was E.W. Godwin (1833–86) who would take over the responsibility for a whole house when he had the opportunity, designing its exterior, its decorations and furnishings, and even mixing the paints and choosing the pictures and ornaments. Another architect working in the Anglo-Japanese style was Thomas Jeckyll (1827–81); he too would undertake an entire commission to build, decorate and furnish, but the Aesthetic interior was promoted principally through commercial firms, such as Liberty's in London, which could supply a whole range of Artistic and Japanese-style goods.

The concept of total design was also evident in the work of various exponents of Art Nouveau, including the Belgian architects Victor Horta (1861–1947), Gustave Serrurier-Bovy (1858–1910), Paul Hankar (1859–1901) and Henry van de Velde (1863–1957). In van de Velde's own house (1895) he created a complete and totally integrated environment, designing the furniture, lighting fittings and even dresses for his wife. Similarly complete interiors were created by other Art Nouveau and progressive architects including Hector Guimard (1867–1942), Josef Hoffmann (1870–1956), Charles Rennie Mackintosh (1868–1928), H.P. Berlage (1856–1934) and Frank Lloyd Wright (1867–1959). Although many of these figures developed in different directions in the later phases of their careers, they all remained constant to the idea that the architect should be in control of the inside of a building as well as its exterior. Frank Lloyd Wright recalled, "I tried to make my clients see that furniture and furnishings not built in as integral features of the building should be designed as attributes of whatever furniture was built in". He spoke for many architects who believed in the integrity of interior design when complaining that "when the building itself was finished, the old furniture they possessed usually went in with the clients. Very few of these houses were anything but painful to me after the clients moved in and, helplessly, dragged the horrors of the Old Order along with them".

The notion of the architect-designer presiding over the interior fitments, decorations and furnishings has continued to shape the appearance of many of the seminal buildings of the 20th century with noteworthy examples being produced by many of the century's most celebrated Modernists. The Schröder House (1924) by Gerrit Rietveld, Mies van der Rohe's German Pavilion at the Barcelona Exhibition (1929), and the Eames House (1945–49) by Charles Eames might be included in this list. But the 20th century has also seen control over the interior increasingly wrested from the architectural profession by the growing influence of interior decorators.

Emerging in the late 19th century, the interior decorator took over many of the functions of the upholsterer, but whereas upholsterers were generally perceived as tradesmen, decorators were frequently drawn from the same social class as their clients and included many educated female practitioners. Notable pioneers were Elsie de Wolfe in America and Nancy Lancaster and Sybil Colefax in Britain. With fewer domestic houses being custom built by architects, decorators have become increasingly important since the mid- and late 20th century and their influence is widely reflected in popular interiors and lifestyles magazines. Architects, meanwhile, have become more closely associated with corporate clients, providing the interiors and corporate image for company headquarters and office buildings. The recent provision of professional training for decorators has also helped to put them on a par with architects and the late 20th century has witnessed the emergence of "interior-architects" whose training represents a blend of design and architectural skills.

DEREK LINSTRUM

See also Interior Design; Marchands-merciers; Upholsterer

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Art Deco

Art Deco is a term used to describe design of the period 1920–40 which uses expensive and exotic materials, angular forms and luscious colours. It is a luxury style created by French *ensembliers* (a term adopted around 1911 to describe designers of entire interiors) in a successful bid to assert France as the world leader of interior decoration and high style. Although not generally used until the late 1960s, the term Art Deco derives from the lavish exhibition staged during 1925 in Paris – the Exposition Internationale des Arts Décoratifs et Industriels Modernes. The Exposition was an international display of temporary pavilions, built on the banks of the Seine in the grand tradition of world trade fairs.

The stylistic roots of Art Deco lie in the avant-garde of the turn of century, and in 18th-century and early 19th-century French furniture. Louis XV, Louise XVI, Consulate, Empire and Directoire styles were all revived and combined with a new, geometric form in design, developed in Glasgow and Vienna. At the turn of the century Charles Rennie Mackintosh and the Glasgow School had created a new style in interior design based on sparse Japanese interiors and the Scottish baronial style. The vertical, geometric forms used by Mackintosh for his fantastic chair designs in particular proved influential in mainland Europe. The designers of the Vienna Secession and the Wiener Werkstätte used similar shapes in their interior designs. At the Palais Stoclet, built between 1905 and 1911, Josef Hoffmann and the Wiener Werkstätte designed a luxury villa in the suburbs of Brussels using comparable, angular geometric forms and expensive materials. This stripped classicism was also explored by early 20th-century designers in Germany, particularly those exhibiting at the Paris Salon d'Automne in 1910. Designers linked with the Munich Deutscher Werkbund at the Salon showed a proto-Modernist form of interior design, for example Karl Bertsch, the Munich decorator, showed a lady's bedroom which was criticised by French experts for its lack of femininity but was a popular success with the public. This galvanised the French design establishment into action to ensure that their place as leaders in taste and fashion was maintained. The idea of holding an international exhibition devoted entirely to new design was born.

Due to the interruption of World War I the Exposition Internationale des Arts Décoratifs et Industriels Modernes did not take place until 1925, by which time, ironically, much of the impetus of French Art Deco had passed. One of the most extravagant constructions at the Exposition was Le Pavillon d'un Collectionneur which was designed by Pierre Partout and decorated by Jacques-Emile Ruhlmann and a team of prominent French designers, all members of the Société des Artistes Décorateurs which had been founded in 1901. Ruhlmann was the leading French *ensemblier* of the period, drawing upon past styles and combining this with Art Deco luxury. In the Grand Salon of the Pavillon hung a huge chandelier and the walls were covered with boldly patterned silk and topped by a classical entablature. The furniture in the room was based on French, 18th-century pieces and veneered with luxurious Macassar ebony. Ruhlmann continued to design in this extravagant Art Deco style throughout the 1920s and 1930s, always using the proportions of classical architecture and exclusive materials, including ivory, lizard-skin, shagreen, tortoiseshell and exotic hardwoods. He also undertook commissions for the Paris Chamber of Commerce and the cosmetics firm of Yardley. For the former he designed an imposing ballroom in the 19th-century Hotel Potocki. Chunky, ribbed pilasters line the walls, Cubist reliefs surround the mirrors and constitute the entablature. Grand chandeliers hang from the ceiling while a classically-inspired relief by Joseph Bernard decorates the main doorway.

Another important pavilion at the Exposition to showcase the work of French designers was that of the French Embassy, which consisted of 24 lavish rooms spread across two wings. Organised by the Société des Artistes Décorateurs and sponsored by the French government, the pavilion contained the soft Chambre de Madame furnished by André Groult. The velvet upholstery and curved, shagreen-covered, chest-of-drawers conjured up a feminine ambience. This contrasted with the modern reception area designed by Robert Mallet-Stevens. Art Deco was not only inspired by the French past. The sunrise motif used by Groult on the bed in the Chambre de Madame was probably inspired by ancient Egyptian art, a common source for designers following the discovery of Tutankhamen's tomb in 1922. The avant-garde painting style of Cubism was also an important influence on Art Deco. Indeed, there was a direct link between Cubism and interior design when, in 1912 at the Salon d'Automne the traditional designers Louise Süe and André Mare collaborated with the minor French Cubists Roger de la Fresnaye, Raymond Duchamp-Villon and Jacques Villon on the Maison Cubiste. This working partnership continued with the founding of the decorating firm, Compagnie des Arts Français in 1919. At the Exposition the Compagnie designed the Musée d'Art Contemporain to publicise their lavish room settings. The Parisian department stores who were to be so important in the promotion of the Art Deco style each sponsored a pavilion.

Galeries Lafayette's studio, La Maitrise, was headed by Maurice Dufrène. The lavish exterior of La Maitrise's pavilion was designed by a team of three architects – Georges Beau, Joseph Hiriart and Georges Tribout. The interior was designed by Dufrène and contained an exhibition hall plus five model interiors – a man's bedroom, salon, dining room, study and women's bedroom. The interior of Bon Marché's Pomone pavilion was designed by director Paul Follot, who had joined the department store in 1923. The Grand Salon of the Pomone pavilion was decorated with a bold mix of angular patterns and stylised flowers on the carpet, panels of the display cabinets and entablature. Au Printemps's Primavera was designed by director Charlotte Chauchet-Guillere. The Louvre's own Stadium Louvre was octagonal in outline plan, decorated with urns and carved and real plants with an exterior terrace. Inside

Art Deco: Grand Salon, Pavillon d'un Collectionneur, by Jacques-Emile Ruhlmann, 1925 Paris Exposition des Arts Décoratifs et Industriels

was the familiar mix of traditionally inspired furniture, finished with rare veneers.

One of the most important inspirations for Art Deco interior design was non-Western art. The exotic allure of African and Oceanic forms was exploited by Pierre Legrain in his design of a curved seat based on an Ashanti stool, exhibited at the 1923 Salon des Artistes Décorateurs, and a chair from the following year veneered in palmwood with parchment seating. Legrain contributed some important, exotically inspired furniture to the lavish interior of couturier and art collector Jacques Doucet's home, designed in 1929 at Neuilly. The villa contained important Art Deco furniture including a Japanese inspired, occasional table with sharkskin inlay by Rose Adler which supported an abstract, crystal sculpture by Gustave Miklos. Many of the pieces from the Doucet Villa can now be seen at the Virginia Museum of Fine Arts.

The exotic also inspired the rich variety of metalwork furniture and fittings produced by Art Deco designers. Armand-Albert Rateau created disturbing interiors using strange bird forms cast in bronze, which supported tables and were even used for taps. The apartment he designed for the couturier Jeanne Lanvin in Paris featured a low table with patinated bronze birds supporting a marble top, set in a bedroom hung with embroidered blue silk. The bathroom designed for the same commission featured a carved wall panel in stucco, decorated with a forest scene, the cream Siena marble bath and washbasin contrasted with the patinated bronze lights fittings, taps and mirror.

The adventurous use of colour was certainly an essential feature of the Art Deco interior and was partly inspired by the fashion for the exotic. This inspired the stage designs of Léon Bakst for the Ballet Russes. Serge Diaghilev's ballet, *Schéhérazade*, was performed in Paris in 1910, and the vivid colours, bold patterns and evocation of a distant, exotic land only heightened the contemporary fashion for Persian and Arabian themes. Modernist painters were also experimenting with colour and form at this time and certainly influenced Art Deco. Orphism was one movement which developed just before World War I in Paris. The chief exponents, Sonia and Robert Delaunay, liberated colour from the formal concerns of easel painting. Sonia Delaunay applied the experiments of Orphism to textile design during the 1920s, decorating their home with geometrically patterned rugs and furnishing fabrics in multi-coloured hues. Another group of painters to experiment with colour were the Fauves or Wild Beasts. The major artists in the group, Matisse, Derain and Vlaminck worked between 1905 and 1908 using vivid colours in amazing combinations. Such shocking contrasts were used by designers as a reaction to the insipid pastels of Art Nouveau.

The designer to best exploit an exotic atmosphere and

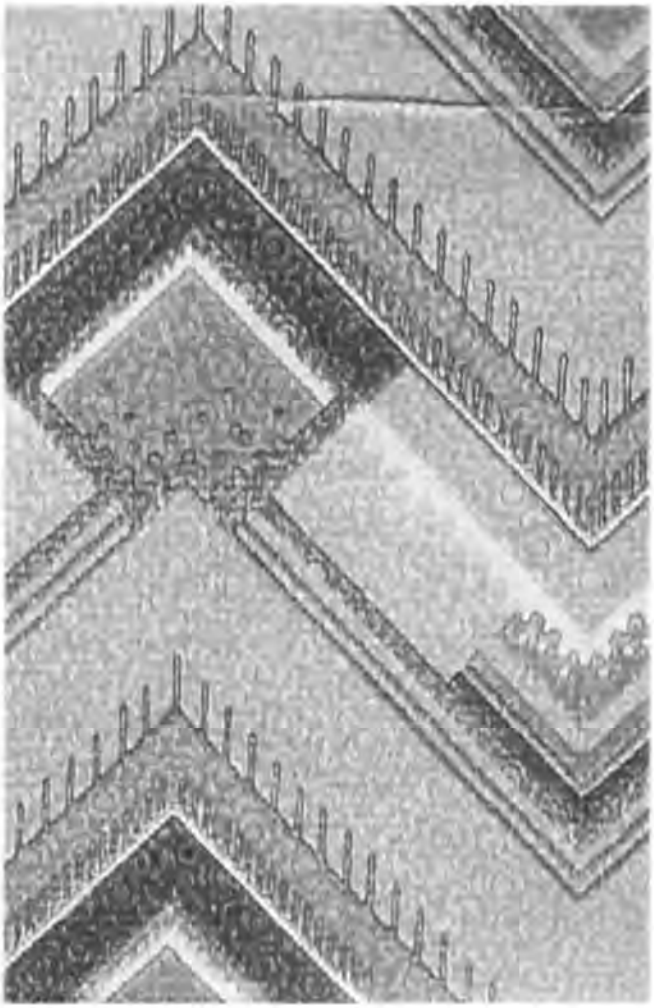
Art Deco: suburban lounge of the late 1930s; re-created in the Geffrye Museum, London

strong colours was Paul Poiret. He was originally a haute-couture designer who produced flowing dresses which liberated women from the corset. Poiret established the Atelier Martine in 1912 which was responsible for decorating his new shop, used to sell his own brand of perfume, Rosine. Poiret employed the Fauve artist, Raoul Dufy to design fabrics for his new firm. Young, working-class women were also used by Poiret to design bold, bright fabrics and surface patterns. The Atelier successfully designed and sold printed fabrics, wallpapers, ceramics, rugs and embroideries in addition to undertaking entire interior design commissions. The Atelier Martine designed three barges for the 1925 Exposition. These were painted on the exterior with exotic flowers and moored on the Left Bank of the Seine. Inside the *Amours* barge, the main living area was littered with huge cushions for informal seating, the walls were painted with palm trees and other strange flora which also decorated the carpeting. Poiret did not distinguish between textiles for clothing and textiles for the interior; this interaction between women's fashion and design typifies Art Deco. It was conceived as a style to challenge the masculine look of German, Modern design and wallowed in the decorative, the exotic and the amusing.

For political reasons Germany was effectively excluded from the 1925 Exposition because their invitation was not sent until it was too late for them to participate. America also refrained from participating in this show. Herbert Hoover, then Secretary of Commerce, claimed that American design was not in a position to offer "new and really original" design for international exhibitions although the real reason probably had more to do with costs than with aesthetics. Britain made a small contribution, with a pavilion designed by Easton and Robertson in Moorish style. The Exposition certainly ensured France's stylistic leadership of interior design and high fashion, and guaranteed the spread of the Art Deco style throughout the Western world, as visitors to the exhibition and the media carried news of the show.

The Art Deco style reached America partly through exhibitions of artifacts from Paris. In 1926 the Metropolitan Museum of Art in New York organised a touring exhibition of design objects and established a permanent gallery for the display of furniture bought at the Exposition. Department stores such as Saks, Macy's, and Lord and Taylor exhibited examples of French Art Deco after 1925. Thirty-six museums and department stores featured Art Deco furniture in their displays during 1925 to 1928. Brash and new, the Art Deco style was highly influential in America, and lent itself to the repeated, geometric patterns of mass production techniques pioneered in the US. Joseph Urban had emigrated to New York from Vienna in 1911 to set up a small design consultancy. In 1922 he established the Wiener Werkstätte of America, which produced geometric furniture and furnishings in the spirit of the Austrian prototype. Urban used the Art Deco style for the design of the Century of Progress exhibition in Chicago (1930). His Travel and Transport pavilion used the rising sun motif and the ziggurat profile. The Art Deco style was adopted for the design of buildings as diverse as modest hotels in Miami to New York skyscrapers.

The skyscraper was a building form introduced in New York during the 1870s and in Chicago during the following decade. During the 20th century skyscrapers were built in



Art Deco: block-printed wallpaper, 1933

every major American city and presented a unique interior design problem – how could the interior equal the sheer scale and magnificence of the exterior. Ely Jacques Kahn was one of the most prominent of America's interior designers of the time and created several impressive entrance lobbies including the Lefcourt Clothing Center on Wall Street, the Film Center and the Bricken Building, John Street. Two of the most important Art Deco buildings in New York are the Chrysler Building (1928–30) and the Empire State Building (1930–32). Designed by William Van Alen for the automobile corporation, the stepped exterior of the Chrysler Building is decorated with modern gargoyles and hub-caps. The lobby is decorated with rich red marble, Art Deco ironwork by Oscar Bach, and elevator doors veneered with light amber and dark brown woods in a geometric lotus design. The Empire State Building was designed by Shreve, Lamb & Harmon and built in stone with aluminium and nickel exterior decoration. The interior features Art Deco motifs from the zig-zag floor decoration to stepped balustrades and ceilings. Another key example of New York, high-rise Art Deco is the Chanin Building dating from 1929 on 42nd Street and Lexington Avenue. The interior decoration was orchestrated by Jacques Delamarre, head of the Chanin Construction Company. The 50th floor of the building featured an Art Deco auditorium and the 52nd floor an executive suite for the chairman, Irwin S. Chanin. This included an opulent bathroom tiled in cream, gold and green with a gold-plated sunburst over the geometrically engraved glass shower doors.

The Art Deco style influenced the interior design of office blocks and hotels throughout America. The Carew Tower, Cincinnati of 1931 by Walter W. Ahlschlager includes a resplendent Hall of Mirrors and Palm Court. However, by this date the influence of classic Art Deco, with its repeated, geometric forms, decorative ironwork and rich decoration was on the wane in America. It was gradually superseded by the Moderne, a combination of Art Deco and the Modern Movement which made an impact on the whole of the Western world through the Hollywood cinema and associated media during the 1930s and 1940s.

During the 1920s Art Deco was the dominant new style for Western European commercial buildings. After the 1925 Paris Exposition the style was linked with luxury and glamour, and with the world of Parisian haute-couture. Trent and Lewis's New Victoria Cinema in London (1929) features stepped, fan-shaped pillars, dramatised by concealed lighting to create an exotic ambience. London's Park Lane Hotel, built in 1927 by

Henry Tanner and decorated by Kenneth Anns, featured a graceful Art Deco ironwork mural in the foyer, complemented by silver painted furniture. Claridge's Hotel, also in London, was refurbished in 1930 by Oswald Milne using key aspects of the Art Deco style. The walls of the glamorous front entrance were painted primrose and the floor and steps were of Roman stone and Belgian black marble. The walls are punctuated by tall, gilded pillars, topped by illuminated fans. The ceiling is dominated by a chandelier which reflects in the blue and white mirrors, which are surmounted by stepped decoration. Extra decoration is added with delicate metal grilles, painted with cellulose gold. A burnished gold niche framed a sculpture of a deer against a tree by Milne, placed on a Lalique glass stand.

Such lavish design was rarely found in the domestic interior. It was only the very wealthy client who could afford such extravagance, particularly during the economic depression of the 1930s. Those who could afford to create a special Art Deco interior would commission interior decorators to execute the task. One example of this is the wealthy Dutch banker, David Van Buuren, who designed his own house in Brussels which was completed in 1928. After visiting the Paris Exposition in 1925 Van Buuren employed the Parisian decorating firm of Studio Dominique to decorate his living room. Dominique had been founded in 1922 by André Domin and Marcel Genevrière with a showroom at 104 Faubourg St. Honoré and executed work in Paris and Havana. The Van Buuren house features Dufy carpets, Lalique lighting and a specially designed black Canadian fireplace. (The house is now a museum open to the public on Monday afternoons.)

Outside France, the highly decorative and expensive style of Art Deco was usually seen only in specially commissioned cinemas, hotels and office blocks. It only reached a wider audience when it was combined with the simplicity of modern design in a style known as Moderne. This style was simpler and more chic and gradually supplanted Art Deco as the dominant influence on interior design in many parts of Europe and America. A commercial version that still had strong overtones of Art Deco gained mass popularity in the mid-1930s in Britain, where manufacturers and consumers had previously proved quite resistant to the appeal of Parisian ideas. The typical, modest-sized, semi-detached suburban home of the inter-war period often combined a Tudor Revival half-timbered exterior with lively Art Deco motifs on furnishings and interior details. These included rising suns which figured particularly in window-glass, mirrors and radio cabinets, and brightly coloured, geometric jazz patterns which were a favourite in wallpapers, carpets and upholstery fabrics, and tableware. The rare and exotic finishes characteristic of French Art Deco were replaced by mass-produced, modern materials. Popular furnishings included chunky or rounded sofas and matching armchairs covered with leather, velveteen or moquette, stepped, veneered cabinets and bookshelves, and geometric, coloured glass light-fittings. Such furnishings remained fashionable within middle-income sitting rooms until the outbreak of World War II and the introduction of rationing curtailed production within most areas of the home decorating industries.

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See also Cinemas; Gray; Paris 1925; Rateau; Ruhlmann; Skyscrapers; Streamlining and Moderne

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Art Furnishings

The term "Art", applied to furniture and decoration, refers to a style of domestic furnishing developed in Britain and America between the late 1860s and the mid-1880s. First coined by the critic Charles Locke Eastlake in 1867, the phrase Art Furniture initially referred to work that was architect- or artist-designed and that also involved a strong element of craftsmanship. Such pieces were therefore originally quite exclusive and expensive. Inevitably, though, these early associations lapsed and by the 1880s the word "Art" was being applied almost indiscriminately to wallpapers, ceramics and textiles, as well as furniture, to describe work that was not markedly different from that being produced by ordinary manufacturers at the time. In this sense Art Furnishings can be understood as both a continuation of and a commercial response to the reforms initiated by mid- and late-Victorian critics of architecture and design. Indeed, Art Furnishings have often been described as the first interior decoration style to reflect middle-class, as opposed to aristocratic taste, and their emergence coincided with the rise of the professional interior decorator and the increasing involvement of middle-class women as arbiters of taste and practitioners of design.

Stylistically, Art furnishings and decorations drew upon many sources. In the early phase elements derived from the reformed Gothic and Aesthetic styles, Japanese export goods, Islamic art, and European ornament in all its varieties were among the most important. Later, other features, notably those based on 18th-century English furniture, became more fashionable. But the central concern of Art Furnishings in both Britain and America was the demonstrable exercise of taste and it was perhaps this, rather than any purely stylistic feature that defined the phenomenon most clearly. Mainstream mid- and late-19th century styles of design were concerned above all with conspicuous consumption. Art Furnishings, on the other hand, appeared to reject such attitudes as vulgar and to value sensibility more than extravagance. In this respect, the emergence of Art Furnishings was closely linked to ideas popularised by Aestheticism whose most committed adherents not only decried the ugliness and ostentation of most manufactured goods but who likewise extolled the virtues of individuality over conformity and set great store by the exercise of an informed personal taste. For them, objects were to be appreciated not so much for their cost or status as for their intrinsic beauty, and the important thing was for the designer or consumer to be able to select from different periods or cultures judiciously and to combine the disparate elements harmoniously so as to create a coherent and beautiful whole. A similar outlook informed the production of Art Furnishings, many of which were actually used in Aesthetic homes and the purchase of which afforded visible proof of their owners' discrimination and taste.

The rise of Aestheticism in Britain, and with it a new emphasis upon the need for Art within the home, has been attributed to several factors, including the increasing acceptance of the design reforms set in motion in the 1840s, the influence of the writings of John Ruskin, the example of the many new public buildings and interiors then being constructed according to "reformed" Gothic principles, and the display of innovative design at the many national and international exhibitions held during the 1850s and later. Attention has also been paid to the effects of changing social and cultural values, and to the significance of increasingly liberal and anti-industrial tendencies among the country's professional and intellectual elite, in promoting an interest in art and beauty within the home. But perhaps of most importance within this context was the impact of the work of a small group of progressive architects and artist-designers and the growing appreciation of Japanese-inspired art and design.

Japanese goods were first exhibited in London at the International Exhibition of 1862 and were soon available from a number of retailers in the capital, notably Farmer & Rogers Oriental Warehouse, run by the young Arthur Liberty. Anglo-Japanese versions of the Oriental style were developed by designers such as Thomas Jeckyll, Christopher Dresser and E.W. Godwin during the late 1860s. A new freedom in the use of European ornament was demonstrated by Morris, Marshall, Faulkner & Co., both at the 1862 exhibition and in their prestigious commissions for the decoration of St. James's Palace and the Green Dining Room at the South Kensington Museum in 1866. Philip Webb's design for the latter was particularly significant, blending Gothic, Renaissance and modern elements into a scheme of subdued Pre-Raphaelite richness much more suitable for domestic applications than the ponderous Gothic then in vogue. Another distinctly artistic interior dating from the mid-1860s was D.G. Rossetti's house in Cheyne Walk, Chelsea. Rossetti decorated the interiors of his home with an informal and exotic mixture of objects from different periods which illustrated the value of antique furniture and carpets in producing rooms with an Aesthetic ambience. Underpinning these innovations and developments was the bedrock of reformist ideals espoused in the 1850s by the Government Schools of Design which gave a semblance of uniformity and order to the seemingly endless combinations of decorative design favoured by contemporary designers and manufacturers.

Publications played an important role in relaying these developments to a wider public, and two books, both written in the late 1860s were especially significant: *Gothic Forms Applied to Furniture, Metal Work and Decoration* by Bruce Talbert of 1868, and Charles Locke Eastlake's *Hints on Household Taste*, 1868. Talbert's book was aimed at the trade and proposed an architectonic style of furniture, termed Modern Gothic, which referred freely to Gothic within bold rectilinear designs. *Gothic Forms* brought this style to the attention of consumers on both sides of the Atlantic and his work was widely plagiarised although the principles which underlay it were not always understood: Talbert himself, for example, recommended simple materials with painted or incised surface decoration but cabinet-makers often interpreted these ornaments as inlay and veneer, a practice exemplified by the sideboard produced to his design by Holland & Sons for the Paris Exposition Universelle of 1867.

Hints on Household Taste fulfilled much the same function as *Gothic Forms* but its influence was immeasurably greater. The book was reprinted four times between 1868 and 1872 and it can justifiably be considered the single biggest influence on Art Furnishing. Declining to recommend any particular style, Eastlake distilled the ideas of the South Kensington Schools, the Gothic Revival architects and William Morris into a single philosophy of interior design, stressing the virtues of

Art Furnishings advertised by Henry Capel, London, late 1880s

simplicity, flat pattern and rectilinear forms. He addressed his ideas directly to the householder and was highly critical of professional decorators whom he accused of "the absurd love of change". His aim was to produce an environment that suggested continuity with the past in generalised terms and that stressed notions of simplicity, domesticity and homeliness.

There is little evidence of a commercial response to the above developments before the mid-1870s. Indeed the emphasis on amateurism and individual taste in *Hints* would seem to have precluded such initiatives. But from the mid-1870s the market for Art Furnishings was opened up in several ways. First, journals such as *The Builder*, the *Building News* and the *Art Journal* began discussing and illustrating new designs and, in so doing, stimulated wider demand for the style. Second, a steady stream of books and decorating manuals, mostly written by enthusiastic amateurs such as W.J. Loftie, Mrs. Orrinsmith and Mrs. Haweis, raised public consciousness about the importance of interior design. These publications were aimed at the professional middle classes and were supplemented by journals such as the *House Beautiful* in 1877 and *Decoration* in 1880. Third, a significant role was also played by London cabinet-makers like Gillows, Holland & Sons and William Watt, all of whom constructed suites of furniture for fashionable architects and later sold the same designs commercially. Watt's catalogue of 1877 featured many of Godwin's Anglo-Japanese designs while other firms in London and the provinces produced furniture more or less identical to that illustrated in Eastlake's *Hints*. Suitably artistic wallpapers and textiles also became more widely available during the 1870s. Morris & Co. increasingly concentrated their efforts in this area, firms like the wallpaper manufacturers Cowtan's imported Japanese embossed leather hangings, and retail outlets such as Liberty's, founded by Arthur Liberty in 1875, supplied imported Indian and Far Eastern textiles for the "Art" market.

Those consumers who did not wish to purchase their Art Furnishings from these specialist suppliers could patronise established decorators who soon began to supply versions of the style in pre-digested form. Many of the well-known metropolitan firms, including Jackson & Graham, Collinson and Lock, T. Knight & Sons, and James Shoolbred & Co., offered commercial variations of this taste. Shoolbred's, in particular, specialised in Art Furnishings and published an extensive catalogue in 1876 illustrating papers, furniture and suggestions for complete decorative schemes that has since become a standard sourcebook on the subject. Their designs came in a range of styles including the Anglo-Japanese, Modern Gothic and Renaissance, and although several bear a close resemblance to work produced by Godwin and the architect-designer T.E. Collcutt, they were produced in-house by Owen Davis utilising cheaper materials and machine-production techniques.

Despite their stylistic eclecticism, interiors furnished with Art Furnishings in Britain and America shared certain distinctive characteristics. As a general rule, the furniture was ebonised and gilded, lightly upholstered and displayed some evidence of revealed construction. Suites of matched furniture remained popular in dining rooms and bedrooms but there was a new move towards furnishing parlours, studies and smoking rooms with individual pieces in a variety of styles and towards mixing antique and modern furniture within the same scheme. Tastemakers also recommended a reduction in the density of decorative objects used within the interior, but the proliferation of "artistic" ceramics, metalwork and textiles produced by the Art Furnishings industry soon confounded their efforts. In fact, the quantity of objects to be found in "artistic" interiors was often identical to that in less fashionable rooms but their appearance, quality and distribution were significantly different. Art ceramics, for example, tended to be simple in shape, with decoration derived from Medieval, Renaissance and Islamic prototypes, and they were no longer arranged in picturesque groups on tables and case furniture, but were placed whenever possible on the shelves or brackets of overmantles and cabinets that were designed specifically for that purpose. The Aesthetic Movement's emphasis upon the importance of the contemplation of beauty also encouraged the isolated display of single objects such as paintings, sculptures or exotic curios, although how often the contents of the Art Furnished interior were subjected to the intense and self-conscious scrutiny suggested by their arrangement is open to question. And finally, the artistic interior was often flagged by totemic objects such as Japanese fans, Morris & Co. *Sussex* chairs, peacock feathers and oriental blue and white china – all widely lampooned in satirical journals like *Punch*.

The treatment of the architectural shell of these rooms also obeyed general principles. Architectural woodwork was usually quite conventional in form but was often painted in the same colours as furniture. Deeply moulded ceilings were frequently illustrated in the catalogues of professional furnishers, and the decoration of both ceilings and walls was given a new importance. Walls were generally divided into three horizontal bands – dado, fill and frieze – each given a separate decorative treatment that might include painted decoration, wallpaper and panelling. Ceramic tiles, either in panels or as continuous dados, were recommended in the catalogues of several decorating firms, but were generally expensive and were not widely used. Tertiary colour schemes, offset with gold, were common, and in time decorations became somewhat lighter in tone although white rooms were not widely accepted until the very end of the century. Several of these features survive in the interiors at 18 Stafford Terrace, Kensington, decorated some time after 1874 by its occupant, the political cartoonist Linley Sambourne. The furniture is a typical mixture of Talbert-style tables, sideboards and chairs, and genuine and reproduction Louis XVI antiques, while the decorations include generous use of embossed and gilded Japanese leather papers and Morris & Co. patterns.

The emergence of the Queen Anne style of domestic architecture led to a shift of emphasis within Art Furnishing. By the early 1880s, English 18th century styles – from George II to Robert Adam – had begun to replace Renaissance and Japanese styles as the favoured mode of furnishing. Colour schemes were generally lighter and brighter than in the 1870s and the elimination of cluttered surfaces was also carried further. Fitted furniture, inspired by 18th-century prototypes, was introduced both as a means of cutting down on the amount of dirt and dust within interiors and in order to open out the interior space. Increasingly Art Furnishings became more straightforwardly historicist and by the late 1890s, the original notions of simplicity and informality survived only as an ideal.

The introduction of Art Furnishings within North America occurred slightly later than in Britain but, initially at least, it developed along similar lines. Once again, Eastlake's ideas were extremely influential: *Hints* was published in Boston in 1872 and was widely available throughout the 1870s. Indeed, early American Art Furniture in the Modern Gothic manner was known as the "Eastlake Style", a term that Eastlake himself greatly disliked. Talbert's work was almost as popular, influencing among others the New York Art furnishers, Kimbel and Cabus, and the Philadelphia cabinet-maker Daniel Pabst. Pabst collaborated with the architect Frank Furness on Gothic furniture for several New York mansions, notably that of John Bond Trevor in Yonkers. But the key event in the popularisation of Art Furnishing in America was the Philadelphia Centennial Exposition of 1876. Several native firms showed furniture strongly influenced by Eastlake, and Collinson & Lock exhibited a number of Anglo-Japanese designs by Godwin, heralding the launch of Aesthetic styles within the avant-garde.

Despite the cultural and social hegemony of the East Coast, other centres of artistic activity emerged in the Midwest. Cincinnati was particularly rich in cabinet-makers and designers and a unique school of Aesthetic woodcarving developed at the Cincinnati School of Design under the instruction of Henry Linley Fry and Benn Pitman. Much of the best work was produced by women. Adelaide Nourse (later Pitman's second wife) and Emma Belper were both prominent in this field, and the work of 65 women carvers was exhibited by the Cincinnati School of Design at the Philadelphia Centennial.

Even more than in Britain, nostalgia played a leading role in American Aestheticism. The Centennial celebrations confirmed a growing interest in the nation's past and stimulated a taste for 18th-century Colonial furnishings. Clarence Cook, author of the influential *House Beautiful* of 1878, defended the liking for antiques on functional as well as aesthetic grounds. However, as in Britain, the desire to own old things reflected social anxieties more than practical considerations, and ownership of American antiques, in particular, was proof either of the family pedigree, or of aesthetic refinement in being able to pick out the object of quality from among the flotsam of second-hand furniture. With genuine antiques in limited supply, the fashion for reproduction furniture in 18th-century styles, known as the Colonial Revival, flourished and retailers like Sypher & Co. of New York responded quickly with advertising aimed at the Art market.

Art Furnishing has many claims to be the first "modern" form of interior design. Its appeal to middle-class taste, the new importance attached to named designers and retailers, and the network of publications and journals which evolved to inform the public about new developments all foreshadow the character of the market in the 20th century. But perhaps its most remarkable and enduring achievement was in the sphere of education, for within a few short years, a large section of the middle-class public were led to appreciate concepts of design quite alien to the understanding of the previous generation.

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See also Aesthetic Movement; Colonial Revival; Eastlake; Kimbel and Cabus

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Art Nouveau

"Art Nouveau" is the generic term for a broad movement of style and ideas that embraced architecture, all the decorative and graphic arts, fashion, furniture and fittings right across Europe (and to a lesser extent, North America) in the years between 1880 and 1910. Art Nouveau is usually recognised by a distinct curvilinear quality,varying between subtle undulations of shape and an extravagant fantasy. It has a characteristic iconography of motifs and symbols abstracted from vegetation, and a repertoire of biomorphic forms; much of its imagery is directly or obliquely feminine. In a number of important cases this curvilinear and botanical stage was succeeded by a more geometrical manner, becoming something much closer to Modernism. If Art Nouveau is defined on formalist criteria it will probably be confined to the earlier manifestations associated with Brussels and Paris; but if it is regarded as a matter of taste and ideas, then a broader interpretation must be followed. The "broad movement" was also subject to a range of local or national variants, and an argument can be made that would advance the idea of a plural *Arts Nouveaux*. However the unity of a broad movement is not determined by formal characteristics alone, but by ideological, social and cultural use.

Historiographically, Art Nouveau has usually been treated as an intermediate phase, between the historicism of the 19th century and the Modernism of the 20th. But this story assumes

that there is a simple single-line development from one stage to another, and is inadequate in both fact and theory. Today it seems best to consider Art Nouveau in its own terms, as an array of objects, interiors and buildings (etc.) to which a set of criteria can be addressed. These criteria concern the relations with history, technology, social significance, artistic means, formal vocabulary and clientele. No particular instance is likely to meet all the questions asked of it, but in the process of asking, a field of meanings is created. It is necessary to explore these meanings rather than define the objects.

This approach is especially appropriate to the study of interiors, which are not objects, but ensembles only gaining their full meaning when they are in use. Rooms are the spaces that make a range of human meetings possible; they both contain and help to form human behaviour. To investigate the Art Nouveau interior is also to explore a social moment. It is additionally appropriate because the creation of a harmonious ensemble, in which every feature is integrated with the next, was a deliberate and oft-repeated aim of this otherwise varied tendency. At its most complete, this integration began to abolish traditional distinctions between fine and applied arts, and between craft and industrial objects in favour of an intricate synthesis of all aspects of design. It passed over into the clothes and deportment of the men and women who used the rooms, and it was held to signify a new stage in social life. Hence the very names by which this domain came to be known – the "new art", "l'art nouveau", "Jugendstil", "Modernism", "Arte Joven" etc. The style is also associated with particular cities – including in addition to Paris, Brussels and Vienna, Glasgow, Budapest, Darmstadt, Munich, Barcelona, Turin, and Chicago – several of which underwent rapid growth in the 1890s and sought to establish their distinct modern character.

In what did this newness consist and what did it mean? It was partly an outcome of the demand, insistent throughout 19th-century Europe, for a new style of architecture appropriate to an industrial epoch and linked to a new building technology. In England, this demand went back to the year of the Crystal Palace (1851) and beyond. In that context, M.D. Wyatt could ask English architecture for " a vocabulary of its own, in which to speak to the world the language of [England's] power, and its freedom of thought and feeling." New methods of building were envisaged, such as W.V. Pickett's *New System of Architecture* (1845) which would be polychrome, curvilinear, prefabricated and distributed across the whole globe. The use of cast and wrought iron, later combined with steel joists and reinforced concrete, enabled architects to create interior spaces of great volume and delicacy. Ceramic and similar materials were developed which encouraged architects to treat the decoration of surfaces with a new freedom, independent of the underlying construction. Characteristic materials were terracotta, faience, artificial stone and enamelled iron – all capable of being used in strong or original colour. In this respect, Art Nouveau involved a reassessment of the relations between structure and decoration, with consequences for interiors as well as exteriors.

Art Nouveau was also related to developments in service technology. Throughout the later 19th century (at different rates in different places) oil lamps were replaced by gas lamps, mantels and flues were improved to get rid of greasy deposits, and finally electric light promised perfect cleanliness. Heating and ventilation were combined through the use of ducts, fans and extractors; steam central heating became common in the more expensive houses and apartments. Effective plumbing, with running hot water and flush toilets became widely available. Much of this technology originated in ship and railway design but was incorporated into domestic and other buildings during the 1890s. This vast improvement in services did not cause Art Nouveau, but it gave it occasion; both in the small example of lighting fixtures, and in the grand case of the Paris Metro. The workshops and showrooms of Vienna's Wiener Werkstätte (1903), for example, had electric lamps, washing facilities and water closets (*englische toiletten*) of such modernity that "many of those employed there ... found things so unfamiliar to begin with that they became a little shy, and none certainly had ever worked under such excellent conditions before" (Schweiger, 1984). Patrick Geddes, the Scots polymath, defined this in 1898 as the advent of the "neo-technic order" that would replace noisy and dirty "palaeotechnology" with "electricity, hygiene and art".

The new art was also an outcome of the re-evaluation of craft values in the face of industrial production. Though it was in many respects a repudiation of the Arts and Crafts Movement, it is very hard to imagine Art Nouveau without its predecessor. Some Art Nouveau craft work of the 1890s is of exceptional virtuosity – for example, the glass bowls and vases of Emile Gallé (1846–1904) – and this virtuosity is at the very opposite end of the scale of values from the homely qualities that the Arts and Crafts Movement promoted. Yet the latter Movement, as it developed in the course of the century, produced branches which are hardly to be distinguished from Art Nouveau. This is especially the case in England, where the Aesthetic Movement produced objects and interiors that all authorities agree are an important stage in the creation of the "new art". A very good example is the case of A.H. Mackmurdo (1851–1942), whose furniture and surface pattern work evinces Art Nouveau qualities, and whose writings advocate typical ideas and values.

Probably the most important debt that Art Nouveau owed to the Arts and Crafts Movements was the high value placed upon ordinary objects, and upon the necessity of seeking a synthesis between the useful and the beautiful. In particular, one can point to the ever greater significance attributed to decoration and the interior in English-language theory and criticism, all the way through from Pugin and Ruskin to Morris and Voysey. Where Art Nouveau differed from the Arts and Crafts Movement most strongly, was in social theory. The new style was openly progressive and anti-traditional, and developed no critique of capitalist modes of production and the division of labour, except in Belgium, in the pages of the journal *L'Art Moderne*.

The new style was also ideational. Though the precise signification of Art Nouveau varied according to country and context, it was always underpinned by a deep shift in philosophical, and therefore aesthetic, thought. This entailed a rejection of Positivism and a reassessment of intuitive and subjective modes of perception and knowledge. The language of Art Nouveau theory and criticism is often infused with vitalist descriptions of energy and life-force. This was enmeshed with what one writer has described as "the sense of the demise

of an old society, coupled with an agonizing uncertainty as to what the form of the new society might prove to be ... The result was an enormous heightening of self-consciousness ... as a counterbalance to the positivist faith in exact science, a number of the young thinkers of the 1890s proposed to rely on 'intuition' (H.S. Hughes, *Consciousness and Society: The Reorientation of European Social Thought, 1890–1930*, 1979). Mackmurdo summed this up as "a strong advocacy of subjective art in all its branches ... giving our work a more abstract or mood-made character, than the more popular forms of art possess ... at all times quite consciously selective ... the exponent of sentiment whose immediate source lies in qualities rather than things" (*The Hobby Horse*, 1, 1883).

There is no direct road from the pages of a thesis to the design of a living room, but it is clear that this reassessment led to the rejection of Naturalism – although not nature – both in literature and in painting, and to a burgeoning interest in symbolic and abstract forms of expression. There are many areas of overlapping activity and theory between Art Nouveau and the Symbolist movement in painting. The decorative values of the visual arts were seen to be more significant than the narrative; the paradigm of expression was, above all, musical. The consequences of this for painting were profound, leading in time toward the development of non-figurative art; but they also led to a higher valuation of what had hitherto been regarded as merely decorative – wallpapers, textiles, tile patterns all took on greater signifying power. There is a convergence between what William Morris had earlier called the "greater" and the "lesser arts of life". The consequences for interior design were profound; a room might be called on to do the work hitherto deemed proper for fine arts. It should strive to "materialise the outward forms of my sensibilities" as Maurice Barrès wrote, in his *Culte de Moi* (1889).

Musical analogies form a major theme in art-theoretical and critical writing of the period, as do organic analogies. Musical composition provided an important model of synthetic unity and complete organisation, an idea that received philosophical support in the writings of Schopenhauer, and artistic validation in the writings and practice of Richard Wagner. Many examples could be cited; the treatment of melodic line in Wagner's *Tristan und Isolde* is strikingly suggestive of the sinuous wandering lines of Art Nouveau; and Debussy certainly made comparison between melodic "arabesque" and the principles of decoration. In English, the most significant statement of these beliefs will be found in Walter Pater's much quoted sentence, "In [music's] consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed constantly to tend and aspire" (*The Renaissance*, 1873). And a project such as the unbuilt Music Room for the "House for an Art Lover" (1901) by Charles Rennie Mackintosh (1868–1928) needs to be interpreted in terms of these analogies.

Mackintosh's drawings for this room also demonstrate to the highest degree that synthesis of all the parts which was the aim of Art Nouveau. The panels beside the fireplace were to have been by Margaret Macdonald, almost certainly in creamy white gesso with small touches of colour. The same creamy white would have extended to the white lacquered furniture

Art Nouveau: *Cromer Bird* block-printed cotton by A.H. Mackmurdo for the Century Guild, c.1884

and the decorative pillars. The bud-like motifs would have shown an inner purple red or dull pink, and the carpet would probably have been a light beige or silvery green: the lamp shades copper with coloured glass inserts, and the fire-irons plain polished metal. The panels in the window bays are probably embroidered on linen to designs by Macdonald. The Music Room was one of the typical sites of Art Nouveau interior decor.

The life sciences also provided analogies for the designer. With the growing rejection of historicism went a crisis in decoration; traditional motifs, patterns and ornament were felt to have no further meaning. The search for a new decorative style entailed a return to Nature, not as visual appearance, but as hidden structure. "The value to a designer of a scientific comprehension of the world is the insight it gives him into the possible variations of the original, and the inexhaustible sources of grace and beauty; whence so much that is new, and yet consistent, may be derived..." (Edward Forbes, 1851). The study of botany for ornamental purposes – known as Art Botany – became a major part of the drawing curriculum in British and some Continental schools of design, from the 1860s onward. Important pioneers of the new style, such as Christopher Dresser (1834–1904) and A.H. Mackmurdo had a scientific education. Among architects, Victor Horta, Antoni Gaudí, and H.P. Berlage are known to have had an informed interest in the life sciences. Books of scientific illustrations, such as Ernst Haeckel's *Kunstformen der Natur* (1899–1904)

were in many studios, and the biomorphic element in Art Nouveau certainly derives in large measure from these sources. This is particularly true in domestic glassware, where the material lends itself to fluid treatment, and is well seen in the work of Louis Comfort Tiffany (1848–1933). However, this was not universal; the tendency to an informal naturalism was always present in French Art Nouveau.

The stylistic origins of Art Nouveau were diverse and extensive, including Celtic, Viking, Javanese, and above all Japanese decoration. These sources provided alternative examples of highly intricate decoration, without the cultural authority of historical precedence. Japanese structural carpentry, too, had a bearing on the treatment of wood by E.W. Godwin, Charles Rennie Mackintosh and Frank Lloyd Wright. Local and peasant traditions, too, played a part in the deployment of Art Nouveau through Eastern Europe and Russia. These latter interests were not so much anti-historicist, as ahistorical, part of an assumed "natural" folk-culture which had hitherto been overlaid with aristocratic and imported styles. Thus the New Art could be linked in one direction to global and imperial references, and in another to local or vernacular traditions. In each case, the aim was to find cultural models alternative to the former lines of European tradition.

All these theoretical concerns impelled designers and artist / craftworkers toward a style that rejected historical precedents (unless they were ancient or exotic), sought for models in other artistic disciplines and in a new concept of Nature, and which could embody a heightened self-consciousness. The bringing together of these concerns with new technical opportunities required a synthesis that was both imaginative and practical.

Art Nouveau was, more than anything, concerned with synthesis. This meant, at one level, creating a unity of style – a correlation of parts so that each detail contained within itself the germ of the whole ensemble. H.P. Berlage (1856–1934) described this as "a mutual agreement in art principle" such that a chair might be described in terms of a small building, and a small building in terms of a chair. The mental model here is, essentially, biological correlation between large and small features, such that just as an animal might be reconstructed from a few bones and a footprint, so a house might be deduced from a door-handle, two chairs and a balustrade. Here scientific methods defined by comparative anatomy combine with the Wagnerian *gesamtkunstwerk*. At the next level, it meant a synthesis of process, so that art, craft and industrial methods could be employed side by side to the one purpose; this may be seen as an outcome of British debates about the correct uses of hand and machine processes. And at the third level, the synthesis was between the demands of function and beauty (which was also of the binary balances between intellect and emotion, reason and intuition). This was a further stage in the long-running discourse that placed structure in relation to decoration. In 19th-century symbolic terms the balance between intellect / reason / structure and emotion / intuition / decoration was between supposedly masculine and feminine forces. This synthesis could only take place to the full in rooms, where spaces, objects and manners interact. At this deep symbolic level, Art Nouveau was concerned with gender relations.

At the level of immediate practice was the willingness on the part of artists and craftspeople to cross boundaries. An excellent example of this is Henry van de Velde (1863–1957), a painter who, having built and decorated his own house, designed his wife's wardrobe (in both senses of the word), and then became a designer for both craft and industrial production, and a leading theorist. Mackintosh was simultaneously a designer of buildings, interiors, furniture, textiles, and every detail of the household; finally a painter of some note. Peter Behrens (1868–1940) was first active as a painter, then as a graphic designer, branching out into applied arts and domestic architecture, finally becoming a major industrial designer and builder of factories. These are only the most prominent examples of a general tendency. Where all these domains intersected was in the design of interiors.

Another important question that needs to be answered is at whom was Art Nouveau addressed? Robert Schmutzler, whose *Art Nouveau* is one of the most complete studies, argues that it is "a style of the upper bourgeoisie, that of the cultured and urbane middle class in the heyday of classical capitalism. It is essentially the first genuinely universal style of a period which was no longer under the domination of the clergy or aristocracy." Conspicuous private consumption was certainly a feature of Art Nouveau commissions. The compact splendour of Josef Hoffmann's Palais Stoclet, Brussels (1905–11), takes the breath away; exotic woods, marbles, mosaic, copper, enamel and gold leaf are brought together with consummate taste. The house competes with Antoni Gaudí's Palacio Güell, Barcelona (1886–89), for the most expensive private commission of the epoch. But one should not assume that this social group was everywhere the same, or that it even had the same interests.

One persuasive analysis shows that in France the new art was perceived to be a modernisation of the Rococo in new conditions, a neo-conservative return to expensive craft values after the debacle of the Franco–Prussian war (Silverman 1989). This is particularly clear in the designs of Louis Majorelle (1859–1926), especially the series of restaurants he worked on between 1899 and 1905. The restaurant is another typical site for Art Nouveau, since it is a point where private and public worlds mingle in both fact and sentiment, and a restaurant is also a place for conspicuous consumption (in every sense of the word) and for the display of fashions. Majorelle's interior of the Restaurant Lucas-Carton, in the Place de la Madeleine, Paris (1905) demonstrates the Rococo aspect of Parisian Art Nouveau to the full, showing a characteristic delight in naturalistic detail and refined but entirely traditional craftsmanship. It is also, clearly, a strongly gendered space, devoted to a certain notion of the feminine. But these, it might be said, are exactly the aspects of Art Nouveau that were not transferable to the new century, and which prevented French designers from evolving the style toward industrial production.

Silverman aligns French Art Nouveau with an ideological struggle taking place between the traditional and the New Woman. Government circles encouraged the growth of the new art and identified it with a modern domesticity that was antagonistic to the undomesticated and autonomous New Woman (whose ideological profile was perceived to be scientific, Positivist and anti-clerical). The effect of this campaign was "to define and promote women as the natural allies of French luxury craftsmanship, and as the artificers of a unitary interior design". This is perfectly caught in some of the designs made by Georges de Feure and Eugène Gaillard and particularly in

de Feure's boudoir designed for Bing's L'Art Nouveau pavilion (1900). But this interpretation suggests a defensive conservatism which does not match easily with the ideology of Catalan Modernismo (which had nationalist overtones); nor with Glasgow's imperial rapacity and colossal industrial undertakings. In Austria-Hungary, the Secession was at least partly an attempt to create a modern identity for an ancient regime. In Chicago and New York yet further assertions were being made. And none of these alliances explain the uses of the style in the cause of progressive politics and early socialism. That it should serve for the posters of the Italian Socialist Party and the headquarters of the Belgian Union of Socialist Workers is not surprising, since Art Nouveau was often conceived in Utopian terms, as a union between art and industry in the service of the future. This is clearly demonstrated in the connections established between radical politics and the new art in Belgium where the Belgian Union of Socialist Workers, or Maison du Peuple as it was known, was built by Victor Horta between 1895 and 1898.

The Maison du Peuple contained offices, meeting rooms and a large conference hall. The same ornamental motifs extend from pavement to roofline, in stone, brick and rivetted iron; structural elements such as the iron pillars, girders and brackets are left exposed and function as ornament, both within and without. Every detail seems to have been completely thought through. The plan fits a complicated building into an irregular site with great skill; the interiors were as plain, but as considered, as this façade, thus showing that Art Nouveau should not be thought of as invariably opulent. The destruction of this building in 1966 now looks like a piece of official vandalism.

In the United States, the new art was understood in rather different terms. In New York, and particularly in the work of Tiffany, it fits well within the range of European culture; but as developed in Chicago, with such designers as Louis Sullivan (1856–1924) and Frank Lloyd Wright (1867–1959), it was promoted as a democratic and American antidote to European aristocratic values. But within this context, America represents the geographical and ideological edge of the "field of meanings".

Elsewhere, the Art Nouveau style could be seen in popular commercial entertainment, in restaurants and tearooms, and in the major public services such as the Viennese tramway system, and most famously the entrances to the Paris Metro which were designed by Hector Guimard c.1900. As early as 1889 while a young teacher at the Ecole des Arts Décoratifs, Guimard had designed an exhibition pavilion called the Pavillon d'Electricité. Ten years later, a competition for new stations organised by the Metropolitan Company produced such poor entries that the committee turned to Guimard who had now a reputation as an ingenious and original architect. There followed a long battle with the municipal authorities who preferred academic architects; the new style was promoted by a new commercial / technical undertaking, in the teeth of older social forces. One contemporary journal wrote "His aim has been to avoid any ornamental motif borrowed directly from nature or, more specifically, flora. Here we shall find no decoration assuming the forms which exist in nature, neither flowers nor vegetation. M. Guimard is interested only in line; it is from the 'line' or from the arrangement of several lines that he draws all his effects." Guimard's entrances and balustrades perfectly illustrate the connection between abstract decorative draughtsmanship and industrial production typical of Art Nouveau; academic architecture has fallen through the gap in between them.

At its cheaper end, Art Nouveau is to be found in very ordinary urban situations. In the better terrace houses of Belfast, for example, one finds everywhere iron grates, mouldings, tiles, fireplaces and leaded windows with a "nouveau" character; the city enjoyed great prosperity in the early 1900s.

When we examine the uses of Art Nouveau, and look at its clientele and promotion, we begin to perceive why it was possible that such a tendency could be so widely disseminated and so characteristic of its period. All those groups looking toward the next century could align themselves around it, as iron filings align themselves round magnetic lines of force. Great wealth from the new industries, new technologies and building methods, liberal moral values, philosophical idealism, different feminisms, early socialist politics and new types of social relations based around all these, could find in Art Nouveau a focus of style and feeling, even while they might have nothing else in common. It is therefore most appropriate to think of Art Nouveau as the expression of a particular moment of modernity, in which a very wide coalition of interests and social groupings could, briefly, share. And it is possible to identify these around some contemporary activities.

The first of these activities is shopping. The growth of Art Nouveau coincides with the growth of department stores and specialised boutiques, and the style is frequently associated with particular names. Perhaps the most notable is Siegfried Bing's gallery L'Art Nouveau (established Paris, 1895) which commissioned or imported designs from Tiffany, van de Velde, Gallé, Lalique, Morris, Crane, Voysey and de Feure (as well as a host of others). But Liberty's (established London, 1875) is hardly less significant and gave the name of stile liberty to Italian Art Nouveau. The Magazin für Kunstgewerbe (Vienna 1875) was under the direction of Henry van de Velde from 1899. Other important names are La Maison Moderne (established Paris, 1897), and the Wiener Werkstätte showrooms (established Vienna, 1903). On the larger scale, major stores such as the Galeries Lafayette (established 1900), and similar emporia had Art Furnishing departments. Many of these major stores were themselves designed by Art Nouveau architects, including Messel's Wertheim Store (Berlin 1896), Horta's L'Innovation (1901), and Frantz Jourdain's La Samaritaine store (Paris 1905).

But shopping, especially for women, is a social activity of some importance. Where women of the 1890s were concerned, shopping was their principal point of entry into a public domain comprised not only of shops, but also of streets, boulevards, parks, tearooms, cafes, restaurants and transportation. Each one of these sites was a location for the new art, in the forms of street furniture, benches, shelters, kiosks, façades, doorways, shopfittings and interiors. Art Nouveau stands as a marker of a commercial modernity, and of an aspect of modern public life which was "feminine". A recent writer has remarked on "the invisibility of women in the literature of modernity"; but beyond literature, in the realm of things, a distinctly feminine domain was developed in and through Art Nouveau. Thus the style intersects with different aspects of

Art Nouveau: smoking room by Henry van de Velde for S. Bing's salon L'Art Nouveau, Paris, 1895

female emancipation and the discourse of femininity, and this discourse is deeply inscribed in its formal character, ambitions, promotion and marketing.

It does not now seem possible to reconstruct in detail the degree to which women were the direct buyers and commissioners of new designs. But it is clear that Art Nouveau was often addressed to women as if they were the principle customers. Further research might show non-architectural Art Nouveau to have been the first example of a style conceived in the modern terms of consumption and the buying power of women.

With consumption went publicity. Art Nouveau was deliberately promoted through illustrated art periodicals to an unprecedented degree. *L'Art Moderne* (Brussels 1881), *The Studio* (London 1893), *The Chap-Book* (Chicago 1894), *The Yellow Book* (London 1894) *Pan* (Berlin 1895), *Die Jugend* (Munich 1896), *Art et Décoration* (Paris 1897), *Deutsche Kunst und Dekoration* (Darmstadt 1897), *Dekorative Kunst* (Munich 1897) *L'Art Décoratif* (Paris 1898), *Ver Sacrum* (Vienna 1898), *Mir Iskusstva* (St. Petersburg 1899), are merely some of the widely distributed publications. Many more can be cited; all were concerned with the "artistic interior". The Art Nouveau style was also seen on posters and advertisements; most famously by Henri de Toulouse-Lautrec (1864–1901), Jules Chéret (1836–1932) and Alphonse Mucha (1860–1939). Art Nouveau should, therefore, be considered under the heading of "spectacle". And here should be noted the increased range of graphic techniques available for every kind of publication, and the use made of them by such Art Nouveau illustrators as Aubrey Beardsley (1872–98) and his many followers.

And third, closely connected to both shopping and publicity, were exhibitions. The phenomenon of large Expositions is now recognised as a gauge of national and regional ideologies; they existed then, as now, to promote social and political positions through the display of goods. The new art was an element in the promotion of the modern polity, as well as being an element of trade. Among the many exhibitions large and small, the following are certainly significant. Les Salons du Champ de Mars (Paris, from 1891), a regular exhibition venue which gave equal prominence to both the fine and applied arts. The 7th International Art Exhibition (Munich 1897) treated the applied arts with the same attention as painting and sculpture. The Decorative Arts Exhibition (Dresden 1897), at which Bing's exhibits, mainly designed by van de Velde, received an enthusiastic response. The 8th Secession Exhibition (Vienna 1900), organised by Josef Hoffmann of the Wiener Werkstätte, which brought the work of English and Scots designers into contact with the Werkstätte; especially that of the Glasgow Four and C.R. Ashbee. L'Exposition Universelle (Paris 1900), notable for Bing's pavilion with complete interiors designed by Eugène Gaillard, and Georges de Feure; and for an extensive display organized by the Central Union of Decorative Arts, which included Hector Guimard, Louis Majorelle, Emile Gallé and others. This was also the year in which the Metro, with entrances designed by Guimard, was brought into full operation. The Glasgow International Exhibition 1901, notable for the exhibits of the firm Wylie and Lochhead, and for connections established with Russia. The Decorative Art Exhibition, Turin 1902, with pavilions designed by Raimondo D'Aronco (1857–1932) brought quantities of the new art to Italy, not least work from Glasgow. The exhibits were subsequently seen in central and eastern Europe, in other shows. Many others might be cited.

In each and every one of these exhibitions, real or imaginary interiors were displayed, often made especially for the occasion. A study of these exhibits is a study of the developing idea of the modern interior; and this idea gains its point of maximum velocity in the years of Art Nouveau.

DAVID BRETT

See also Bing; Guimard; Horta; Maison Moderne

Further Reading

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Artari Family

Italian family of stuccoists

The Artari family included a number of celebrated stuccoists who were active in Germany and England in the second and third quarter of the 18th century. The family originated in Arogno in Italy in the late 16th century; its history is extremely complex and confusing. Primary sources often refer to individual members by their surname only and although research

undertaken by the historian Geoffrey Beard has gone some way towards clarifying certain important biographical details, there is still no catalogue defining the extent of each family member's work.

According to Beard, Giovanni Battista Artari was born in 1664 and married Caterina de Maini in 1688. His son, Carlo Giuseppe was born on 5 September 1692 and died on 27 May 1757. Another son, Adalbert, was born on 7 October 1693 and a record of the death of an Alberto Artari on 22 October 1751 may refer to this same Adalberto. There is also mention of another master called Giuseppe, the son of Domenico and Bartolomea Pianca, who was born on 20 September 1700. There is much to suggest that the stuccoist principally active in England was Carlo Giuseppe (1692–1757), and that it was the other Giuseppe (b.1700), perhaps a cousin of the former, who worked in Germany, especially since several sources record that a master with that name died in Cologne in 1769. Also, given the difficulties and time involved in foreign travel during this period, it seems unlikely that one master could have been active between 1729 and 1732 at Brühl and working contemporaneously in London (1729) and Essex (1730–31). Similarly, it is hard to believe that the same person who worked at the Pöppelsdorf Palace, near Bonn in 1744 was paid for work completed at Wimpole Hall and at the Radcliffe Camera in Oxford during the same period. Or that someone who was in Cologne between 1754 and 1757 was at the same time working in Warwickshire (1756–60). It seems altogether more plausible to suppose that after working with his father at Aquisgrana, Carlo Giuseppe settled in England while the younger Giuseppe continued to work in Germany developing his family's technical inheritance.

The earliest documented work by Giovanni Battista Artari is at Rastatt and is dated 1705. Giovanni's talent in rendering stucco with the same properties as marble is evident in the decorations executed for the Hofkirche in Rastatt, particularly in the Gloria of the Virgin on the high altar. He executed a large part of the sculptural work in the apse and chapels in Fulda Cathedral which was produced with Johann Neudecker the Elder in 1707. The extraordinary force of his work is apparent in the four colossal figures of the Fathers of the Church in the Monk's Choir. Following this he worked at Brühl and on the cupola decorations in Aquisgrana Cathedral (c.1720–30).

Adalberto Artari (b.1693) is probably the same Albert Artari active in 1724 with his brother, Joseph, at Sutton Scarsdale, Derbyshire, and at Ditchley in Oxfordshire. The Ditchley archives include a reference to a payment made for stucco executed by "two Mr. Artare".

Adalberto's elder brother Carlo Giuseppe enjoyed a considerable reputation in England and won the esteem of some of the most important English architects of the time. Between 1720 and 1724 he assisted another celebrated stuccoist, Giovanni (or Jacopo) Bagutti, on the sculptural decoration of the interiors of buildings designed by James Gibbs. These included the Octagon Room, Twickenham, the Church of St. Martin-in-the-Fields and the Church of St. Peter's in London, and the Senate, Cambridge. Their work consisted mainly of low-relief ornament executed in an elegant Rococo style. Carlo Giuseppe's activity in England is also documented in several payments made for work in various houses throughout the country and in London, including Houghton Hall, Norfolk (1726), and Castle Hill, Devon (1742). In some cases he was also paid for designs that he did not execute himself; he received two pounds and two shillings for a drawing for finishing the Temple of the Four Winds at Castle Howard, Yorkshire, in stucco in 1736 but the work itself was carried out by another craftsman, Vassalli. Several Italian masters were working in England during this period, although Artari and Bagutti were the most important, and together they played a significant role in bringing delicacy and refinement to the austere, classical style of architects such as Gibbs and Colen Campbell. Their work also had a strong influence on the beginnings of the Dublin school of stuccoists.

Between 1748 and 1761, the Giuseppe Artari active in Germany executed stucco-work after Biarelli's designs at Schloss Augustusburg, near Cologne which included decoration in the first floor State Room. The works executed for the Elector of Cologne's Residenz have unfortunately been destroyed, so Giuseppe's most important extant undertakings in Germany remain the stucco decorations for François Cuvilliés' Falkenlust Hunting Lodge, Brühl (1729–32) and those for the Cuvilliés' Pöppelsdorf Palace. The Pöppelsdorf stuccoes were produced with Carlo Pietro Morsegno and the Castelli brothers from 1744. The ceiling of the billiard room is especially noteworthy, as are the figures in the round on the chapel's altar and the frieze of the spire on the guards' hut in front of the palace. Giuseppe's extraordinary capacity for invention and virtuosity when handling refined Rococo themes is exemplified in these sculptural decorations.

LUCIANA ARBACE
translated by Antonia Boström

See also Plasterwork and Stucco

Biography

The Artari (Artaria, Artario) family settled at Arogno near Lugano in the Ticino in the late 16th century. All three of the most important members of the family, Giovanni Battista, Adalberto, and Carlo Giuseppe were active in England. Giuseppe Artari (b. 1700) was probably the family member active in Germany.

Artari, Giovanni Battista 1664–after 1730

Born in Arogno. The father of Adalberto and Carlo Giuseppe. Recorded at the Hofkirche, Rastatt, 1705, at Fulda Cathedral in 1707 together with G.B. Genone, and at Aquisgrana Cathedral, c.1720–30. Most of his career was spent in Northern Germany, the Netherlands and England. Married Caterina di Maini in 1688.

Artari, Adalberto (Adalbertus, Alberto) 1693–1751

Born in Arogno, 7 October 1693. Only his English career is known, where he worked with a brother, Joseph. Died 22 October 1751.

Selected Works

1724	Sutton Scarsdale, Derbyshire (stucco decoration)
1725	Ditchley, Oxfordshire (stucco decoration)

Artari, Carlo Giuseppe 1692–1757

Born in Arogno, 5 September 1692. Trained with his father, Giovanni Battista. Worked in Rome, Germany and Holland, before travelling to England c.1715. Worked on church decoration in London, at St Peter's, Vere Street, 1723–24, and at St Martin-in-the-Fields, 1722–26. Collaborated frequently with Giovanni Bagutti (1681–after

Carlo Giuseppe Artari: Octagon Room, Orleans House, Twickenham, Middlesex, 1720

1730) on country house interiors, and worked independently on the stucco decoration for several others from the 1720s; provided the unexecuted plans for a Temple of the Four Winds at Castle Howard, Yorkshire, 1736. Married to a Mary Gertrude. Died 27 May 1757.

Selected Works

c.1715	Duncombe Park, Yorkshire (stucco decoration)
1717–33	Clandon Park, Surrey (stucco ceiling in hall): 2nd Lord Onslow
1720	Octagon Room, Twickenham (stucco decoration)
1722–30	Senate House, Cambridge (stucco ceiling)
1725	Ditchley, Oxfordshire (saloon ceiling): George Henry Lee, 2nd Earl of Lichfield
1726	Houghton Hall, Norfolk (ceiling and frieze of Stone Hall): Sir Robert Walpole
1729–32	Cavendish Square, London (stucco decoration)
1730–31	Moulsham Hall, Essex (stucco ceiling of Great Room, stucco busts and figures)
1735	Parlington Hall, Yorkshire (stucco decoration in drawing room, hall, and staircase)
1737	Upton House, Banbury (stucco ceiling, statue of Apollo)
1737–38	Trentham, Staffordshire (stucco decoration in New Library)
1742	Castle Hill, Devon (stucco decoration, bas reliefs in Best Hall)
1743–44	Wimpole Hall, Cambridgeshire (stucco decoration)
1744–45	Radcliffe Camera, Oxford (stucco decoration)
1756–60	Ragley Hall, Warwickshire (stucco decoration in Great Hall): Lord Conway

Works attributed to Giuseppe Artari (b.1700)

1729–32	Hunting Lodge, Schloss Falkenlust, Brühl (stucco decoration): Clemens August, Elector of Cologne
1743–44	Pöppelsdorf Palace, Bonn (stucco decoration): Clemens August, Elector of Cologne
1748–61	Schloss Augustusburg, Brühl (stucco decoration in State Rooms and staircase figures): Clemens August, Elector of Cologne
1754–57	Erbdrostenhof (stucco decoration): Clemens August, Elector of Cologne

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Artists' Houses

Purpose-built artists' houses, designed by architects and incorporating the studio as a central feature within the structure of the house, were a distinctive feature of the art capitals of Europe and America in the later 19th century. Built at a time when it was not exceptional to find artists enjoying large incomes and social acclaim, these houses, sometimes called "studio houses", were often richly decorated in the fashionable tastes of the day.

A "studio" is by definition the place of work for an artist. In all periods an artist-craftsman would require both space and light, as well as further rooms for the storage and for the preparation of materials. The artists' "workshop" – in the classical writings of Vitruvius and Pliny the word *officina* was used – itself might also serve as a saleroom, if only in the sense that a patron or agent might come to observe a commission in progress.

The requirement for good steady light was particularly noted by the 1st century engineer Vitruvius in Book VI, chapter V of *De Architectura*. Vitruvius wrote of the importance of siting "picture galleries, embroiderers' workrooms and painters' studios [to the north] in order that the fixed light may permit the colours used in their work to last with qualities unchanged". Leonardo da Vinci also wrote that "Light should always come from the north, in order that it may not vary".

The artists' workshop or studio was also traditionally a place in which to make preparatory studies and a place of training for apprentices in the skills of a particular art trade. With the revival of interest in classical art during the 15th and 16th centuries, the study and imitation of antique sculpture became a central activity of the artist's studio. Vasari (1511–74) in his *Vite* (1550) referred to Francesco Squarcione, the master and adoptive father of Andrea Mantegna, having a collection of fragments and casts for the education of his gifted pupil.

During the Renaissance period the studio was a workshop and it differed little from other artisan workshops of the commercial quarters of cities. Some artists did own houses of substance; Vasari refers to a number of these which were designed by the artists themselves, such as that of Mantegna in Mantua. Vasari's own house in Arezzo survives with *trompe-l'oeil* architectural detail, decorative allegorical wall paintings and fashionable grotesque work carried out by the artist himself, perhaps both as a demonstration of his skill and imagination, and as proof of his comfortable status.

While the artistic elite of Europe in the succeeding centuries strove to maintain the intellectual image of the artist created by Vasari, the studio itself remained essentially the functional workroom. Indeed throughout the 18th century the painting rooms of distinguished painters were mostly built on as additions to their houses – with galleries for the combined display

Artists' Houses: Lord Leighton's studio London, 1890s

and storage of their paintings. As to the content of such rooms, paintings of that date and inventories of artists' property show that the attributes of the studio remained in the academic tradition of the Italian old masters, containing casts or fragments of antique sculpture as well as copies of the works of the old masters.

From the mid-19th century there was a significant rise in the number of studio houses designed by architects for the combined domestic and professional requirement of artists. The increasingly elegantly appointed studio was no longer an afterthought but the central element in the design and planning of such houses – what William Gaunt called the "luxurious core" around which the houses were built.

In England, Philip Webb (1831–1915), the associate of the Pre-Raphaelite Brotherhood and architect of the Red House for William Morris, designed several houses with studios during the 1860s, including one in Holland Park for the painter Val Prinsep (1838–1904). Solidly built of simple red brick in the new vernacular style, their decoration also tended to reflect the prevailing Arts and Crafts taste of their patrons – De Morgan tiles, Morris and Co. papers and furniture.

One of the best known, and most exotic, studio houses of the mid-19th century was the house built by Frederic Leighton (1830–96), later President of the Royal Academy. Leighton's plain red brick Italianate villa was built adjacent to Prinsep's house in Holland Park Road. It was designed in collaboration with the architect George Aitchison and the garden elevation was dominated by the studio window. The house was decorated throughout with ebonised woodwork, and turquoise blue De Morgan tiles lined the hall and the staircase walls. As Leighton became more successful and entertained more and more fashionably, he held receptions and musical recitals in his large studio with its terracotta coloured walls. Reflecting his travels in the Middle East and the taste for the exotic so evident in his paintings, in 1877–78 he added the domed Arab Hall. This was modelled on the reception hall of a Moorish Palace, La Zisa at Palermo, which Aitchison had drawn on a visit to Italy. The Arab Hall was decorated with Leighton's collection of 16th- and 17th-century Iznik and Syrian ceramic tiles.

A painter's subject interests were also often evident in the design sources for the studio house and its decoration at this date. The best example of this trend was the eccentric studio house in Hampstead belonging to one of Leighton's fellow Royal Academicians Lawrence Alma-Tadema (1836–1912). Tadema remodelled an older house in collaboration with the architect Alfred Calderon to create an essay in the Pompeian style that was highly appropriate for a painter famous for his classical subjects. His huge domed and vaulted studio had a ceiling lined with light-reflecting aluminium. The astonishing

impact of the interior was said to conjure up visions of "all the luxury, the ivory, the apes and peacocks of the Roman civilisation with which his art was largely pre-occupied".

The architect who designed many of the more distinguished studio houses for the establishment artists of the later 19th century in Hampstead and Kensington was Richard Norman Shaw, R.A. (1831–1912). The house he built for Marcus Stone (1840–1921) on Melbury Road (1875) in Kensington exemplified the skill with which Shaw resolved comfortable and elegant domestic accommodation with the space and light required for the studio. The house was designed in the red brick Queen Anne style with cut and moulded brick dressings and white painted woodwork. The first floor is almost entirely given over to the studio, with three enormous oriel windows overlooking the street. The huge studio was furnished with 18th-century furniture – some of which appeared as props in his popular genre paintings – tapestries, ceramics and oriental carpets, which together gave the room the appearance of a grand "Old English" reception room. The characteristically grand interiors of these Kensington studios were recorded in a series of posed portrait photographs of "Artists at Home" taken by J.P. Mayall and published by F.G. Stephens in London and New York in 1884.

Similarly spendid studio homes were also built and decorated by artists in Europe and America. The vast Paris studio belonging to the painter Benjamin Constant contained many exotic Arabian features including, according to a contemporary report, "a choice collection of Moorish rugs and curtains of all sorts ... [which] ... transformed the place into quite a suggestion of a portion of the Alhambra itself". The American painter Frederick Church's house, Olana, was decorated in an even more self-consciously Aesthetic style. Perched high on a dramatic hillside site with spectacular views of the Hudson River valley, Olana was an astonishing mélange of colour, texture and form. Designed by Calvert Vaux (1824–95), it was built under Church's supervision in the 1870s with a new wing added in 1888–90. The dominant influences were once again Near Eastern and the interiors contained floors festooned with oriental rugs which also served as portières, wide arched openings decorated with stylised mozarabic floral stencilling in the spandrels, and numerous examples of elaborately carved dark wood furniture and gleaming brass bowls and ornaments. Olana exemplified both the theatricality and the artistic eclecticism that characterised artists' houses in the late 19th century.

The sudden evolution of houses of such individuality and increasingly studied interior decoration, often the result of close collaboration between artist and architect, is a remarkable phenomenon. Mark Girouard has suggested a helpful formula for the part explanation of the rash of such houses – in London at least. First, painters were becoming more interested in working in natural light. Second, the belief in "honest construction" that was widespread among more progressive architects in the second half of the 19th century encouraged an expectation that the studio should be "expressed" in the planning and exterior of the building. And third, there was considerably more money in art production – as much through reproduction rights as from originals. Indeed Andrew Saint's study of Richard Norman Shaw (1976) includes the observation that the artists, rather than the bankers, "were the real Nouveau riche" of Shaw's clients.

Of course, many artists failed to achieve great commercial success and occupied less distinguished studios. Some of these were modest but respectable speculatively built studio houses or flats, others were country retreats. And there were alsostudios closer in reality to the romanticised image of the Parisian garret of Puccini's *La Bohème*. Nevertheless, the more ambitious or commercially successful artists of this time set great store by the design and decoration of their studio houses. These artists were essentially engaged in an advertisement: the demonstration (or suggestion) of their success and position, and cultivated individuality. As the critic A.L. Baldry observed in his biography of Hubert Herkomer in 1904: "House Building became a fashion that any rising artist with a balance at the bank could not resist. He felt that he must surround himself with visible evidences of the appreciation in which he was held or there would be a danger that the public, all too ready to judge by externals, would pass him by as a failure, and prefer to him some of his more demonstrative competitors." And Albert Wolff, the influential critic of *Le Figaro* wrote of the smart Paris studios in 1886: "in our epoch the painter is no longer the labouring artisan who locks himself away in his studio behind a closed door – living in a dream, he has thrust his head foremost into the bustle of the world ... he has his day when his studio is transformed into a salon where he receives the elite of polite society".

JEREMY MUSSON

Selected Collections

Several artists' houses and studios have been preserved as memorials to their owners' lives and careers. Notable examples include the Rubens House, Antwerp; Leighton House, London; Olana, Hudson River Valley, New York; and the Musée Gustave Moreau, Paris.

Further Reading

For an introduction to the history of Artists' Houses in England see Walkley 1994 which also provides a gazetteer of principal works in London.

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Arts and Crafts Movement

Originating in Britain in the second half of the 19th century, the Arts and Crafts Movement was a broadly-based style that encompassed architecture, furnishings and every aspect of domestic design and whose influence was widely felt throughout the industrialised world. Its central tenets were the championship of architecture and the decorative arts as equal in status to the higher arts of painting and sculpture, the celebration of handwork and the revival of obsolete craft skills, and a belief in the moral and aesthetic supremacy of simplicity, fitness for purpose and honesty to materials. Yet for many of its most committed exponents, the Arts and Crafts Movement was not merely a style; it was also expressive of a whole way of life. Born out of the anti-industrial feeling that gathered momentum from the mid-19th century, it reflected a pervasive longing for a return to the simplicity and harmony of a vanished rural past. In this sense the Movement had a strong political dimension and many of its concerns anticipated the Modern Movement's belief that artists and designers should become more socially responsible and should play a more active role in the improvement of society as a whole.

The Movement took its name from the Arts and Crafts Exhibition Society which was formed in London in 1888 by Walter Crane, W. A. S. Benson, George Clausen, Holman Hunt, and T. J. Cobden-Sanderson. Many of its ideals, however, predated this event and its chief theorists prior to the 1880s were A. W. N. Pugin, John Ruskin, and William Morris.

Pugin was a staunch medievalist who promoted the revival of Gothic architecture and ornament in a new, archaeologically correct manner, and his work would at first sight seem to offer little to the future Arts and Crafts Movement. Yet in his writings Pugin laid the foundations for many later critiques of 19th-century design and society. In books such as *Contrasts; or, A Parallel Between the Architecture of the 15th and 19th Centuries* (1836), he portrayed architecture in industrial Britain as a dishonourable trade in the service of commerce and compared it to the higher calling that it had been in the Middle Ages when buildings were designed for the greater glory of God. Subsequent publications of the 1840s amplified this theme and asserted the debased nature of 19th-century Classical architecture and design when compared to the Pointed architecture of the 15th century.

Pugin's linking of style and society was of crucial importance to future members of the Arts and Crafts Movement. Moreover his dictums that "All ornament should consist of enrichment of the essential construction of the building" and that "There should be no features about a building which are not necessary for convenience, construction, and propriety" expressed a new attitude to decoration and placed a greater emphasis upon function that had a strong bearing on the development of Arts and Crafts philosophy. Furthermore, Pugin's practical involvement in a variety of media including metal, wood, clay, stained glass, wallpaper and textiles, served as an exemplar of a designer not only able to master many different skills but also willing to execute his designs himself rather than pass them down a production line.

Many of Pugin's ideas reached a wider audience in the writings of the art critic and social philosopher John Ruskin. Like Pugin, Ruskin was an outspoken critic of contemporary commerce and design and he berated the nouveau-riche of Bradford and Manchester for the inhumanity of their factories and for the poor quality of their manufactured goods. Imbued with a sense of art as a spiritually uplifting and socially improving activity, he championed the Gothic style in particular as a symbol of artistic freedom. "All noble ornamentation is the expression of man's delight in God's work" he wrote in the famous chapter on "The Nature of Gothic" in his book *The Stones of Venice* (1851–53), and his impassioned defence of medieval art was based not only on its truth to nature, and honesty of materials, but also on his belief in the rights of the individual worker to some form of self-expression. "The right question to ask", he wrote, "respecting all ornament is simply this: was it done with enjoyment – was the carver happy while he was about it". Such views, with their emphasis on the joy of labour and their preference for objects made by hand over those made by machines, exerted a major influence on the future Arts and Crafts Movement and underpinned much of its later thinking.

Ruskin's work was of enormous importance to William Morris who described "The Nature of Gothic" as "one of the few necessary utterances of our age". A key figure in the formulation of Arts and Crafts ideals, Morris was significant both for his practical involvement in the revival of craft practices and design and for his work as a theorist. Born in 1834, the son of a wealthy stockbroker, he embarked on several careers – the church, architecture, and painting – before he finally developed the skill in pattern design which was to become his forte. A decisive event in his determination to establish the decorating firm, Morris, Marshall, Faulkner & Co., was the experience of building his home, the Red House, near Bexleyheath, Kent. Designed in 1859 by his lifelong friend and collaborator, Philip Webb, the exterior of the house was vaguely Gothic in style, and was based on the vernacular domestic architecture and vicarages built by William Butterfield. The interior represented a collaborative endeavour with decorations by Morris, D. G. Rossetti and Edward Burne-Jones and heavy oak furniture designed by Webb. In many ways the Red House may be considered as the first house of the Arts and Crafts Movement; it also therefore represents its first interior.

In the Red House brick is not only used externally in an honest and unassuming manner of which Ruskin and Pugin might have approved, it is also a strong element in the interior where it is left similarly bare and exposed. The idea that exterior and interior should relate was soon to establish itself as a commonplace of the Arts and Crafts Movement. Just as brick is left uncovered so the construction of the roof is left open, rather than boarded over, and Webb seems to revel in the

Arts and Crafts Movement: sitting room, Great Tangley Manor, Surrey by Philip Webb; photographed in 1895

roughness and unevenness of the wide-boarded floors. Everywhere materials are left to speak for themselves, textures and colours contrasting the one with the other rather than being subsumed into an elaborate decorative scheme. Decoratively the house was decked out with painted friezes and stencilled patterns, and the main rooms were further adorned with embroidered hangings. The novelty of its interiors was noted by the artist William Bell Scott who visited the house shortly after its completion. He described "the dining-room or hall [which] had a fixed settle all round the walls, a curious music gallery entered by a stair outside the room, ... and no furniture but a long table of oak reaching nearly from end to end ... the adornment had a novel, not to say startling, character, but if one had been told it was the South Sea Island style of thing one could have believed such to be the case, so bizarre was the execution."

The exterior, by contrast, must have seemed much less remarkable. It was designed in the Gothic Revival style but its details suggested a building which had been added to, and altered, over several centuries. Gothic arches were seemingly filled in at later dates, and extensions made to create a rambling, asymmetrical and picturesque skyline and façade. Constructed out of red brick, the artisanal nature of the building also undercut the status implicit in the use of the Gothic style. And designed to be comfortable and convenient, rather than as a statement of its owner's wealth or social standing, it has subsequently been viewed as an important landmark in the beginnings of the Domestic, or Vernacular revival in architecture and interiors – a house designed from the inside out in contrast to the strictures of Classicism which often dictated symmetry, harmony and grandeur of proportions over convenience of arrangement and the comfort of rooms.

The building of the Red House convinced Morris of the need for well-designed and executed decorative work and, looking back on this period of his life in 1883, he recalled: "I got a friend to build me a house very medieval in spirit in which I lived for five years, and set myself to decorating it. We found, I and my friend ... that all the minor arts were in a state of complete degradation ... and accordingly in 1861 with the conceited courage of a young man, I set myself to reforming all that, and started a sort of firm for producing decorative articles." The firm was founded with Webb and the Pre-Raphaelite

painters Edward Burne-Jones, D.G. Rossetti, and Ford Madox Brown as partners and initially named Morris, Marshall, Faulkner, and Company after its main financial backers. Though trading as a Limited company, the medieval guild ideal permeated its design practice and work was frequently produced collaboratively. In its first prospectus, it offered to undertake "any species of decoration, from pictures properly so-called, down to consideration of the smallest work susceptible of art beauty" and it is often considered as one of the first modern interior design firms.

Many of the company's earliest commissions were for ecclesiastical stained glass, as befitted the Gothicist credentials of its chief designers and the dominance of the Gothic style in the third quarter of the 19th century. Other important commissions from this period included schemes for the interiors of the Green Dining Room at the Victoria and Albert Museum (1866), rooms in St. James's Palace (1866–67), and work in colleges of Cambridge University. Morris himself also began to develop his skills as a designer of surface patterns early on in the company's history; his first wallpapers, *Trellis*, *Daisy*, and *Fruit*, were designed in 1862 and issued in 1864. Appalled by the highly illusionistic and overly ornate designs favoured by commercial manufacturers, he sought a more "honest" form of expression that would emphasise the two-dimensional nature of surface decoration and used shallow perspective and simple, naturalistic motifs held in formal repeats. Soon afterwards, he was employing the same principles in the design of textiles, carpets and rugs, using natural pigments and traditional dyeing techniques in place of the new, acrid colours created by advances in the chemical industry. As his skills developed so his interests expanded to include tapestry, embroidery, manuscript illumination, typography, furniture, and finally, printing.

Morris's devotion to medieval (and early Renaissance) designs, and the model of the Guild system made him an early advocate of conservation and in 1877 he and Philip Webb founded the Society for the Protection of Ancient Buildings (or "Anti-scrape" as it became known). The SPAB not only campaigned to save the historic fabric of old buildings from the ravages of insensitive restoration, it also exerted an important influence on contemporary architecture through its understanding of traditional, rational, methods of construction that had withstood the "test of time". And it was through the regular meetings of the SPAB, no less than through Morris's tireless design work for the firm, that the next generation of architects and designers came into contact with the new ideas that centered on the ideal of the pre-, or non-, industrial society. This generation was drawn initially from architects working in the practice of Richard Norman Shaw and in 1884 they formed the Art-Workers' Guild to act as a forum for the re-introduction and encouragement of those traditional methods of design and production that were in danger of dying out in the wake of widespread industrialisation. But because it was based on the model of a medieval guild with its Brothers and a Master, the Art-Workers' Guild was both semi-secret and highly selective and the Arts and Crafts Exhibition Society was formed to allow for the broader and more open display of objects created in the Arts and Crafts spirit.

The exhibitions included work by W.A.S. Benson, Walter Crane, William Morris, Heywood Sumner, Selwyn Image, W.R. Lethaby, C.F.A. Voysey, A.H. Mackmurdo, Henry Wilson, and Charles Rennie Mackintosh and many of the progressive young designers of the day. Though not overly prescriptive about the kinds of objects accepted, most of the work on display adhered to the principles of truth to materials and honesty of construction. And, despite the fact that after the first three annual shows of 1888, 1889, and 1890, profits dwindled and the regularity of the exhibitions was reduced, they were widely reported in the burgeoning new art periodicals of the 1890s and brought the Arts and Crafts Movement an international audience and following. The *Studio* magazine, in particular, became an increasingly active promoter of Arts and Crafts products and interiors. An American edition was brought out in 1897, and from 1898 to 1939 the magazine published a series of speculative numbers on topics such as "Modern British Architecture and Decoration", and from 1907, a yearbook on "Decorative Art". It continued to promote Arts and Crafts values in the face of Modernism well into the 1920s.

During the 1880s and 1890s, the political character of the Arts and Crafts Movement became more pronounced and the original mission to uphold the dignity of labour through the celebration of craft work became increasingly linked to a determination to improve the lot of the working man and to reform society generally. At the same time, however, many of those involved were forced to acknowledge the contradiction inherent in the fact that hand work was generally expensive to produce and that much of what was made was beyond the reach of the ordinary consumer. Morris himself, who became a Socialist in 1883, ultimately came to view his work as simply "ministering to the swinish luxury of the rich" but this represents too harsh a judgement of a Movement whose innovations had included the introduction of informal, open-plan and more comfortable interiors at a time when the opulence and excesses characteristic of French revivalist styles prevailed. And just as conservative Victorian taste revelled in the power of the machine to reproduce the historical furnishings of the past, so more progressive elements allied themselves with a real past – that of the yeoman farmer – that, due to the agricultural depressions of the late 19th century, was currently under threat.

A nostalgia for a simpler way of life and a growing dislike of modern cities led several Arts and Crafts designers to move out of London to the country. Morris had moved his family and part of his operations to Lechlade, in Gloucestershire in the 1870s. Similarly C.R. Ashbee who had established the Guild of Handicraft in 1888, moved to Chipping Campden in 1901, while Ernest Gimson and the Barnsley brothers moved to Sapperton in 1893. In forsaking more lucrative and socially rewarding careers as professional architects for the "simple life" of Cotswold craftsmen, designers such as Gimson, Ashbee, Powell and the Barnsley brothers led by example, and they formed a network of workshops producing the hand-crafted furniture and interior fittings for many of the Arts and Crafts houses built by Webb, W.R. Lethaby, Edward Prior, Halsey Ricardo, and others in the late 19th and early 20th century.

One of the best-known examples of these houses was Standen, in Sussex, built by Philip Webb in the early 1890s for the solicitor James Beale. Standen's exterior was designed in Webb's vernacular style around an existing Georgian farm-

Arts and Crafts Movement: *Daisy* wallpaper by William Morris, 1864

house. The interiors were left deliberately plain – Webb recommended a mixture of whitewash and plain painted surfaces – and the rooms were decorated with Morris & Co.'s wallpapers and textiles. Much of the furniture was designed by Webb, George Jack and W.A.S. Benson and was arranged in an informal manner. Benson also designed many of the electric light fittings, and it is important to remember that many Arts and Crafts interiors appeared lighter not simply because of the preference for lighter colour schemes, but also as a result of the more penetrative effects of the electric light bulb.

Webb's asymmetrical accretative plans where rooms were grouped for internal convenience rather than exterior display were not the only innovations in plan-form introduced by the Arts and Crafts Movement. Architect and fellow Guildsman Edward Prior developed what became known as the "Butterfly" plan, as at "The Barn", Exmouth of 1896–97, whereby the reception rooms were canted forwards at either end in such a way as to catch morning and then afternoon sun. Sometimes referred to as double sun-trap plans they were a development of the north-corridor plan where reception rooms were all south-facing (linked by a north corridor) to gain maximum sunlight. Given the emphasis on raising the standard of decoration and craftsmanship implicit in the Arts and Crafts Movement, together with the emphasis on the contribution of individual designer / craftsmen, changes in plan-form can often seem less important than the decorative revival of Morris and his followers. However this would be to ignore the very thing which so often gained the Movement an international reputation – that is to say the rational and intelligent planning of rooms and room use which it was hoped would partly transform social relations and shows the Movement at its most idealistic.

The most extreme, and influential example of this new form of planning was the advocacy of the "through-lounge" in what was known as "The Smaller Domestic House." The banishment of the conventional room at the front of a house, kept "for best," with its accompanying room to the rear used for all the day-to-day activities, was seen as a further attempt to create a more open, informal, and even democratic life-style and was a common feature of many of the houses of the Garden City Movement as found in Letchworth and Hampstead Garden Suburb. At its best, in the hands of a designer such as M.H. Baillie Scott, and when the house was large enough, the "through-lounge" was a further reminder of the Middle Ages and the tradition of the Hall house, sometimes complete with a Minstrels Gallery, and an inglenook fireplace to supply a "cosy-corner". However, when applied in large numbers, as was the case in Britain in the period immediately following World War I, the "through-lounge" proved less popular with users than with Arts and Crafts idealists, or ideologues such as the Socialist writer Edward Carpenter. Even where the client was believed to be in sympathy with the ideals of the Movement, as at a new house in Limpsfield for the Garnett family, the original plans for a great hall taken to the extreme of having a central open fire, were rejected in favour of a more usual L-plan with two storeys.

Nevertheless it was certainly this careful approach to planning as much as the simplicity and functionalism of the interior decoration which attracted the Prussian Government architect, Hermann Muthesius, while on appointment to the German Embassy in London. Muthesius wrote a number of articles in periodicals such as *Dekorative Kunst* praising the English Arts and Crafts Movement, and reviewing its major figures. On his return to Berlin he published a three-volume study of their work entitled *Das Englische Haus* (1904–05) which played a major role in disseminating the radical new approach to architecture and interiors. Moreover, where British architects and designers had been open to the charge of being anti-industrial, and even Luddite, Muthesius and the Germanic states saw the Arts and Crafts Movement as a model for "good design" that was capable of being mass-produced through the standardisation of designs and the rationalisation of the work processes. Elsewhere in the German states the Grand Duke Ernest-Ludwig of Hesse had established an Artists Colony at Darmstadt in 1899 with this very intention.

Involving many of the designers of the Vienna Secession such as Joseph Maria Olbrich, the Continental Arts and Crafts Movement tended to be characterised more by the English Free Style of Charles Harrison Townsend and Henry Wilson, or the ornate decorative schemes of Baillie Scott, which it misunderstood as English Art Nouveau. Indeed the English Arts and Crafts Movement generally was often seen as synonymous with Art Nouveau in Continental Europe, despite the fact that many of its principal exponents such as Walter Crane and W.R. Lethaby were vehemently opposed to this style. Similarly, to other British designers, like Baillie Scott and Charles Rennie Mackintosh, who were not as strongly influenced by the some-

Arts and Crafts Movement: design for drawing room with Liberty furniture by Leonard Wyburd, 1907

what severe and puritanical aesthetic espoused by members of the Arts and Crafts Exhibition Society, the Art-Workers' Guild and the SPAB, the overtly stylised, elongated forms, and semi-precious materials favoured by Art Nouveau clearly seemed part of the same Movement. However, in other parts of Europe, principally the Scandinavian countries, the Arts and Crafts Movement philosophy was more clearly understood.

In Sweden Carl and Karin Larsson decorated their simple wooden country cottage on the outskirts of Falun in light, simple, colours during the 1890s. In 1899 24 of the water-colours that Karl made of these interiors appeared in a book called *Ett Hem* (A Home). They were the first of many illustrations showing the influence of the Arts and Crafts Movement in Scandinavia and brought the Larssons to the attention of the *Studio* magazine in 1904. A large exhibition followed in Vienna in 1907 and in 1909 a collection of the Larssons' watercolours and their views on interior decoration were published in Germany in *Das Haus in der Sonne*. By 1912, 10,000 copies had been printed and future publications showed the development of the Larssons' tastes including the incorporation of 18th-century antique furniture, and an increasing emphasis on the rectilinear decorative schemes of the Secessionists and German designers. Although they were not strictly speaking practising designers, the Larssons' influence in Scandinavia was immense and touched fellow Swedes Herman Gesellius and Armas Lindgren and Eliel Saarinen of Finland. In Finland Axel Gallen-Kallela led the reformation of the interior along Arts and Crafts lines in a similarly vigorous manner.

Arts and Crafts interiors were to be found in both town and country houses and in richer and simpler versions. If Standen represents a pure Arts and Crafts interior in the vernacular style, then the so-called Peacock House designed by Halsey Ricardo represents an urban interior at its most jewel like with its use of "English Glass" developed by Edward Prior, tiles by William De Morgan, and sculpture by William Aumonier. Little wonder that Ricardo's client was the wealthy owner of one of the new department stores, Debenham's, making money partially out of selling the Arts and Crafts lifestyle.

Yet at the heart of the Movement as it developed in the 20th century was not only a deep divide over the benefits of hand production against machine production but also conflicting views about the extent to which Art was compatible with capitalism. Hence the work of many minor groups who operated commercially throughout Britain seems to have been all but ignored by the mainstream of the Movement. Under the umbrella first of the Cottage Art Association, and, from 1884, the Home Arts and Industries Association, hundreds of small regional groups were established which produced craft objects for the home and for sale. Regional classes were established aimed at the socially and physically disadvantaged, and the seasonally unemployed. Designs were often taken from part-works centrally distributed but in more innovative centres such as Newlyn, Keswick, Compton, and Southwold, small craft industries were created with their own distinct designs and designers. In essence small concerns like these spread the philosophy of early "Do-it-yourself" and craft as a leisure pursuit which became such a strong element of inter-war Britain and had an early champion in William Morris's daughter May. Indeed it is often remarked that women gained a measure of independence and recognition through the Arts and Crafts Movement and, while this may to some extent be true, it is also the case that their activities were seen as "home," "minor," or "lesser arts" compared with other areas such as furniture or architecture. Similarly, the work of the small regional classes was often seen as promoting the work of the amateur, rather than the skilled professional, a reputation which the crafts have struggled under ever since.

If European Arts and Crafts was attempting to re-create a pre-industrial past which in turn spawned a National Romanticism, as in the case of the Gödöllö craft workshops established in Hungary, then the United States was still creating its identity and the Arts and Crafts Movement suited its conditions wonderfully. As Gustav Stickley wrote in 1909 "we have no monarchs and no aristocracy, the life of the plain people is the life of the nation". Not only extreme simplicity but an accent on regionalism was a much greater feature of the Arts and Crafts influence as it came to affect the United States, where many small craft communities flourished briefly at the turn of the century.

The writings of Morris and Ruskin were bestsellers in North America and societies for the promotion of their ideas were set up in the 1890s. And in addition to the reproductions in the new art periodicals of the late 19th century, the American Arts and Crafts Movement was also supported by the visits of figures such as Walter Crane, and C.R. Ashbee, who became a close friend of Frank Lloyd Wright. Imbued with the frontier spirit, and less burdened by the baggage of conventional historical styles, American designers were free to be more Arts and Crafts in spirit than the European originators. To Ashbee, whose Guild of Handicraft furniture had been attacked by the *Studio* as "simplicity carried dangerously near triteness", the pioneer spirit of the United States seemed a perfect demonstration of the validity of Arts and Crafts principles. However, Americans also had a more open-minded attitude to the benefits of machine production which they viewed as the servant rather than the master of the designer. Nowhere was this more true than in the work of Wright who declared that "William Morris pleaded well for the simplicity as the basis of all true art. Let us understand the significance to art of that word – simplicity – for it is vital to the art of the machine."

Certain regions, notably the Northeast centered on Boston, the Midwest centered on Chicago, and the West Coast centered on San Francisco, developed their own distinct identities; the Boston Society of Arts and Crafts was founded in 1897 and operated much as the Arts and Crafts Exhibition Society had done in London. Similarly the magazine *The House Beautiful* (1896), was an equivalent of the *Studio* magazine. Among the principal figures in the United States version of the Arts and Crafts Movement were Elbert Hubbard and Gustav Stickley.

Hubbard had visited William Morris in England in 1893 to see the Kelmscott Press before his return to East Aurora, New York, where he established a craft community, the Roycrofters, which was to be one of the most successful of the American Arts and Crafts communities. This success was due in no small measure to Hubbard's earlier career as a soap manufacturer where he developed the mass-marketing techniques he was later to apply to craftwork. Hubbard's work commenced with the creation of a printing works, bindery and leather shop. Roycroft furniture, which began production in 1901, consisted of massive, simple, and unornamented oak pieces like the early furniture of Morris and Webb. Eventually Roycroft also added glass and metalwork products; the metalwork retained its hammered finish to subscribe to the notion of honesty in design. Janet Ashbee described Hubbard as "mostly Ruskin and Morris with a good strong American flavour". However this American flavour was often seen to be a genius for selling rather than producing, and in many ways Hubbard's determination to make the Roycrofters financially successful was at odds with the ideals of Ruskin and Morris. Nevertheless, Hubbard's entrepreneurial flair helped to spread the influence of the Arts and Crafts Movement across a much broader spectrum of different classes than in Britain.

A desire to reach a wide market also underlay the work of the furniture maker Gustav Stickley who, after meeting Voysey on a European trip in 1898, developed a simple, primitive style capable of being copied by readers of his numerous books and the magazine he established in 1901, entitled *The Craftsman*. This magazine showed interiors in every issue with, as he put it, "material surroundings conducive to plain living and high thinking". The magazine was supplied free as a way of gaining orders for furniture and other products. The interiors were all open-plan, with low ceilings and leaded windows, and featured wood-panelled walls with stencilled decoration and fireplaces with inglenooks. So ubiquitous did they become that Stickley designs for houses such as the Hawley Residence, Baltimore (1900) were readily called "Craftsman style". Like his European contemporaries Stickley organised his workshops on a guild basis, but the sheer volume of work he received enabled an expansion seemingly incompatible with such craft ideals. At its height Stickley employed more than 400 workers and developed a distinct idiom seen as part and parcel of the more indigenous Mission style. This association was in part because of its links with Spanish 18th century colonial churches, and in part due to Stickley's statement that "a chair, a table, a bookcase or bed must fill its mission of usefulness as well as it possibly can ... the only decoration that seems in keeping with structural forms lies in the emphasizing of certain features of the construction, such as the mortise, tenon, key, and dovetail." However, despite his statement that furniture should reveal "just what it is, how it is made, and what it is made for", in reality Stickley was not above using dowel joints, oak veneers, and plywood in his furniture to reduce costs while maintaining the appearance of the Arts and Crafts style.

In terms of the plan-form the architects of the Arts and Crafts Movement in the United States developed the house plan fully with the creation of open-plan houses. The style is most often associated with Wright's early Prairie houses of the Midwest; other notable architects wedded to Arts and Crafts notions included the practice of Greene and Greene in California. In Wright's case the Prairie house not only related to the landscape through the choice of materials but also through the long, low horizontals of the composition, with low-pitched roof and wide eaves, that mirrored the landscape of the midwestern states. The interior was conceived as a series of interpenetrating spaces as at the Ward Willits House of 1902, and the Robie House of 1909. Like Webb before him, Wright unified his designs by bringing materials used externally through to the interior. A common problem with the Arts and Crafts interior was the dilution of the simple uncluttered effect sought by the incorporation of the owner's own furniture and fittings which could be unsympathetic to the purity of the Arts and Crafts design language. Hence Wright designed many of his interiors with built-in light fittings and cupboards thus extending the designer's control over the character of the interior and effectively creating the modern notion of "lifestyling." Despite Wright's democratic concerns it was in practice left to

the development of the wooden, open-plan, bungalow – often self-built and with furniture made from designs by Stickley – to be the ultimate expression of the Arts and Crafts ideal of the democratisation of the Arts. These simple, hand-crafted dwellings gave visible form to William Morris's desire for "an Art made by the people, for the people, as a happiness to the maker and the user."

JULIAN HOLDER

See also Ashbee; Crane; Gödöllő Colony; Greene; Inglenooks; Larsson; Lethaby; Morris & Co.; Muthesius; Scott; Stickley

Further Reading

Recent international surveys of the Arts and Crafts Movement appear in Anscombe 1991, and Cumming and Kaplan, 1991. For discussions of the theoretical bases of the Movement see Naylor 1990, and Stansky 1985. A comprehensive study of the Arts and Crafts in America appears in Kaplan 1987. All these texts include references to primary and secondary sources.

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Ashbee, C.R. 1863–1942

British architect, designer and design theorist

Founder of the Guild and School of Handicraft, C.R. Ashbee was a major force behind the Arts and Crafts Movement. His efforts to determine a place for the aesthetic and values of traditional craftsmanship in a modern industrial society exercised an important influence on British artistic and cultural life at the turn of the century. And in his own work he showed how the aesthetic of simplicity, which formed one aspect of the Arts and Crafts ideal, could progress from the hand-crafted to the machine-made, without any diminution of the tenets of the movement.

After studying history at Cambridge, where he was influenced by Ruskin, Morris and the Romantic socialist Edward Carpenter (1844–1929), Ashbee entered the office of the architect G.F. Bodley in 1883. In 1886 he moved into Toynbee Hall, the philanthropic University foundation in London's East End, where he offered a class on the writings of Ruskin. In an attempt to explore the dignity of labour, the following year his students executed a plasterwork panel for the dining room at Toynbee Hall which involved free-hand wall paintings punctuated by gilded modelled bosses and medallions. This collective endeavour prompted the establishment, in 1888, of the Guild and School of Handicraft. Partly inspired by A.H. Mackmurdo's Century Guild, Ashbee's idea of a craft school with a workshop at its centre was very much in tune with contemporary ideas on the teaching of art and craft and the technical education movement. By presenting the Guild as "artistic" decorators producing stained glass, furniture, fabrics and wallpaper that catered to advanced architectural tastes rather than the trade, he allied their work to the decorative art movements of the 1880s. The Guild also produced metal, silver and leatherwork, and as none of the pupils had any craft skills of their own, John Pearson, a metalwork instructor specialising in decorative repoussé work was employed. Other founder members included Fred Hubbard, responsible with Ashbee for decorative painting and general administration, and John Williams a metalworker. C.V. Adams, the cabinet-maker, was of particular significance in that he put Ashbee's ideas into practice organising a real co-operative workshop.

Early examples of the Guild's work were shown at the Arts and Crafts exhibition Society in 1888, and they also showed at

the 1889 and later Arts and Crafts Exhibitions. Designs for furniture and metalwork for Riseholme Hall, near Lincoln, for Herbert J.Torr were followed by further commissions during 1889, including the design for a repoussé copper frame for Holman Hunt's *May Morning on Magdalen Tower, Oxford*. A large order in 1892 for panelling, decorative painting, leatherwork, metalwork and furniture – all to Ashbee's designs – for James Rankin's country house, Bryngwyn rescued the Guild from financial difficulties. As a result it was able to expand, and new recruits included Walter Curtis, Bill Hardiman and W.H.White. The latter were taught the techniques of modelling and casting in silver and their silver and metalwork was executed in a complicated Art Nouveau style.

Furniture was probably made from the earliest days of the Guild. Record books show that they made much the same types of furniture as trade cabinet-makers, and prices were comparable with those of firms such as Heal's and Harrod's who served the upper end of the middle-class market. They made occasional tables and chairs, cabinets of various kinds, sideboards, dining tables and chairs, desks and writing tables, and wardrobes and wash stands, but Ashbee did not like the many-shelved pieces like what-nots or overmantels, or elaborate upholstery. His admiration for vernacular and antiquarian styles encouraged the production of a limited number of traditional settles and trestle tables, but, on the whole, the Guild favoured heavy or fixed pieces such as cabinets to go against the wall. These pieces were unmistakably joiner's furniture, made of heavy members in explicit frame and panel construction; the usual woods were oak, basswood and walnut. Cabinets were solid and enclosed rather than open in structure, and the detailing was traditional; frame and panel elements were usually moulded and fielded, legs were often bracketed, and cornices were normal, with occasional resonances from the 16th and 17th centuries. While some pieces were quite plain and others – notably an oak cabinet for the New School at Abbotsholme whose doors were covered with a delicate design of undulating sprays of laurel interspersed with lines from Blake's writings – were painted. Ashbee's favourite form of decoration was coloured and gilded gesso applied sparingly to the wood. Compared with much light-weight, highly decorated trade furniture of the time, the overall character of these early pieces was of solid, traditionally constructed items with broad, restful surfaces.

Ashbee's later furniture was simpler and he was influenced particularly by the puritan sparseness of C.F.A. Voysey and Charles Spooner, both of whom exhibited at the Arts and Crafts Exhibition Society Exhibition of 1893. The enlarged Guild exhibited five pieces at the Society's Exhibition of 1896 and Ashbee's music cabinet in oak attracted considerable attention. In 1897, Ashbee was invited by the architect M.H. Baillie Scott to collaborate on the design of furniture and interior decorations for the dining room and drawing room of the Grand Duke of Hesse's palace at Darmstadt in West Germany. Ashbee was asked to design the light fittings and the Guild to make both fittings and furniture. Perhaps not surprisingly, Ashbee's work began to develop along the same lines as Scott's and the furniture of his mature period was boxy and rectangular in form, with clear, linear ornament. Cabinets were treated as boxes on legs; legs were more often than not square in plan and met the body without brackets; and almost all the carcase furniture was built up of simple planks. Gesso was abandoned and painting used only occasionally; instead Ashbee made great play with metalwork and inlay. Early, relatively discrete hinges gave way to long, wide, medieval-style straps of wrought iron, pewter or steel that ended in characteristically fleshy, natural forms. For inlays, Ashbee used the simple motif of rectangular or lozenge-shaped panels – two or three inches across – each inlaid with a conventionalised, almost linear plant design made from combinations of pewter, satinwood, ebony, holly and coloured woods. These panels were most effective on plain pieces of furniture, where they helped to relieve and enhance the puritanism of Ashbee's designs. By 1900 he was no longer content to produce austere or solid versions of existing furniture types and designs such as an oak and holly piano case (c.1900) demonstrate a new independence in his work.

For much of his career, Ashbee was also active as an architect and in the mid 1890s he designed several houses in Cheyne Walk, Chelsea. These included his mother's house, the Magpie and Stump (1893–94), whose complex and eclectic interiors served as a kind of showroom for the Guild and represent the most interesting example of their decorative work. The hall was a bare reddish room with little except the chimneypiece, whose panel of what appeared to be green tiles was in fact made up of plaques of plain and repoussé copper and coloured enamels, to catch the eye. The back wall was covered with an expanse of embossed leatherwork, incised, modelled and gilded by Bill Hardiman. The first floor drawing room was furnished with a mixture of antique and modern furniture and the walls were covered with papers in two tones of peacock blue. These papers were the most ambitious of the Guild's wallpapers and contained an undulating pattern of briar-like plant forms crowned by a frieze of Tudor roses and emblems of the wheel of fortune. The chimney breast was painted by Roger Fry, depicting a rather formal landscape garden, with a narrow canal. Ashbee drew upon the special skills of the Guild for the decorative metalwork of his copper and pewter fittings and the *Studio* compared the light fittings and the architectural metalwork to jewellery on a large scale. The dining room was long and austere. The walls were clad in plain wood panelling, painted a light colour and surmounted by a painted frieze, and the furnishings included rush-seated chairs and trestle tables.

After the Magpie and Stump, Ashbee's style of interior design, like his furniture, became more simplified as is evident in his Cheyne Walk houses of c.1898 and many of the small middle-class houses that he built in the country. His preferred form of decoration during this period was panelling, divided vertically, as in the hall at 39 Cheyne Walk, and if he could not panel then he would simply paint. For the frieze he liked a theme. If that were not possible then he would sometimes use plasterwork modelled in low relief, but never flat coloured pattern. Ashbee's fireplaces were typically austere and vertical and somewhat unhomely. They were sometimes made of cast iron, such as that in 39 Cheyne Walk. Rejecting the rich textures characteristic of advanced taste in the 1870s and 1880s, Ashbee also eschewed the cosy and nostalgic medieval ambience sought by contemporaries such as Baillie Scott. Nor was he interested in the subtle yet formal combinations of colour, tone and line favoured by Charles Rennie Mackintosh and the work of the Austrian school. He belonged instead to

the mainstream of the English Arts and Crafts movement, designing reserved, light interiors where the character was given by panelling, a little plasterwork relief, and the careful handling of the chimneypieces; interiors which did not create an intense and separate atmosphere, but were continuous with the architecture; interiors which provide a setting for furniture without determining its character.

Towards the end of 1901, the lease on Essex House, London, where the Guild had been based since 1891, was nearing its end, and on Ashbee's return from America the Guild moved to Chipping Campden in Gloucestershire thereby conforming to the Romantic, rural ideal that was at the heart of much Arts and Crafts teaching. Soon after this move, Ashbee embarked on one of his most successful interior commissions for the library of Madresfield Court, Worcestershire. His clients, the 7th Earl of Beauchamp and his wife, were keen patrons of Arts and Crafts work and the library included light fittings by the Birmingham Guild of Handicraft. Ashbee's work was essentially that of embellishment and in 1902–03 he installed two single and one pair of double doors in oak. These were framed up in Ashbee's usual way and scattered among the panels were scenes appropriate to a library, carved in low relief by Alec Miller. The contrast between the broad framing and the carved panels, the vivid ornament on the pewter door furniture, and the delicacy of Miller's carvings attest to the skill and maturity of Ashbee's designs. A second stage of work – carried out in 1905 – involved decorating the ends of the two free-standing bookcases with carving. One end carried an image of the Tree of Knowledge and the other depicted the Tree of Life, thus encapsulating the contrast between sacred and profane learning through the imagery and decoration. These panels set the tone for the interior, replacing warmth and conviviality with an emphasis upon more philosophical ideas.

From the 1900s Ashbee was also increasingly active as a printer and designer of jewellery. After Morris's death in 1896 he acquired some of the Kelmscott Press equipment to start the Essex House Press; its first book, Cellini's *Treatises on Goldsmithing and Sculpture* (1898), translated by Ashbee, was dedicated to the Guild. Ashbee designed his own typeface, Endeavour, first used on *An Endeavour towards the Teaching of John Ruskin and William Morris* (1901). In the *Studio* winter number of 1901 to 1902 Aymer Vallance recognised Ashbee's pre-eminence as a designer of jewellery, and he was feted in Budapest in 1905. A laudatory account of the Guild appeared in *Kunst und Handwerk* (1907) but in the same year the Guild failed. Ashbee published an inquest entitled *Craftsmanship in Competitive Industry* in 1909. His *Should We Stop Teaching Art?* (1911) advocated government-endowed "small artistic workshops" run along similar lines to that of the Guild. From 1917 he was involved in town planning in Egypt and Jerusalem, but in 1924 returned to England and devoted himself to theorizing and his memoirs.

Like Voysey and Baillie Scott, Ashbee designed principally for middle-class urban and suburban homes. His aim was to bring reasonableness and simplicity to domestic living and his furniture offered a radical alternative to mainstream and cottage-style design. And if the demise of the Guild brought an end to these ambitions, it signalled not so much the failure of his designs as the impracticability of craft production in an era of mass production.

HILARY J. GRAINGER

See also Arts and Crafts Movement

Biography

Charles Robert Ashbee. Born in London, 17 May 1863, the son of Henry Spencer Ashbee, a city merchant and connoisseur of erotica. Educated at Wellington, and at King's College, Cambridge, 1883–86, where he became friends with Roger Fry and Goldsworthy Lowes Dickinson, and met the philanthropist Edward Carpenter. Married Janet Forbes c.1898: 4 daughters. Trained as an architect under the Gothic Revivialist G. F. Bodley, 1883–86. Resident at Toynbee Hall, a philanthropic foundation in London's East End, 1886; taught evening classes in drawing. Active as an architect and designer of furnishings, silverwork and jewellery from 1888. Founded the Guild and School of Handicraft, Toynbee Hall, 1888; Guild moved to Essex House, Mile End Road, London, 1891, and became a limited company, 1898; workshops moved to Chipping Campden, Gloucestershire, 1901; Ashbee established the School of Arts and Crafts, Chipping Campden, 1904 (active until 1914); Guild went into voluntary liquidation, 1908. Founded the Essex House Press, 1898. Travelled to the US in 1900, and again in 1909–10, when he met Frank Lloyd Wright. Professor of English, Cairo University, 1915–19. Adviser to the British government on the restoration of Jerusalem, 1919–23. Participated in numerous exhibitions including the Arts and Crafts Exhibition Society from 1888, and the Vienna Secession 1900, 1902, 1905 and 1906. Published several books on crafts and design. Member, National Trust; Council Member from 1896. Died in Sevenoaks, Kent, 23 May 1942.

Selected Works

Collections of Ashbee's architectural drawings are in the Drawings Collection of the Royal Institute of British Architects, the Chelsea Public Library, and the Victoria and Albert Museum, all London. The Victoria and Albert Museum also holds catalogues and Minute Books relating to the Guild of Handicraft for the period 1888–1907, an album of letters and printed ephemera, and original designs by Ashbee for furniture, metalwork, jewellery, etc. The Ashbee Journals (more than 50 volumes) are in King's College Library, Cambridge. Examples of Ashbee's furniture are in Cheltenham Art Gallery and Museum; examples of metalwork and jewellery are in the Victoria and Albert Museum.

Interiors

1887	Toynbee Hall, London (decoration of the dining room; with the Guild of Handicraft)
1892	Bryngwyn, Herefordshire (decorative scheme including a wall-painting and decorative frieze): James Rankin
1893	Magpie and Stump, 34 Cheyne Walk, London (building, interiors and furnishings; decorative work by Roger Fry, Christopher Whall and others): Mrs. H.S. Ashbee
1897–98	Grand Ducal Palace, Darmstadt, Hesse (design of light fittings; production of furniture and fittings designed by M. H. Baillie Scott): Grand Duke Ernest Ludwig of Hesse
1897–98	74 Cheyne Walk, London (building and interiors): F.A. Forbes
1898–99	39 Cheyne Walk, London (building, interiors and furnishings; frieze of Cheyne Walk by Fleetwood Varley): C.R. Ashbee
1902–03 & 1905	Madresfield Court, Worcestershire (library fittings and furniture; carving by Alec Miller): 7th Earl of Beauchamp
1905–07	Norman Chapel, Broad Campden, Gloucestershire (remodelling of the building, additions and interiors)
1905–07	De Szász House, Budapest, Hungary (building and interiors): Zsombar de Szász

1907–09 Villa San Giorgio, Taormina, Sicily (building and interiors; decorative carving by Alec Miller and Will Hart): Thomas Bradney Shaw Hellier

Ashbee's designs for furniture, decorative metalwork, silverwork, light fittings, embossed leathers and jewellery were carried out by the Guild of Handicraft, 1888–1907. He also designed pianos for Broadwood, c.1900, and cast-iron fireplaces for Falkirk Iron Co., 1897.

Publications

A Book of Cottages and Little Houses, 1906
Craftsmanship in Competitive Industry, 1909
Modern English Silverwork, 1909; new edition with introductory essays by Alan Crawford and Shirley Bury, 1974
The Guild of Handicraft, 1909
Should We Stop Teaching Art?, 1911

Further Reading

For a major, scholarly study of Ashbee's life, ideas and career, see Crawford 1985 which includes an Appendix of Ashbee's architectural commissions and a list of the works published by the Essex Press. Further details of work produced by the Guild of Handicraft appear in Crawford 1981, and a select bibliography appears in MacCarthy 1981.

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Laura Ashley Ltd.

British manufacturer and retailer of home furnishings and clothing; established 1953

By 1985 the name of Laura Ashley was emblazoned above more than 180 forest green shop fronts from Tunbridge Wells to Tokyo, selling a complete Laura Ashley lifestyle. Fabrics, wallpapers, furniture, floor coverings and a range of accessories for the home as well as clothing were displayed in shop interiors intended to recreate an English Country House look, while glossy annual catalogues and books showed how customers could recreate the look for themselves.

Bernard Ashley provided the technical and entrepreneurial skills for the rapid and massive expansion of the firm, but it was Laura who was the design pioneer, finding sources of patterns in nature and the past, especially the Victorian period, for the fabric and wallpaper prints which were to become the firm's signature, together with its distinctive colour palette and the use of natural fabrics. Through the interiors of the Ashleys' own much photographed homes and lifestyle, she also associated the company with a style of decorating that sought to recreate a nostalgic, rural way of life whether lived in the English country house, rustic cottage or urban terrace.

Home furnishings were launched in the early 1970s when the company had already established a reputation for its romantically styled women's clothing. Some of the small scale designs used on dress fabrics were simply printed onto wallpaper and a wider width lightweight cotton, christened "Country Furnishing Cotton". Early collections included paisley and heraldic designs, but it was the monochrome, small scale florals, for example *Petite Fleur*, a sprig, and *Wild Clematis*, a design of trailing flowers and foliage, and geometrics such as *Nutmeg* which were successful in the long term. Some designs were available in positive and negative prints of each colourway: by the early 1980s the positive print was usually used on wallpaper, the negative on the coordinating fabric. This system, initially imposed by technical problems involved in printing in more than one colour, enabled easy coordination of wallcoverings and soft furnishings, and also hid any imperfections in the fabric with what were later dubbed "itsy bitsy prints". Patchwork quilts were a favourite source for prints, and also inspired the made up quilts sold in Laura Ashley prints. The homely, cottage look for which the firm became known in the 1970s is shown in the child's bedroom at Rhydoldog, where a patchwork quilt uses all the prints featured in the room: *Floribunda* covers the walls and ceiling while the cotton *Cottage Sprig* is used for the frilled curtains (available made to order from the early 1980s) and tablecloth. A larger scale print, *Meadow Flowers*, is used on the bed . These products were all sold very cheaply and appealed to young couples setting up home as well as to women who had already bought the "Laura Ashley" look in clothing and wanted to decorate their home in the same romantic, ruffled style.

Colour was another important element in identifying an early Laura Ashley interior. In contrast to the widely available garish florals and bright abstracts the company offered muted combinations of cream with a sludgy blue named "smoke", plum or terracotta, intended to evoke old vegetable dyes, while cherry, rose or moss with white gave a contemporary freshness to the prints. The names given to colours, and prints (from 1983), deliberately linked them to the countryside (e.g., *Dog Rose*, *Wild Strawberry*), or earlier periods of decoration (e.g., *Queen Anne's Needlework*).

Early prints were seen by the customer as particularly suitable for use in small bedrooms, bathrooms and nurseries. In 1983 the company introduced 13 larger scale prints, and some new wallpaper designs to work with them. They were printed on the carefully named "Drawing Room Fabric" to reinforce the message that Laura Ashley was suitable for downstairs rooms and master bedrooms, hanging at large windows and four-posters. The majority were florals, based on faded chintzes, such as *Blue Ribbons* and its accompanying wallpaper *Red Rose*, which were shown in the dining room of the Ashley's French château. A striking gold and burgundy print, *Venetia*, was also launched, together with upholstery fabric, rugs and tiles which coordinated with the main print collection.

These prints used the same colour palette as the existing

Ashley: Emma Ashley's bedroom at Rhydoldog in Wales, an early interior

small scale designs, and formed the backbone of the English Country House style which characterised the firm's output in the 1980s, in contrast to the cottage style of the 1970s. The change was partly to expand the market for the firm's products, but was also influenced by the Ashley's own changing tastes and new pattern sources. Master prints such as *Country Roses* were printed with a coordinating minor print of a rosebud on the same trellis ground, *Boudoir*, and used by Laura in the main bedroom at Rhydoldog . The elaborate hangings on the half tester, the traditional window treatment and the mass of cushions were all elements of the "Made To Order" lifestyle Laura Ashley could offer customers as far afield as Shrewsbury and San Francisco. This style had particular appeal in the USA where the company enjoyed a more upmarket image than in Britain. The firm was invited to decorate a house in Colonial Williamsburg.

The colour range also expanded: *Alba Roses*, a chintz launched in 1987, was available in butter yellow ("cowslip") and jade, and described as reproducing colours "kissed by the sun". Richer colours such as dark green, crimson, navy,

burgundy and sand were especially popular in Owen Jones-inspired patterns such as *Mr. Jones*. The sources for new designs were also changing; *Cottage Sprig* had been inspired by a poster. Later prints were often reworked from historic textiles and wallpapers found by Laura in country houses (e.g., *Priory* from a fabric at Chatsworth) and museums (*Regatta*, a dress and furnishing fabric, was copied from a dress in collection at Platt Hall, Manchester; Tozer and Levitt 1983).

The expanding range of prints was also intended to "offer the possibility of achieving more sophisticated period ration" (Laura Ashley in the 1983 Home Decoration catalogue). *Salon* was used in this way, with a grisaille border and cut-out prints to create a print room at Rhydoldog. It was used again in the far more sophisticated surroundings of the Ashleys' Brussels house for the curtains and as a panelled wallpaper in the Salon, where the yellow scheme and cords and tassels on the goblet-pleated curtains recall Nancy Lancaster. But what identifies this room as a Laura Ashley interior is the large-scale floral chintz in a favourite combination of Ashley's, lilac and grey, used on the chairs, full-length fabrics and cushions.

This pattern was adapted from an 18th-century French silk and came from the "Laura Ashley Decorator Collection", launched in 1980. Although Ashley claimed the company aimed to make its prints as timeless as possible, customers' expectations of a Laura Ashley look did not move fast enough for her changing tastes and print research. The collection was sold initially through a London showroom and then interior design shops. Some were subsequently added to the main collection, e.g., the *Reveillon* prints, inspired by 18th-century French wallpapers, produced as wallpaper, chintz and satin weave fabric. These 18th-century patterns represent a definite move away from purely Victorian sources, and were often inspired by the grand interior schemes devised by Laura Ashley and her staff for the château at Remaisnil using patterns taken from *toiles de jouys* and floral silks. Not only did the prints become more sophisticated, interiors were also created based on contemporary sources. A carved bed original to the château was first shown in a fresh yellow and blue scheme with *Windspray* (based on an American stencil) at the windows and the striped wallpaper *Riviera*. Later the bed was used in Ashley's bedroom, the scheme inspired by a Sèvres plaque (Irvine 1987) using *Cirque* striped cotton battened on the walls, and for the bed drapes and curtains, whose pelmets copied an 18th-century drawing.

The range of fabrics was also expanded during the late 1980s, particularly for upholstery such as woven jacquard, ottoman, damask and checks. Furniture and home accessories were also built up from a "classic" loose covered sofa and armchair (*Montgomery*, introduced 1987) to include ranges of occasional and carcase furniture (for the bedroom and kitchen), and accessories included kitchenware, curtains and door fittings. Many of these ranges sold poorly and only served to dilute the company image which Laura Ashley, who died suddenly in 1985, had cultivated so carefully. Recent developments have included increased choice in window treatments and upholstered furniture, refocusing on the prints and colours with which the company is identified.

Few of the company's designs can be described as authentic reproductions. Even originals were copied, as at Charleston Farmhouse in England, the designs were adapted and recoloured onto a different fabric for sale in the shops. This collection was a rare venture into 20th-century sources for the firm – chapters on Modernism are always the last in the company's interior design books and concentrate on how "classic" florals can be used with checks and stripes. In the UK the company has been seen to grow from a family business selling cheap fabrics and wallpaper to a high street retailer with pretensions to be an interior decorator, but lacking the individuality and spontaneity sought by more sophisticated customers. It continues, however, to evoke a strong image of the past and rural life, and now has its own archive on which to draw, recolouring *Trefoil*, a 1980s print, for the 1995 collection.

CLARE TAYLOR

Further Reading

For a full range of Laura Ashley products see the firm's annual catalogues and promotional literature, particularly the *Laura Ashley Book of Interior Decoration*, 1983 and 1989. Additional useful sources of information appear in Ashley 1988, Dickson 1985, Gale 1987, and Sebba 1990 which is an authorized biography of the firm's founder.

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Asplund, Erik Gunnar 1885–1940

Swedish architect and designer

Erik Gunnar Asplund is Sweden's greatest 20th-century international architect; he played a key role in Scandinavian architectural developments during the inter-war years, influencing colleagues such as Alvar Aalto. Initially working in the National-Romantic style, he adopted Neo-Classicism, a significant factor in this move being his tour of Italy in 1914.

Asplund's Neo-Classical style became increasingly pure, leading finally to his conversion to Modernism.

One of Asplund's earliest works was his interior for the Home Exhibition at Liljevalch's Art Gallery, Stockholm in 1917. The event was organised by the Swedish Society of Crafts and Design with a "social mission" to improve the design environment of the underprivileged urban proletariat. Although, not surprisingly, the show was not much visited by this group, critics singled out Asplund's atmospheric interior for its painstaking attention to detail – something that would become a trademark of all Asplund's work. The kitchen-living-bedroom space was decorated in light blue and white. Stained pine was used for the sturdy vernacular-inspired furniture, as well as for the ceiling and window frames. Rag-weave runners on the floor, a canary in a cage, and children's clothes drying by the stove, completed the homely feel. There were influences from both Carl Larsson's *Ett Hem* pictures as well as the continental Beidermeier style.

The 1920s saw Asplund's last commissions of representational, ceremonial furniture for civic buildings. His Neo-Classical furniture adorns the Councillors' Corridor in the Stockholm City Hall – a kind of waiting room with chairs, mirrors and a cupboard for coats. The grey and white lacquered birch chair with its straight lines and balanced proportions is particularly elegant. Grey painted cane is used for the seat and circular centre, framed by a square backrest. A cow's skull adorns the front edge of the seat. The leg of the adjoining table terminates in a horse's hoof. Asplund's Study at the 1925 Exposition des Arts Décoratifs in Paris continues this Neo-Classical theme. Its *pièce de resistance* was the luxurious *Senna* armchair with simplified Empire lines which was re-issued by Cassina in the 1980s.

A central theme in Asplund's work is the transition from exterior to interior. This is featured in the Skandia Cinema, and perfected in the Stockholm City Library. The latter building consists of a cylinder on a cube, designed around the form of the innermost room – a typical Asplund strategy. The rotunda is lined with bookshelves centred on the circular lending desk. The stairs to this space begin at street level and gradually narrow as they proceed to the main reading level. On reaching the counter the visitor is struck by a sense of space and light. Asplund designed the furniture, shelving, lamps and door handles. About twenty different chair types were involved, each one having its own character, detailing, finish and specific function. They ranged from the Chief Librarian's *klismos*-inspired mahogany armchair, with leather upholstery and brass detailing, to its plainer stained birch counterpart in the Reading Room. The room's original colours were warm green, terracotta and yellow. Even the children's section has specially designed small-scale furniture. This is sturdy with a Nordic vernacular feel; the surface of the wood has a "brushed" tactile finish. A "Sandman" mural forms the atmospheric backdrop to the story room, with a ceiling painted in dark blue.

Asplund's architectural framework for the influential Stockholm Exhibition of 1930 marks his overnight conversion to Modernism – known as Functionalism in Scandinavia. This is also reflected in the furniture designed for the boardroom of the Swedish Society of Crafts and Design in the following year, although an echo of the curved Empire back of the library chair persists in the tubular steel seating. The armchair uses a minimum of tubing, but instead of being turned at right angles in the style of Le Corbusier, it follows a gently sweeping curve to the tip of the back leg. The up-market retailer Svenskt Tenn recently revived the design for a low tubular steel and leather hump-backed stool dating from 1933.

Significantly, Asplund's individual form of Modernism soon developed into a more gentle, traditionally based, humanist form of Swedish Functionalism. In his modest country cottage, Stennäs, the white unadorned-adorned living room conveys a homely and relaxed atmosphere. The room is dominated by an organic, grotto-like inglenook, and comfortable, white painted wood furniture – including a curvaceous sofa and a low table with a brown limestone top – frames the large panorama window.

Besides using colour and materials to create atmosphere, Asplund was very aware of how light can influence the perception of an interior, and of how, on entering a room, visitors react differently depending on how it is lit. The relation between windows and doors was therefore of considerable significance to him; there was also an awareness of how the placing of furniture influences behaviour and movement. In the Göteborg Law Courts, for example, the down-lighting of the main entrance hall creates a "distanceless" roof. Asplund also modified the standard measurements of the staircase steps, thereby forcing the agitated visitor to slow down and collect himself.

His chair for the "dock" ran counter to the stool specified in the design brief. Why, he argued, should someone who was innocent until proved guilty sit in a less comfortable seat than anyone else? Similarly, he saw no reason to exaggerate the dimensions of the Chairman's chair. This was made of hickory, with a T-shaped dark brown upholstered back. For more general use, Asplund designed a blond Thonet-inspired chair (made today by Cassina). Adorning the light wood panelled walls are textile hangings such as *Paragrafer* which featured paragraph symbols, exclamation and question marks, alluding to the difficult decisions to be made in the room. Elsewhere, cane furniture, large windows and pot-plants evoked the impression of a winter garden or conservatory.

The Woodland Crematorium shows further Asplund subtleties. The colonnade surrounding the main room echoes the loggia outside. The arched suspended roof and the bright frescoes (by Sven Erixson) intensify the sense of light and spaciousness. There are no formal religious symbols. The interior stresses the gallery surrounding the catafalque rather than the altar. Visitors sit on simple wooden pews, and their attention is captured by the limestone floor which was intended to provide something to focus on in difficult moments. In an adjoining room, wood panelling merges nearly invisibly into a bent laminate bench. These spaces convey a sense of intimacy and privacy. The Woodland Cemetery, with crematorium and three adjacent chapels, was a major and highly influential project. In 1994 it was placed on the UNESCO World Heritage List.

Asplund was, in the words of one Swedish critic, "more an artist-architect than a great innovator, a sensitive interpreter of a changing society in forms that expressed cultural continuity". His interiors and furniture may have sometimes veered towards being too precious. But they nevertheless express a unique psychological awareness and empathy, and it should be

remembered that with few exceptions, Asplund's furniture was designed for specific purposes and settings. Since the 1980s, Asplund's timeless blend of classicism and Modernism has been the subject of renewed international interest and debate among both rationalists and Postmodernists. And he still represents a major source of inspiration for many of today's leading Scandinavian architects and designers.

DENISE HAGSTRÖMER

Biography

Born in Stockholm, 22 September 1885. Studied architecture at the Royal Institute of Technology, Stockholm, 1905–09: awarded travel scholarship, 1910, and travelled to Germany. Studied at the independent Klara School of Architecture under Carl Bergsten, Ivar Tengbom, Carl Westmann, and Ragnar Östberg, 1910–11. In private practice, 1911–40. Assistant lecturer, 1912–13, Special Instructor in Ornamental Art, 1917–18, and Professor of Architecture, 1931–40, Royal Institute of Technology, Stockholm. Also designer of furniture and interiors for public and private commissions. Married 1) Gerda Sellmann, 1918 (divorced 1934); 2) Ingrid Katarina Kling, 1934. Editor, *Arkitektur*, Stockholm, 1917–20. Died in Stockholm, 20 October 1940.

Selected Works

1913	Villa Selander, Örnsköldsvik (building and interiors): Selander family Villa Sturgården, Nyköping (building and interiors)
1914	Dr. Ruth's Villa, Kuusankoski, Finland (building and interiors): Kymmene Ltd.
1917	Home Exhibition of the Swedish Society of Arts and Crafts (interiors): Liljevalch's Art Gallery, Stockholm
1917–18	Villa Snellman, Djursholm, near Stockholm (building and interiors): Snellman family
1920	Workshops Society Exhibition, Stockholm (interiors)
1920–28	City Library, Stockholm (building, interiors, furniture): Stockholm City Council
1921	Stockholm City Hall (furniture)
1922–23	Skandia Cinema, Stockholm (remodelling of building and interiors)
1925	Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris (pavilion)
1931	Swedish Society of Arts and Crafts, Nybrogatan 7, Stockholm (fittings and furniture)
1932	Nationalmuseum, Stockholm (project for interiors)
1933–35	Bredenberg Department Store, Stockholm (building, fittings and interiors)
1933–37	Summer residence, Stavsnäs (building and interiors): B. Beckström
1934–37	Goteborg Law Courts (rebuilding and interiors)
1937	Stennäs House, Sorunda, Stockholm (building, interiors and furniture): G. Asplund
1940	Woodland Crematorium, South Cemetery, Stockholm (building, interiors and furniture)

Publications

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Gunnar Asplund 1885–1940: The Dilemma of Classicism (exhib. cat.), London: Architectural Association, 1988
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Associated Artists

American interior decorating firm, 1879–1883

Associated Artists was created in 1879 by the partnership of Louis Comfort Tiffany (1848–1933), Samuel Colman (1832–1920), Lockwood de Forest (1850–1932) and Candace Thurber Wheeler (1827–1923). This partnership lasted four years, during which time the company (also called Louis C. Tiffany and Company) won many of the most prestigious American commissions of the period, including the redecoration of the White House in 1882.

Each of the partners managed a separate department in the firm, although they worked together closely to complete harmonious and luxurious interiors incorporating layered patterns, subtle colors and rich materials for some of America's most affluent clients. Tiffany directed the firm and was in charge of stained glass, Colman was consulted for color and flat patterns, de Forest oversaw carvings, furniture and wood decoration, and Wheeler supervised textiles.

Typical characteristics of the firm's interiors included the use of exotic motifs, such as those from Moorish or Near Eastern art, combined with East Indian and Japanesque features; layering and juxtaposition of patterns on the walls and ceilings; contrasts in light and dark and textures; delineation of rooms through the use of different decorative motifs and colors; and integration of paintings and pottery into decorative schemes. The most innovative creations of the firm were

the inclusion of pale colors, with gradations from dark to light as the colors moved up the walls, the striking and abundant use of silver and gold details, and the augmentation of surfaces with extraordinary materials such as mother-of-pearl and metals on walls and ceilings as well as furniture.

Tiffany, Colman and de Forest began their careers as painters before turning their attention to the integration of artistic principles with interior decoration. Tiffany, who had studied painting under Colman, visited Europe and North Africa with him during the early 1870s. De Forest also travelled to Europe, Egypt, Syria and India, and in 1881, he established wood and metal workshops in Ahmadabad, India, in order to revive traditional Indian carved wood and perforated brass designs and crafts. These foreign tours, especially those in the Near East and North Africa, played a significant role in providing source material and inspiration for many Associated Artists designs.

Wheeler, who had learned spinning, weaving and knitting as a child, was inspired by a display of needlework from the South Kensington School of Art at the Centennial Exposition of 1876 in Philadelphia to organize the Society of Decorative Art in New York. Wheeler's Society, which was modeled on London's Royal Society of Art Needlework, sought to provide meaningful employment for women and to stimulate women's opportunities in artistic pursuits. It was Wheeler who first brought Tiffany, de Forest and Colman together as collaborators in artistic furnishings, when she invited these painters to teach her students design principles.

Associated Artists collaborated on some of the most important public and private commissions between 1879 and 1883, designing interiors for private residences and clubs as well as a curtain for a theater and the public rooms of an armory. Not only did the company work together to execute room decorations, but often the firm worked with other interior decorating businesses, such as Herter Brothers, within the same commissions. Specific rooms within a commission would be allocated to Associated Artists, while others were awarded to firms apparently in competition with them.

The two volume folio work, *Artistic Houses*, published 1883–84, covered some of the firm's most important commissions. This book not only illustrated some of their finest private interiors, but also detailed materials and color schemes. Other commissions completed by Associated Artists were described in monthly magazines and newspapers and heralded as some of the period's most creative and fashionable interiors.

Interiors by Associated Artists illustrated in *Artistic Houses* included Louis Comfort Tiffany's apartment; several rooms in the George Kemp house (1879), 720 Fifth Avenue; Hamilton Fish's drawing room, 251 East 17th Street; the drawing room in the John Taylor Johnston residence at 8 Fifth Avenue; and the dining room and parlor in the Dr. William T. Lusk house at 47 East 34th Street, all in New York. The firm also decorated the hall, library and parlor in the W.S. Kimball house in Rochester, New York, although only the hall and library were illustrated in *Artistic Houses*. Associated Artists had been selected by the new American president, Chester T. Arthur, to redecorate the White House's public rooms during the winter of 1882–83. A photograph of the East Room of the White House was reproduced in the book in addition to a detailed description of the firm's decoration of this room, the Blue Room, the State Dining Room, the Red Room and the corridor linking these public rooms.

Two further interiors, mentioned in *Artistic Houses* as the work of Samuel Colman, may also have been part of the collaborative work of Associated Artists: Colman's own house in Newport, Rhode Island and the decoration of walls and ceilings for the Henry G. Marquand residence at 68th Street and Fifth Avenue, New York. The interior decoration of this last commission was directed by the artist, decorator and stained glass designer, John La Farge, and included work by La Farge, Colman, Frederic Leighton and Lawrence Alma-Tadema, indicating the close cooperation among artists of this period.

Other private commissions executed by Associated Artists included the main rooms on the first floor of Nook Farm (Hartford, Connecticut, 1881), the residence of Samuel L. Clemens, known more familiarly as the author Mark Twain. These lavish interiors are the only rooms from a private residence executed by Associated Artists to have survived *in situ*. The firm also executed the interiors for the Cornelius Vanderbilt II residence, 1 West 57th Street.

The stage or drop curtain at the Madison Square Theater, New York, completed in 1879, was Associated Artists' first public commission. The design, a realistic landscape executed in appliquéd velvet and silk, was adapted from a painting by Mrs. Oliver Wendell Holmes, Jr. Although the production of the curtain was primarily under the auspices of Wheeler, the other partners in the firm contributed their expertise: Tiffany directed the construction of the 90 yard long curtain, Colman oversaw the color and de Forest was in charge of the materials. Unfortunately, the curtain was destroyed in a fire soon after it was installed.

In 1879, the company was awarded the commission to decorate the Veterans' Room and the adjoining Library for the Seventh Regiment Armory (66th–67th Streets between Park and Lexington Avenues), an army regiment made up of volunteers from New York's highest levels of society. The decoration of the building was completed by New York's finest interior decorating firms, including Associated Artists, Herter Brothers, Pottier & Stymus, Alexander Roux, Kimbel & Cabus, and Marcotte & Co. The interiors executed by Associated Artists, which opened 26 April 1880, were decorated in an Aesthetic style, combining Greek, Moorish, Celtic, Egyptian, Persian and Japanese ornament with militaristic motifs, such as chain mail, shields and allegories of war. The architect Stanford White and the painters George Henry Yewell (1830–1923) and Frank Millet (1846–1912) also collaborated on the decoration with Associated Artists. These opulent and luxurious rooms are two of the very few interiors completed by Associated Artists still extant.

A third public commission was the decoration of the halls and grand staircase for the Union League Club (Fifth Avenue and 39th Street) in 1880. Once again, the firm was one of many decorating companies contracted to execute the interiors for this private men's club. Associated Artists also supplied the draperies for the main public rooms, including three dining rooms, a picture gallery and a meeting hall.

All four members of Associated Artists designed wallpapers and ceiling papers for the firm of Warren, Fuller and Company, New York. Papers designed by Tiffany and Colman served as illustrations for an essay written by the art critic Clarence

Cook for a promotional booklet published by Warren, Fuller and Company, titled *What Shall We Do with Our Walls?* In 1881 the wallpaper firm sponsored a competition for designs for wall and ceiling papers for which Christian Herter, Edward C. Moore and Francis Lathrop served as judges. Candace Wheeler won first prize and her daughter, Dora, fourth, while second and third prizes were won by two other women who worked for Associated Artists, Ida Clark and Caroline Townsend. Wallpaper designs by Associated Artists were noteworthy for their integration of motifs taken from nature.

The partnership of Associated Artists dissolved in 1883, as Tiffany and the others decided to pursue their own interests. Candace Wheeler retained the name Associated Artists for her own decorating firm, which was primarily concerned with the design and manufacture of textiles and wall and ceiling papers. Under Wheeler's direction, the firm produced textile patterns for cottons, silks, embroideries, and even printed denims and helped women find employment in the arts. Clients included Mrs. Potter Palmer, Andrew Carnegie and Lily Langtry. Wheeler also arranged a business relationship with Cheney Brothers of Hartford, Connecticut, a manufacturer of silks, to produce designs by Associated Artists. In 1907, when Candace Wheeler was 80 years old, she closed Associated Artists, the source of some of the most innovative and luxurious textile decorations in the United States.

CATHERINE L. FUTTER

See also La Farge; Tiffany; Wheeler

Partnership of Louis Comfort Tiffany (1848–1933), Samuel Colman (1832–1920), Lockwood de Forest (1850–1932) and Candace Thurber Wheeler (1827–1923), established 1879; dissolved 1883. Name Associated Artists retained by Candace Wheeler for her own decorating firm; dissolved 1907.

Selected Works

Examples of the firm's work survive intact at the Mark Twain House, Hartford, Connecticut, and at the Seventh Regiment Armory, New York. Items designed by individual members of the firm are in the Metropolitan Museum of Art, New York. Many of their interiors are illustrated in *Artistic Houses*, 1883–84.

Interiors

1879	George Kemp House, New York (decoration and furnishings)
1879	Madison Square Theater, New York (embroidered stage curtain; mainly executed by Candace Wheeler)
1879–80	Veterans' Room and Library, 7th Regiment Armory, New York (decorations and furnishings, with Stanford White)
1880–81	Union League Club, New York (grand staircase and halls, and draperies for the main public rooms)
1881	William S. Kimball House, Rochester, New York (decorations and furniture)
1881	Mark Twain House, Hartford, Connecticut (decorations and furniture)
1881–82	Cornelius Vanderbilt II Mansion, New York (decorations and furniture)
1881–82	J. Taylor Johnson House, New York (decoration of the dining room)
1882–83	William T. Lusk House, New York (decoration of the dining room and parlour)
1882–83	The White House, Washington, DC (decoration of the public rooms, including the East Room, Blue Room, State Dining Room and the Red Room): President Chester Arthur

Further Reading

For a scholarly survey of the work of Associated Artists see Faude 1975.

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Audran, Claude III 1658–1734

French decorative painter, *ornemaniste* and tapestry designer

Claude III Audran played a critical role in the evolution of French decorative style in the late 17th and early 18th centuries. He displayed an amazing talent for artistic interpretation, applying forms such as arabesques, grotesques, Chinoiseries and *singeries* to a wide range of interior features. His best-known works were wall paintings, executed in oil and fresco for the French royal residences, and tapestry designs for the Gobelins. Unfortunately, few of his executed works survive and the large collection of drawings, purchased from his studio by Count Cronstedt and now in the Nationalmuseum, Stockholm, was relatively unknown before the 1940s. As a result, his reputation was for many years overshadowed by those of his more famous contemporaries. Yet closer study of his designs, in particular the arabesques, has revealed a freedom from academic restraint lacking in the work of other *ornemanistes* and designers such as Jean I Berain. The gaiety, playfulness and fantasy inherent in Audran's designs became hallmarks of the Rococo style.

Born in Lyon, the son of an engraver, Audran was trained by his father and his uncles, Claude II and Gérard Audran. Claude II had worked as a decorative painter under Charles Le Brun at Versailles and Audran followed in this role arriving in Paris to complete his training by 1684. The second half of the 17th century had witnessed a resurgence of academic classicism and the French court was dominated by the work of Charles Le Brun, Pierre Lassurance and François Mansart, the

Audran: Gobelins tapestry, *June*, c.1700

chief purveyors of the French classical Baroque style. At the same time, however, a growing interest in less formal styles of architecture and design was signalled by Louis XIV's demand for a new, more "youthful" set of interiors for the Ménagerie at Versailles.

Audran's work was well suited to this new style. His arabesques were not dissimilar from those of contemporaries like Berain but the individual elements seemed to have broken free of spatial constraint and to float with immaterial lightness and often in apparent isolation. Yet the compositions were also balanced and ordered, using cardinal and diagonal axes and well-defined bordered fields. In addition to arabesques, his favourite motifs were dancers, musicians, actors and balladeers (he greatly admired the work of the Italian Commedia dell'Arte); imaginary creatures and deities such as fauns, sphinxes, and winged goats; natural animals and birds; mythological gods and goddesses; and baldacchini, trellises, and canopies which provided a loose structure for his compositions. By 1699 he had also begun to introduce monkeys mimicking human activities and Chinese figures (*singeries* and Chinoiseries), a move that prefigured their full-scale adoption by ornamentalists during the first decades of the next century.

Like Jean I Berain, Audran never visited Italy and his inspiration derived from French sources such as historic embroideries, grotesques, and garden design (*broderies*). His early training as an engraver encouraged the use of two-dimensional compositions frequently involving bandwork, interlacing and scrolls. This highly ornamental style was ideally suited to both architectural decoration and tapestry design and Audran was awarded the first commission from the Gobelins workshops after their re-opening in 1699. His most important interior commissions were for decorative paintings at the royal châteaux of Marly, Meudon, La Muette and la Ménagerie at Versailles. His *singeries* at Marly were particularly influential and owed much to the example of Berain. His tapestry designs included the *Portières des Dieux* (1699–1711), a suite containing grotesque ornament and figures by Louis de Boulogne which was so successful that it was still being woven by the Gobelins factory in 1780, the *Douze Mois Grotesques* (1707–08), and borders for Charles Antoine Coypel's *Don Quixote* series (1716–17). He also produced designs for furniture, ceramics, musical instruments, embroideries, carpets, stained glass, gondolas, sundials, church vestments and even fireworks. His talents were enormously versatile and when he received his professional title of *maître* in 1692, he was described as a painter, sculptor, engraver and *enjoliveur* or embellisher.

A great portion of Audran's decorative work was executed by his team of assistants and pupils, the most celebrated of whom was the painter Antoine Watteau (1684–1721) who worked with him from 1707 after Audran's appointment as curator of the Palais du Luxembourg. Audran also collaborated with several other painters and designers including Jean-Baptiste Oudry (1686–1755) and Christophe Huet (1700–59). With much of his decorative work now lost, the best record of his style survives in his drawings.

Audran's most important contribution to interior design relates to his fusion of architectural membering and surface decoration, and to his freeing of design from academic dictates. Contemporary architects such as Pierre Le Pautre were becoming less and less interested in plasticity; columns began to disappear and pilasters were reduced to shallow strips. Walls became higher, ceilings flatter and doors and windows were integrated into the wall members so that decoration and function became indistinguishable. Wall compositions became a series of moving lines, fluttering on the surface as well as demonstrating the tension between the shallow three-dimensional ornament and the expanses of empty space on the wall. These compositions formed the perfect field for Audran and Berain's arabesques and naturalistic grotesque forms; exalted by their release from thickly-framed panels, these forms ran across and blended into borders and mouldings with a new freedom. This bold and innovative approach to decoration was an inspiration to the next generation of French artists and revealed possibilities that lay outside those dictated by their academic training. Audran's designs had "the relaxed, undidactic atmosphere of art that is free simply to be art: more bizarre than anything previously seen, deliberately not truthful, stirring neither patriotic nor moral strings, but beating drums for the sheer love of gaiety and noise" (Kalnein, 1995). Such work heralded the approach of the full-blown freedom of the Rococo.

MARGARET W. LICHTER

Biography

Born in Lyon, 25 August 1658, the son of the engraver Germain Audran (1631–1710). Taught by his father, and his uncles Claude II (1639–84) and Gérard (1640–1703). Working in Paris by 1684. Named Master Painter, Sculptor and Engraver, 1692. Active as a decorative painter in the Royal Palaces and worked at Anet (1698 and 1733), Versailles (from 1699), Fontainebleau (from 1703) and Marly (from 1704). Employed as a designer by the Gobelins tapestry factory from 1699 and was responsible for many notable tapestry series. Also designed stained glass, Savonnerie carpets (1711) and embroidery and church vestments. Appointed "intendant" at the Palais du Luxembourg, 1704; later set up his own tapestry factory there. Assisted by Antoine Watteau, 1707–09. Died in Paris, 27 May 1734.

Selected Works

Over 2000 drawings were acquired by the Swedish architect Carl Johan Cronstedt from Audran's estate; these are now in the Cronstedt collection in the Nationalmuseum, Stockholm. Additional designs and drawings are in the Cooper-Hewitt Museum, New York, and the Bibliothèque Nationale, the Louvre, and the Musée des Arts Décoratifs, Paris, which also contains Audran's ceiling from the Hôtel de Flesselles and panels from the Hôtel Peyrenc de Moras. Examples of Audran's tapestries are in the Mobilier National, Paris.

Interiors

1698 & 1733	Château d'Anet (painted decoration in the salon, grand cabinet, cabinet des muses, and cabinet des singes): Duc de Vendôme
1699	Versailles (petit chambre de Madame le Princesse de Conti)
c.1699 & 1708–09	Château Neuf, Meudon (decorations including various ceilings, and the Dauphin's apartment): Grand Dauphin
1699–1701	Château de la Ménagerie, Versailles (decoration of the apartment of the Duchesse de Bourgogne)
1703–32	Château de Fontainebleau (decorations)
1704–32	Château de Marly (*singeries*)
1704	Château de Sceaux (decoration of the apartment of the Duchesse du Maine)
1716–32	Palais du Luxembourg, Paris (decorations)
1720–32	Château de la Muette (decorations)

1723 Hôtel Angran de Fonspertius, Paris (decorations)
c.1724 Hôtel Peyrenc de Moras, Paris (decoration and panels of the Cabinet; with Nicolas Lancret)

Audran's tapestries included the *Portières de Dieux* (c.1699–1711), *Douze Mois Grotesques par Bandes* (1707–08), and borders for C. A. Coypel's *Don Quixote* series (1716–17).

Further Reading

For the most complete account of Audran's career see Weigert 1950.

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Australia

Whatever Britain's inchoate plans for the penal settlement of New South Wales in 1788, interiors in a European mould were envisaged, since Governor Arthur Phillip arrived in Sydney with a five-roomed oilcloth house, campaign furniture, crown glass and a portrait of Her Royal Highness the Duchess of Cumberland. Necessity and economy determined, however, that by 1796 "most of the comforts and not a few of the luxuries of life" had resulted from "communication with India and other parts of the world" (quoted in Serle, 1993). Robert Campbell, who represented an East India Company "house of agency", enjoyed "the parade and luxury of the eastern style of living" in his harbourside house in 1798 (quoted in Serle 1993). Until trading sanctions were introduced, India was a major source of household furnishings. Between 1810 and 1820 the market was glutted with goods including palampores, chintz and calico. Anglo-Indian furniture often appeared in the homes of settlers who had served in India: the quintessential example of Indian influence is Horsley, a cross-ventilated, verandahed bungalow built in the 1830s equipped with teak joinery, Regency dining chairs of Indian timber, a punkah and Indian servants. Besides importing Indian goods, enterprising colonists circumvented an embargo on trade with China to bring in ceramics, lacquerware and paperhangings adapted for the Western market, although their popularity was waning in Europe.

These chance Eastern imports and the appearance of American furnishings, sold by traders and whalers, do not obscure the fact that the first and subsequent migrants to both New South Wales and later settlements felt an urge to recreate the interiors they had known at home. Rare surviving pieces of colonial furniture and descriptions of interiors suggest that, whether imported or locally made, furniture of late Georgian design predominated in well-to-do colonial houses. Textiles were imported, as the finest still are today. 1800 saw the arrival of the first Governor's Lady, portraits of George IV and Queen Charlotte, fitted carpets and blue sprigged Spode teacups in Government House.

With the release of land – the traditional basis of status in society – to officers and civil servants, houses and their interiors grew more sophisticated. By 1812 the *Sydney Gazette* thought it relevant to satirize Neo-Classical decoration: "In the frame of a fashionable mirror, a crocodile watches; a companionable tiger crouches on a hearthrug; a sphynx supports us on a couch, and serpents twine round bedposts." Epitomizing such progress was Henrietta Villa, begun in 1816 by Captain John Piper, who was, according to the *Sydney Gazette* of 1823, "the most furnished and fashionable Corinthian in the colony". Piper's Neo-Classical interiors owed much to Sir John Soane, and sparse records point to chintzes, moreen, brass-inlaid furniture, mandarins with nodding heads and silver bought of George Purse, The Strand.

Disseminated in architectural pattern books, published designs for furniture and furnishings or via C.F. Bielefield's prefabricated *papier-mâché* mouldings, Greek Revival styles had a long run in Australia as they did in provincial Britain. John Taylor's *The Upholsterer's and Cabinet Maker's Pocket Assistant* (c.1825), George Smith's *The Cabinet-Maker, & Upholsterer's Guide* (1826) and J.C. Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture* (1833) are documented in the colony; Grecian sofas and tables were advertised for sale in the mid-1820s and descriptions of fashionable households focus on Greek Revival furniture, suggesting it was still in the vanguard of colonial fashion in the 1830s. There were English mahogany Grecian couches in the modest Government House and in the Grecian villas built by the civil establishment on fashionable Wooloomooloo Hill in that decade. As late as 1846 a Hobart cabinet-maker was offering to decorate after the "most approved Grecian" style as well as the much more fashionable "Parisian taste".

There was little consistency in architecture, decoration and furnishings, and Greek Revival furniture co-habited happily with "Louis" and Gothic Revival pieces, as well as with appealing locally-made mongrels. Regency and William IV designs gradually overtook Georgian ones, and inevitably former styles merged with early Victorian ones as furniture

Australia: Dome Room, Henrietta Villa, Sydney, c.1844; watercolour by Frederick Garling, Jr. (Mitchell Library, State Library of New South Wales)

thickened up and moved out from the walls as it did in British interiors.

Most settlers were groping towards an elegance they but dimly understood, and, while anxious to keep abreast of metropolitan, and largely English fashion, judged interiors in terms of what was reasonable in "this country at this stage of its existence" (G. Barrington, quoted in J. Cobley, *Sydney Cove 1791–1792*, Sydney, 1965). Nonetheless any interior could be annihilated with the words "It's quite colonial". Australia had no aristocratic class and was a small, socially and economically mobile society. The aspirant middle classes had mostly migrated to better themselves. They were not prodigiously rich. Almost everything was new and lacked patina as it did in the houses of Britain's new middle classes. Adelaide, settled in 1836, was later described as "a book one had never opened before, startling and new" (Douglas Pike, *Paradise of Dissent: South Australia, 1829–1857*, 2nd edition Melbourne: Cambridge University Press, 1967).

Isolation from the sources of supply made building and homemaking an unwieldy operation. Even relatively long-established families were sometimes slow to bother with curtains and carpets – their incomes, the climate and moths all played a part. When the depression of the 1840s struck, many interiors created in the prosperous 1830s were devastated. The collapse of a market dependent on a single staple, wool, and the cessation of transportation to the eastern colonies were both blamed, as household goods became "old acquaintances bought and sold twenty times over" (G.C. Mundy, *Our Antipodes*, London, 1852). Apart from a few outbreaks of short-lived grandeur, most of the interiors of respectable colonists at this time had much in common with the middle-class rooms recorded in England by Mary Ellen Best. New arrivals commented on their Englishness and overstuffedness and the non-observance of normal practice in hot countries. Amid the panic and promissory notes, Rococo Revival joined the Gothic Revival style, the latter receiving a fillip when adopted for a vice-regal residence.

As a result of official parsimony and competing calls on funds, it took roughly half a century for permanent Government Houses to appear in New South Wales, Tasmania and Western Australia. In the interim governors often lagged behind successful settlers in their domestic appointments and ability to influence public taste. This changed when three very different buildings appeared under the "Tudor Gothic"

Australia: Legislative Council Chamber, Parliament House, Melbourne, c.1856 (La Trobe Picture Collection, State Library of Victoria)

banner in Sydney (1837–45), Hobart (1854–58) and Perth (1859–62). Picturesque Gothic had been popular in vice-regal circles in the second decade of the century and the Gothic Revival's association with power and prestige provided the authority needed in a remote dependency – as the *Colonial Architect* remarked, "No style can have grander effect". Besides grandeur, these buildings had a backbone of official furniture, although changes of governors, who varied greatly in wealth, taste and personal chattels, constantly affected their interiors.

In Government House, Sydney, Edward Blore, architect to William IV and of Sir Walter Scott's Abbotsford, provided strong neo-Gothic detailing in the hall but less evidence of the style elsewhere. New South Wales being well established and in a depression, most furniture was acquired locally. An "Elizabethan" hall table and chairs were copied from Loudon and Neo-Classical rosewood drawing room furniture was purchased from the impoverished Colonial Secretary.

In Hobart the Government Architect, William Porden Kay, son of architect and decorator, Joseph Kay, and grandson of architect, William Porden, designed Government House and successfully argued for imported decorative schemes in all the public rooms. As a result Hobart's interiors were pure transplantations of British Establishment taste. While abroad in 1853 Kay was authorized to spend upwards of £2000 "on articles required in the completion and decoration of the building". These probably included the mouldings which reinforced the neo-Gothic character of the state interiors, including the dining room where the ceiling was coffered and stencilled with quarterings from the royal standard. The schemes for the main rooms (the panelled 18th century-style library failed to materialize), which were executed by a convict craftsman at a cost of

£823 almost certainly came from Messrs Trollope and Sons of Parliament Street, London. Trollope also provided £6126.15.6 worth of furniture including pairs of Boulle cabinets, Rococo overmantel mirrors and seat furniture for the drawing room. Puginesque pieces, including gasoliers for the dining room and ballroom were also acquired, and Rococo Revival chimneypieces supplanted those originally recommended.

Captain E.Y.W. Henderson, who designed Government House, Perth, had good contacts in England and was said to be a friend of Sir Charles Barry, architect of the Houses of Parliament, Westminster. He went to J.G. Crace, the fashionable London decorator who had worked with A.W.N. Pugin on the Houses of Parliament and now marketed Pugin's designs. Crace provided the actual ceilings for the hall (with coats of arms of the kings and queens of England), drawing room and dining room, Pugin wallpapers and one or more Pugin carpets. Chimneypieces, tiles, grates, fenders and hall lamp standards helped sustain the Gothic Revival character of the building internally, despite a Rococo Revival overmantel mirror, an 18th century French style chandelier and the inevitable cabriole-legged seat furniture in the drawing room.

Reverting to chronology, the late 1840s reveals that the various colonial economies were recovering, the future colony of Victoria was being settled and a new generation was taking the reins. 1851 was a watershed year. The discovery of gold in Victoria transformed Australia: the population increased dramatically, transportation of convicts ceased (except to Western Australia), new opportunities appeared as did a wealth of craftsmen who worked first on the public buildings being erected in the colony and later in the houses of those wishing to parade their success. Outstanding among public interiors was the Legislative Council Chamber in Parliament House, Melbourne (c.1856), designed by Peter Kerr, who had worked with Barry. Sculpture and architecture are fused in this monumental Corinthian interior, rich with symbols of Government derived from Roman antiquity.

Those who had come "before the gold" tended to look askance at the brash exuberance of new arrivals, but Louisa Anne Meredith who published an account of her visit to Victoria in 1861, was near the mark in saying that "the elegancies and refinements of civilized life are as well understood by the better classes in Victoria, as in Royal Victoria's loyal city itself; with perhaps a tint or two more of show, where the wealth of today is not the ancestral characteristic of the family, and the recent gilding is not toned down."

1851 proved a milestone in another way. A number of influential Australians marvelled at the Great Exhibition; they saw the triumphs of the Industrial Revolution it displayed and then returned to interpret the current fashion for Rococo Revival in their own way. Seduced by the Medieval Court at the Exhibition, Thomas Mort spent most of the 1850s transforming Greenoakes, Darling Point, into a "Gothic" building under Sydney's new architectural luminary, Edmund Blacket. Mort patronized at least four firms showing at the Great Exhibition: windows containing portraits of the Tudor kings and queens came from Hardmans of Birmingham; generous *carton pierre* mouldings for drawing room, dining room, library and corridor from George Jackson & Sons of London; M. Potts of Birmingham supplied neo-Gothic oak furniture, and Elkingtons furnished bronze casts. Greenoakes' hall, leading to the picture gallery, contained "ancient implements of war, representing with tolerable completeness the armour used by the English in olden time". Some of these relics, which included a valuable Italian 16th-century silver-inlaid suit of armour, were purchased by Mort in 1857 at the sale of the collection of the Earls of Shrewsbury at Alton Towers. A Pugin paper and a carving attributed to Grinling Gibbons contributed to interiors described as "quite old fashioned" and Elizabethan-looking seven years later.

Agents with London offices, particularly those involved in the pastoral industry, had long been buying furnishings for colonists, and in the wake of gold the practice grew: in 1859 Frederick Dalgety fitted out John Moffatt's Chatsworth House, the first of the Victorian "Bush Palaces" completely equipped from London. Everything from the *Encyclopaedia Britannica* to Alexis Soyer's cooking apparatus and patty pans was imported, with William Smee & Sons, rather than one of the "crack West End firms" or the "Cormorants of the Fashionable circle", supplying the furniture. Thus a shepherd who had started on £23 a year entertained Australia's first royal visitor, the Duke of Edinburgh, in 1867. Adequate bathrooms and plumbing determined who got the nod.

Most colonists stuck rigidly to the mid-century rules which dictated which woods appeared in which rooms and how furniture was arranged. Drawing rooms were focussed either on a central ottoman or a table on which objects were arranged radially around a vase of flowers, with an inner ring of chairs from a matched suite drawn up to take advantage of the source of light. At Mona Vale, Tasmania, the drawing room walls were hung with a rich moiré antique paper, in white and gold, the furniture was uniform throughout, the wood rosewood, the upholstery scarlet rep. Whether scarlet or the more popular grass green, glaring upholstery, produced with the virulent new analine dyes, was frequently combined with floral, foliate, striped, diapered, flocked or watered wallpapers and exuberant Brussels and Axminster carpets to create boldly patterned interiors.

The 1870s and 1880s saw the proliferation of grand houses in both town and country especially in gold-rich Victoria. The absence of major buildings seems to have kindled a passion for building in some colonists who had associated with the landed gentry in Britain and were keen to ornament their estates with houses redolent of ancient lineage and future dynasties. Anthony Trollope felt there was rarely "all the finished comfort, the easy grace coming from long habit" which distinguished country seats at Home. Though the likeness was there it existed with a difference.

At Werribee Park, Victoria, Thomas Chirnside demonstrated his apparent wealth and social standing in a two-storey Italianate mansion filled with 58 cases of furniture supplied by John Taylor & Son of Edinburgh in 1875 and augmented with a collection of Old Master paintings purchased from Christie's in 1881. His statuary included marble busts of the Prince and Princess of Wales by the English sculptor Marshall Wood, who had executed an over-lifesized statue of Queen Victoria for Parliament House, Melbourne. The identity of Werribee's decorator is unknown but the predominantly pale blue and gold decoration is reminiscent of the restrained schemes supplied shortly before by Jackson & Graham for Government House, Melbourne.

Australia: drawing room, Torrens Park, Adelaide, late 19th century (Mortlock Library of South Australiana, State Library of South Australia)

As in Tasmania, William Wardell, the architect of Government House, Melbourne, favoured placing the decoration and furnishing of the vast Italianate building in the hands of a well-established London firm, who could send out its own craftsmen: in fact "adopt the course most private persons take when they require the best class of furniture" (Lane and Serle, 1990). In the consequent uproar over the work going abroad, Jackson & Graham's schemes were shelved and only carpets and limited items of furniture were imported. High quality pieces in colonial woods were supplied by George Thwaites and James McEwan & Co., much to the chagrin of W.H. Rocke & Co., who started the furore. The furnishings having cost £30,000, the walls remained white for thirteen years. Living there later and freezing to death, Lady Tennyson described the building as "an enormous smart hotel", a "small Buckingham Palace" and "even bigger than India".

Whether it came from Wigmore Street or High Wycombe, imported furniture had lasting cachet, which resulted in Australian interiors becoming increasingly Europeanized, a fact borne out by figures for furniture exported to Australia. Henry Cooper, Filmer & Sons, Gillow & Co., Maple & Co., Saul Moss & Sons of Manchester, Sadgrove & Co., James Shoolbred & Co., William Smee & Sons, William Walker & Sons, together with Copelands, Jeffrey & Co., Hoock Frères of Paris, Minton & Co., and Daniel Walters were among those called upon as ambitious Australians trawled in fairly uncharted waters. Some combined decorating their interiors with a trip abroad and a visit to the Continent and went armed with advice from those who had preceded them. William Clarke, son of the largest landowner in Victoria, saved himself the trouble by patronizing Rocke and employed Schemmel & Shilton to decorate the interior of Rupertswood, his country seat near Sunbury in 1875.

Exhibitions, following the 1851 model, played an important role in interiors in the second half of the century and helped relay to colonists the dictates of new movements, in particular the Aesthetic Movement. While largely isolated from the intellectual ferment which ushered in Aestheticism and Art furnishing overseas, Australians were not in total purdah: Daniel Cottier established a branch of his firm in both New York and Sydney in 1873, with John Lamb Lyon as local manager. In 1875 visitors to the Melbourne Inter-colonial Exhibition (a dry

Australia: hall, Werribee Park; watercolour by A.C. Cooke, 1878

run for the Philadelphia Exhibition) were stunned by the "blaze of colour, the sheen of gold, the brilliancy of lacquer, the delicacy of enamel" in the Japanese exhibit, which occupied an entire gallery, and in 1878 a large shipment of Japanese works of art brought extravagant prices in Sydney. The Melbourne Exhibition of 1880 was said to have introduced Aestheticism and Artistic furnishing to the public at large. It certainly brought Oriental wares and household goods designed and / or decorated in a loosely Oriental manner to the attention of a large cross-section of society: lacquerware, a pair of cloisonné enamel jars, Oriental-inspired wallpapers and carpets, and porcelain and art pottery by Minton, Wedgwood, Royal Worcester, Doultons, Bretby and Brownfields were all on view.

Aestheticism had in fact already received the seal of approval in Melbourne at Joseph's Clarke's Mandeville Hall: begun in 1878, the year in which Thomas Jeckyll and Whistler's Peacock Room was completed, the decoration of Mandeville's interiors occupied Mr East from Gillow & Co. of London for a year. The decoration of the segmented drawing room ceiling was carried out in sage, salmon, buff and gold, and the walls were hung with an olive green silk designed by Bruce Talbert, above and below which was a frieze of silk and velvet embroidery and a dado of rose silken plush. The furniture was of satinwood and the floor was laid with a camel hair Persian rug. In the dining room the ceiling was panelled in oak and gold, and beneath a frieze depicting sporting scenes the walls were covered with richly-stamped leather. A massive oak chimneypiece was set with tiles and the silk curtains had dados and friezes of Utrecht velvet. The morning room, presented with some stylistic licence as an Indian room, embraced the fashion for exotic interiors.

The 1880s were an extravagant decade, with furniture warehousemen, decorators and leading stores such as David Jones of Sydney all strutting their stuff and offering pace-setters and others a wealth of Art Furnishings and Revival styles. Typical was William Cullis Hill of Melbourne, who, after training with Rocke, went out on his own and was soon informing "the patrician orders", via the *Melbourne Bulletin* of 1885, that they were Gillow's Australian agent and that "henceforth new designs would be released simultaneously in London and Melbourne". Cullis Hill, who mixed Oriental and Occidental furnishings promiscuously in his own interiors and,

like many decorators, involved fine artists in his work, advocated a range of styles in a promotional juggling act. While invoking the names of Morris, Ruskin and Pater and writing piously of Old English, Queen Anne and fitness for purpose, he unblushingly recommended Louis-Quatorze, that "earthly paradise of ormolu". He advertised Art furniture, including pieces made to E.W. Godwin's designs, and employed about 80 workmen, including craftsmen brought out for the 1880 Exhibition, to produce Jacobean, Chippendale, Queen Anne or anything the public had a fancy for. A portière, a Persian rug, a furlong of Liberty silk or a suite in which every chair was of a different shape, size and colour were all within his grasp. W.H. Rocke & Co., who had long been scouring the fashion capitals of the world and offered a lavish promotional brochure, assumed an Aesthetic stance in 1880 with an advertisement lifted either from Mrs Orrinsmith's *The Drawing-Room* (London, 1877) or from the American Clarence Cook's *The House Beautiful* (1878).

In the 1880s Melbourne and Sydney swarmed with decorators: Paterson Brothers, who demonstrated their talents in the interior of the Exhibition Building in 1875 and in the library of Parliament House, Melbourne, and executed 14 by 40 foot murals of Sydney Harbour and Edinburgh during a romanticizing exercise at Villa Alba, Kew, about 1883, could boast that Hugh Paterson had trained with one Cornelius, described as a famous Scottish art decorator. While abroad in 1886 he had caught up with the most advanced taste and become acquainted with William Morris, Frederic Leighton, Walter Crane and many leading painters, decorators and scenic artists. Following this bout of self-promotion Paterson Brothers, together with S.W. Mouncey, were commissioned to introduce "the soft tints and faint colourings of artistic decoration" to Government House, Melbourne, in anticipation of the arrival of Lord and Lady Hopetoun in 1889. Lyon, Cottier & Co. was responsible for the new Aesthetic mural and ceiling decorations in Government House, Sydney and for major work at Cranbrook, Glanworth, Ginnagullah and Woollahra House, although Cottier had "banished all the Japanese stuff he used to be so fond of " by 1886. In the late 1880s Scottish-trained Andrew Wells was the firm's representative when the headquarters and residential suite of the English, Scottish and Australian bank in Melbourne were transformed into Australia's finest Gothic Revival interiors. America was represented among Art decorators by J. Clay Beeler, who trained at the Cooper Union art school. He was almost certainly responsible for the outstanding Aesthetic textiles and Eastlake sideboard at Mount Rothwell, Victoria, and was a member of the Society of Decorators and Painters established in 1904.

Maurice B. Adams, the designer of Bedford Park, was one English Queen Anne revival architect with an Australian clientele: when Charles Fairfax commissioned him to enhance a Sydney architect's design for Caerleon in the "Old English" style in the mid-1880s he ruffled local feathers, although a deferential press dubbed the style "New South Jacobean" and thought the result "as Australian as Riverina mutton".

While some colonists who had only recently created mid-Victorian interiors lay on their oars, the majority added at least a superficial Artistic overlay to conventional rooms and ignored Morris's call to make a bonfire of nine-tenths of what they owned. From the 1880s however, avant-garde architects were fretting about bows, rosettes, bandages, register grates and over-upholstered, unnavigable interiors. Added to this, well-to-do Australians were beginning to face the fact that they were not, and never would be, in the same league as the Devonshires, Astors, Fricks, Pierpont Morgans and Vanderbilts. Reeling from the depression of the 1890s and the recent imposition of land taxes and death duties, and feeling the results of the common lack of entail, they aligned their aspirations more closely with economic reality. This fortunately coincided with a growing concern for simplicity and fitness for purpose, which had its roots in the Arts and Crafts and "Health" movements and overlapped with growing nationalism and the limp, local version of Art Nouveau.

All styles were not equally pervasive: the vogue for Morris interiors in the 1880s and 1890s was most marked in South Australia where town and country houses of Robert and Joanna Barr Smith assimilated vast quantities of Morris goods. These houses are unique in the history of interior decoration in Australia for their wealth of Morris wallpapers and textiles, de Morgan tiles and Chinese export porcelain and for the fact that Morris himself, as well as W. Neville Ashbee, advised on their ever-changing interiors.

Morris's more central interest, the Arts & Crafts Movement, found expression in houses with face brick walls, high panelled dados, deep friezes and white plasterwork combined with ceilings supported on heavy bracketed beams. Native timbers were used for flooring and joinery, bays and inglenooks abounded, leather seats fixed by wrought iron nails were obligatory as was craftwork of variable quality. White, cream, blue, grey, purple and mauve dominated a limited palette. Some patronized Kosmic Co.'s "Liberty Rooms" in Sydney where Liberty wares shared space with local furnishings inspired by imported prototypes. Later Morris & Co.'s and Gustav Stickley's commercial ranges were available. Booloominbah, New South Wales, designed by the American-trained Horbury Hunt, was one of the more robust essays in Arts and Crafts, with interiors decorated by Lyon, Cottier and Co. displaying a wealth of indigenous motifs.

With nationhood about to become a reality, there were calls for Australian styles of decoration and a national school of decorative arts. Although his designs remained unpublished, Lucien Henri, the brilliant Frenchman who taught in Sydney during the 1880s, fostered the use of Australian motifs in decoration and produced a folio of plates in which flora and fauna were adapted to architecture and the applied arts. Ernest Wunderlich's embossed metal sheeting, patented in 1888 and decorated with Art Nouveau versions of national emblems actually introduced nationalism and hygienic surfaces into a wide cross-section of interiors. About 1903, at Purrumbete, Victoria, W.T. Manifold celebrated his pioneering forebears in a series of Art Nouveau murals which dominate the panelled open-plan living hall. There, Guyon Purchas expressed the most advanced architectural thought of the day and used local timber in carved newel posts and a screen beneath the minstrels' gallery; the furniture was by Liberty's.

The difficulty of creating distinctively Australian interiors in a country with such a short tradition was acknowledged, with many architects looking to America for models, as they have done ever since. American Romanesque interiors, featuring bespindled screens and round headed arches, and open-

Australia: drawing room, Government House, Hobart; mixed media drawing by H. Willson, 1856 (Tasmanian Museum and Art Gallery)

planned American bungalows were both gaining ground around the turn of the century, with some describing them as "almost" Australian. The expatriate Briton, John Sulman, argued, however, that neither England nor other nations were relevant to Australia – "we are just ourselves".

A growing sense of the country's history and an aversion to "groping among the ruins of Elizabethan and Queen Anne styles", as one authority put the case in 1890, for models for antipodean houses in the 20th century led some Australians back to their beginnings, and to Georgian interiors. Chief among them was the architect, William Hardy Wilson, who thought good taste had come to an end in 1820. He achieved the effect he wanted with Georgian-style joinery, panelling, parquetry floors of Australian timbers and with 17th- and 18th-century furniture ranged against plain walls. In his view such interiors were a step towards a harmonious, modern style of living and his expensive version of "good taste" has had a loyal following in conservative quarters ever since.

Wilson's ideas did not appeal to everyone: early this century Sir Rupert Clarke endorsed the overseas move towards flats when he moved into a new apartment in central Melbourne decorated in the Moorish style. Dame Nellie Melba, who returned shortly before World War I to transplant the informal elegance of the Edwardian English country house to Coombe Cottage, near Lilydale, Victoria, was more relaxed than Wilson: contributing to her electrically-lit, panelled music room was a Gothic fireplace, paintwork in two shades of green, a parquet floor, antique and reproduction furniture, an American grand piano and two sets of glazed chintz curtains and slip covers made in London.

Interior design and decoration was inhibited by the war, and the move towards simpler, healthier, more rational interiors was slow in the first two decades of the century: it was almost as if Australians had lost their nerve along with their money. By the 1920s Georgian Revival interiors, with their concomitant of antiques, seemed a safe investment and dominated Establishment houses until after World War II, in spite of architects like Robert Haddon and Harold Desbrowe Annear who were recommending open planning, built-in furniture, simplicity and restraint.

Sometimes it was an advantage to be an outsider. Walter Burley Griffin and his wife, the former Marion Mahony, who had previously worked with Frank Lloyd Wright, arrived from America in 1914 after winning the competition for the design of Canberra. A product of the Prairie School, Griffin attacked the lingering "mildew of mediaevalism" (Johnson 1977), put forward radical ideas and looked to nature and the landscape for inspiration. Their mature work included world-class interiors. The Café Australia, Melbourne (1915–16) – the country's first proto-modern interior – was an inspired amalgam, demonstrating their superb handling of space and concealed lighting as well as an ability to design all elements, including furniture and tablewares. The Capitol Theatre (1921–24) showed an imagination fired by the prismatic reflection of light on crystalline formations: cubes, triangles and stalactites of plaster concealed the mechanics of an ever-changing play of light in the main pillarless auditorium, which contrasted with the vaulted, cavernous lobby. The Capitol stood apart from Australia's later run of Hollywood-style theatres. The Griffins were also responsible for Newman College, Melbourne, including its furniture.

Late in the 1920s, after the 1925 Paris Exposition intro-

duced a wide audience to Art Deco, Sydney Ure Smith's chic journal the *Home* (first published 1920) published the unflattering comments of some leading Sydneysiders on the continuing popularity of clutter, "Mission", fumed oak, "Jacobean", aspidistras, palms, spring roller blinds, panelled wallpapers, plate rails and other survivals. The *Home* continued to keep architects, fine artists, designers and the artistically-aware abreast of international fashion by publishing illustrations culled from the *Studio* and *Decorative Art* of interiors in London, Paris and New York. The occasional sub-Elsie de Wolfe or Syrie Maugham white-to-grey interior appearing locally was probably the result of such influences. Officialdom was unadventurous when fitting out Yarralumla, Canberra, in this decade to serve as the nation's premier vice-regal residence: directed to buy "first quality British", the "lady decorator", Ruth Lane-Poole, used local timbers although her purchases were mainly Georgian "Repro". More exciting were streamlined moderne interiors, which those who travelled could absorb on luxury liners.

Late in 1929, the year in which the Metropolitan Museum mounted an exhibition of modern decorative arts, based on the Paris model and planned by Eliel Saarinen, the *Home* announced that Modernism had reached Australia and heralded an interior containing furniture by DIM of Paris in "Pallisandre Verni" as Melbourne's first example of the style. Two months later a group of artists, led by Roy de Maistre, mounted a modest exhibition at Burdekin House, Sydney. Room settings with furniture based on Continental designs or adaptations of them were shown by de Maistre, Thea Proctor, Hera Roberts, Adrian Feint and Leon Gellert. Designs were based on the prism, cylinder, sphere, cone, cube and pyramid, preferred colours included ivory, grey, blue, black and yellow combined with judiciously chosen strong colours. The stress was on simplicity, functionalism and natural timbers, although painted furniture, with its long Arts and Crafts lineage, was also prominent.

In 1932 Paul Staal, Consul-General for the Netherlands, and his wife, Amelia, introduced what was probably the country's first full-blown collection of Modern European furniture to Sydney's diplomatic circuit and to readers of the *Home*. Their conventional house on Bellevue Hill was filled with steel and black wood furniture designed by Marcel Breuer and made by Thonet, Swedish glass light fittings by Giso of Rotterdam, a silver and ebony tea service by Begeer of Holland designed for the Wiener Werkstätte, and modern rugs and Dutch paintings. Marcel Breuer's Cesca cantilever chairs were covered with blue canvas.

Minimal migration, cosy complacency and the depression of the 1930s inhibited a general move towards Modernism although the ardent Melbourne Modernist, Robin Boyd, was later to say that the back-to-basics economy of the 1930s encouraged simplicity and functionalism. According to Boyd, students and young architects had converted to Modernism and Functionalism by 1934. Roy Grounds had begun designing functional interiors with built-in fitments which excluded many previously essential pieces of free-standing furniture and was also specifying copies of overseas furniture designs. Local designers were active, with Melbourne decorator Cynthia Reed offering modern craftwork, fabrics by Frances Burke and unstained, waxed furniture designed by the artist Sam Atyeo or by Frederick Ward, who later worked for Myers, a major department store. In 1933 Reed, Ward and Michael O'Connell showed furniture and handprinted hangings at an exhibition of British contemporary art sponsored by Keith Murdoch of the Melbourne *Herald*.

By 1935 the well-connected Marion Hall Best, "who studied with Proctor and had a hatred of cream, beige and porridge", caught the attention of the *Home* with an interior which included modern Sundour cretonne curtains, a Marion Dorn rug and a Franz Marc print. Then at the beginning of a long decorating / designing career, which covered importing, commissioning, marketing and promoting, Best studied first-year architecture, took a year-long course in interior decoration from New York and, on the eve of war, launched her own business in Sydney. She contributed a "Young Modern" and "Classic Modern" interior to David Jones's exhibition entitled "An Englishman's Home 1700–1941". Hampered by wartime shortages, she manufactured textiles and used designs by her sister, Doris Sweetapple, and others, together with furniture designed by Clement Meadmore.

The traditionalist Deric Deane had seen to the needs of Sydney's conservative enclave during the 1930s, and in the 1940s he was joined by Molly Gray, Merle de Boulay and Stuart Lowe. In Melbourne Reg Riddell served a similar clientele for many years as did the "lady decorator", Dolly Guy Smith. In 1949, the *Australian Home Beautiful* ran a major article on modern American home designs which anticipated how American styling would become synonymous with modernity. Peace gave impetus to interior decoration despite shortages and regulations. In the late 1940s the Hungarian architect, Steven Kalmar, began business selling custom-designed modern furniture and Dr. George Molnar opened Artes studios in Sydney.

The arrival in Sydney in 1948 of Viennese-born Harry Seidler, who had studied in America under Walter Gropius and Josef Albers and worked with Marcel Breuer in New York, consolidated the influence of Modernism. In the small Rose Seidler house (c.1950) open-planning, flexible subdivision of space, a lavish use of glass window walls, neutral colours contrasted with strong colour accents, a mural by the architect, and a sophisticated kitchen contributed to Seidler's "total sculpture". The furniture was from Herman Miller and Knoll International of New York or designed by Seidler and built by fellow Viennese craftsman, Paul Kafka. The chairs were by Charles Eames, Eero Saarinen and Hardoy. Family treasures, which were to enrich many houses of European post-war migrants, were banned by Seidler with the exception of ornate silver cutlery and tea services.

Post-war optimism brought faster change: following a trip abroad and exposure to modern theatre design, Best mounted an exhibition called "A Walk Through Europe" in her Woollahra studio. In Melbourne in 1949, the English-trained designer R. Haughton James, who had begun his crusade on behalf of good modern design a decade earlier in Sydney, organized a modern home exhibition. He enlisted Robin Boyd, whose "House of Tomorrow" gave the public their first close encounter with contemporary interiors, displaying furniture by Grant Featherston and showing great concern for functional lighting. James, Featherston and Joseph Burke, the Englishman recently appointed to the Melbourne Chair of Fine Arts, were

Australia: showroom of Marion Hall Best, c.1960 (Historic Houses Trust of New South Wales)

also active in the establishment of design bodies including the Society of Designers in Industry, which later joined with the Sydney Interior Design Association to form the Industrial Design Council of Australia. The Society of Interior Designers of Australia was formed in 1951 and by the 1960s schools of interior design and decoration were functioning. A foundation member of the Designers was Margaret Lord, who had worked in London before the war and wrote *Interior Decoration*, (Sydney 1944) which ran to four editions. Modern designers working for a mass market in the 1950s, some of whom have already been mentioned, included Gordon Andrews, Lester Bunbury and Douglas Snelling. Austrian cabinet-maker Schulim Krimper was producing superb hand-crafted pieces; hand-woven textiles were being made by the Sturt Workshops at Mittagong, New South Wales and by Eclarté, a Victorian firm which went to the landscape for colours and textures; and Florence Broadhurst was designing handprinted wallpapers.

Modernism had more than one face: Best, who made trips to Milan (1954), Japan (1957) and India and patronized Knoll International, assembled eclectic interiors using the world's finest products. But, for her, Modernism was essentially colour, large scale motifs from firms like the Scandinavian company Marimekko, shimmering oriental silks, lacquered rattan blinds, and brilliantly glazed walls, in contrast to interiors

designed by many modern architects such as Boyd, whose mature work favoured non-featurism and pale, often limed timbers. Despite the different accent, Best was one of the few interior designers whom architects were able to work with – she spoke their language.

Although heavily reliant on American and European models, local furniture designers were forced to be innovative in the 1950s and early 1960s since the small local industry lacked the latest overseas technology. Furniture by leading overseas designers such as Breuer, Le Corbusier, Mies van der Rohe and Hans Wegner was available as licensed copies or near-plagiarized pieces. Scandinavian imports first appeared in minor outlets such as Guests of Melbourne and were later taken up by the big department stores. Danish Deluxe and *Mobler* were competing increasingly with local designers and Japan was attracting great interest, with Andersons of Melbourne a major outlet in the 1960s. When it came to public interiors Joern Utzon's inspired Opera House fell a victim to local mediocrity.

As Modernism faltered there was a lack of clear new directions. French-trained Leslie Walford was adding Gallic verve to Sydney's traditional interiors, and in Melbourne Riddell still held sway. The disillusioned turned again to revivals and romanticism and Australia was a prime market for overseas firms reproducing 19th-century wallpapers. This new historicism has resulted in academically correct conservation / restoration; an imaginative high-style Aesthetic decoration; and a rampant outbreak of nostalgia emanating from Laura Ashley's numerous outlets since 1977. Postmodernism has had a considerable presence, and some architects continue to create minimalist interior spaces which leave little place for anything beyond the built-in elements in their own designs. The late 1970s and rumbustious 1980s have, to some extent, been a replay of the 1870s and 1880s, with overseas firms such as David Hicks and Colefax and Fowler establishing outlets and with some of the world's major textile firms represented by local agents. Occasionally a client brought in a West Coast American interior designer or architect. The recession of the early1990s demolished some interiors created by the latest wave of overachievers. Today most Australian decorators and interior designers do their bi-annual swing around the world, taking in the latest American, English and Continental developments, soaking up the international glossies and, with few exceptions, producing modest versions of whatever homogenized, globalized style is currently fashionable.

Since 1788 almost every important overseas style of interior decoration has appeared in Australia, yet none has developed significantly in local hands. Indeed, some appear to have mutated on the voyage out. There have been quirky and resourceful individuals at work, but few heroics or soaring visions in major houses, which by and large have been restricted to the eastern and southern fringes of the continent. Although too isolated ever to penetrate the meaning of new styles, Australia was never sufficiently insulated to develop distinctive interiors as America did. A small population precluded the development of industrial traditions or skills and creative tumult and a lack of real money put a certain standard of interior out of reach. The colonies were linked initially to Britain and by the time Australia's outlook broadened to take account of America, copying had become a national way of life. The country has a high level of house ownership and a high ratio of rooms per person, and the average interior, even if undesigned, is extremely liveable. Yet at the highest level interiors have been and remain derivative – the creations of a "ship fed" people making tasty dishes from stale bread and largely unfussed by climate, landscape or commonsense. Money can still be spent with more satisfaction in London and New York than anywhere else in the world. An obsession with the rest of the world rather than a desire to discover what suits this corner of it has inhibited the growth of a national Australian style of interior decoration.

JESSIE SERLE

Further Reading

An excellent survey of the history of Australian interiors and Australian homes appears in Lane and Serle 1990 which also includes an extensive bibliography. Other useful general sources include Fahy and Simpson 1985, Forge 1981, and the various National Trust and Historic Houses guides.

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Authentic Decor

"Authentic Decor" is the label often used to describe a more accurate approach to the study and restoration of period interiors and designs. This trend began in the late 1960s when new methods of research, the development of more scientific conservation techniques and the introduction of higher professional standards within museums and heritage organizations began to transform the field of historic preservation. It continued in the 1970s and 1980s when earlier restorations in many public buildings and museums were re-evaluated and often redone. Within this context, Authentic Decor in its purist sense has been the province of scholars and dedicated preservationists. But it has also had an important impact upon the commercial sector and certain sections of public taste, influencing not only the general fashion for period styles but also an interest in more historically accurate features and designs. And as the craze for period living has grown, large numbers of architects, craftspersons, consultants, manufacturers and salvage dealers now specialize in authentic reproductions suitable for either the grand historic interior or the more modest period home.

Public interest in historic preservation was fueled by many factors. In Europe, the devastation of World War II encouraged and expanded government protection of surviving historic properties. Patriotism and nostalgia for the perceived comforts of the pre-industrial past, which inspired turn-of-the-century antiquarians, maintained their hold on the popular imagination. Rebellion against the austerity of the modernist canon and contemporary minimalism – not to mention the cheap sterility of many second-rate modern structures – also played a major role. In particular, renewed respect for Georgian and Victorian buildings encouraged interiors which expressed the original architecture, rather than anachronistic open rooms created by gutting walls and cutting new windows. Scholarly attention to vernacular buildings and the work of seminal modern architects like Frank Lloyd Wright and Walter Gropius extended the scope of this concern. Perhaps most importantly, rising housing costs in the suburbs made decayed older buildings appealing to buyers willing to expend a little sweat equity. These "urban pioneers" brought energy, spending money and a certain cachet to old neighborhoods, making them attractive to second and third waves of increasingly affluent buyers. The townhouse squatters of the 1960s cleared the way for the campy Victorian revival of the early 1970s; but as even middle-class Victorian buildings gained prestige they soon shed the aura of camp, and the pursuit of authentic decor absorbed a new class of homeowners who never could have afforded to live in country houses or castles, the traditional haunts of preservationists.

Of course, purists winced at the efforts of well-intentioned amateurs, the often theatrical use of period style by prominent decorators like Mario Buatta and Mark Hampton, and the ersatz "Country House look" of the 1980s. Identifying the "right" interior mouldings, wallpapers, paint colors and floor-coverings with X-rays and microscopic analysis sometimes took on the character of a moral crusade, although in truth all restorations rely on the judicious use of an educated imagination. While entirely appropriate for historic sites and period rooms, this approach has proved too expensive, time-consuming and inflexible for most individuals. The formal furniture arrangements of the 18th century, for example, have little relevance to modern life. All but the most uncompromising owners have included modern appliances, heating and plumbing, even when well-disguised, and otherwise conscientious restorers are not always content to live in the darker, closer environments of the past. Many Victorian and Arts and Crafts homes restored in the 1970s and '80s, for example, while otherwise reverently researched and furnished, have been painted in pale hues more palatable to modern taste than their original murky tones. In contrast to the blithe remodelling projects of earlier decades, however, a sense of historical responsibility now impels many owners carefully to photograph, sample and measure original elements before any alterations are made.

In contrast to the enthusiastic support of architectural historians, many architects have expressed frustration with the rigidity of governmentally-imposed preservation guidelines, and architects and interior designers specializing in strictly authentic restorations remain relatively rare. Quite naturally, most are concerned first to create beautiful, liveable environments which please their clients, and to weigh authenticity against both the owners' needs and their own aesthetic interests. In general, designers working on older homes have preferred to reproduce the "feel" of the original design, preferably with some subtle, witty stamp of their own. By preservationist standards, most decorators' period interiors of the 1980s, while opulent and delightful, were also wildly overfurnished.

The preservation debate dates at least from 1789, when James Wyatt's over-zealous "restoration" of Salisbury Cathedral inspired a movement to preserve architectural monuments untouched; John Ruskin later became an influential proponent of this approach. Interiors were of less concern until the 1870s, when the Museum of Scandinavian Ethnography opened its first period rooms. These were of dubious accuracy, but their designers were probably the first to consult paintings and prints as sources for authentic interiors. The growing popularity of open-air and house museums and the burgeoning interest in antiques – especially in Britain and North America —encouraged the use of period styles, and by 1900 most books on interior design were essentially primers on historic furnishings. But early preservationists had little reliable information to guide their efforts, and their interiors were generally crammed with picturesque collections of antiques and reproduction furnishings arranged to suit contemporary taste. While a growing emphasis on scholarship, expressed in works like Henry Havard's *Dictionnaire de l'Ameublement* (1887–90), ensured that the details were often right, the effect remained essentially modern.

The wholesale purchase of period rooms – panelling, chimneypieces, mouldings, flooring and all – reached its apogee in the 1920s, by which time most major museums in Europe and America had installed at least a few. Opposition to this practice encouraged new guidelines for documenting and reconstructing interiors: the integrity of the original was to be preserved at all costs, and all new materials were to be clearly

identifiable to future researchers. Promoted by influential leaders like William Sumner Appleton of the Society for the Preservation for New England Antiquities, these principles have remained the basis for nearly all later restorations. During the 1930s, researchers' efforts to identify original materials and mine estate inventories and other period documents for details of interior decoration began to bear fruit: John Fowler's early work on English country houses managed by the National Trust, for example, relied on careful study of historic fabrics, color schemes and furnishing plans, and has greatly informed the independent work of his decorating firm, Colefax & Fowler. Meticulous, focused research and scientific analysis are now considered essential for all professional treatment of historic interiors, although the staff of many freshly restored historic houses have faced consternation from traditional supporters with an attachment to the "wrong" wallpapers and furnishings. In a few cases, the original restoration itself is worthy of preservation as a document of early 20th century ideas and taste. Restorers must also grapple with the representation of a room's use over time: in many cases heirlooms and outmoded forms should ideally be combined with new pieces, and in older buildings, deciding which period to recreate can present a real quandary.

The last ten to fifteen years have also seen an explosion of literature on the history of interiors and the decorative arts. Mario Praz's *Illustrated History of the Interior* (1964) was a pioneering study in this field and was one of the first books to use paintings as important sources in the documenting of period decorations and furnishings. Numerous other scholarly texts have followed, amongst the most influential of which have been the books published by the English historian Peter Thornton (*Seventeenth-Century Interior Decoration in England, France, and Holland*, 1978; *Authentic Decor*, 1984; and *The Italian Renaissance Interior*, 1991) which have emphasised not only period illustrations but also the role of estate inventories and literary sources in helping to develop a clearer understanding of the arrangement and use of historic rooms. More recently, these have been supplemented by sourcebooks and manuals published by American and British heritage organizations such as the Society for the Preservation of New England Antiquities, and the National Trust, which are aimed at both a professional audience and amateurs. A more general readership has also been served by a large number of colour magazines including *Antiques*, the *World of Interiors*, and *Period Interior Decoration*, which feature articles on period homes.

The growth in books and magazines has been paralleled by a huge increase in the availability of reproduction patterns, furnishings and architectural features. Up-market decorating firms such as Colefax & Fowler and Cowtan and Tout have been producing copies of historical wallpapers and textiles for many years, but it is only since the 1970s that the taste for period styles has been reflected in the work of more commercial manufacturers. The British firm Laura Ashley led the way in the late 1960s with their small, sprigged and geometric fabrics based on early 19th century originals. Since then the market for period patterns has expanded enormously until virtually every new collection in the mid- and late 1980s included at least one historic design; even Habitat produced a range of Arts and Crafts textiles in 1992. In many cases these are not exact reproductions, and commercial patterns often involve alterations of scale and colour to suit contemporary tastes. But increasingly, with many of the more expensive products, authenticity has become an important means of ensuring sales.

JODY CLOWES

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Baillie Scott, M.H. *See* Scott, M.H. Baillie

Baldwin, Billy 1903–1983

American interior decorator

Back in the mid-1930s, the New York society decorator Ruby Ross Wood declared amusedly of her slight, dapper young assistant, "Billy is small, but his sting is deep". The comment was directed justly at Billy Baldwin's thorny personality, but at its heart lay an unspoken promise. By the end of the next decade, Baldwin was well on his way to earning the nickname of his mature years, "the dean of American decorating". His hallmarks – strong silhouettes, tailored upholstery, printed cotton fabrics, fresh clear colors and whimsical *objets d'art* sternly organized – would define sophisticated taste in the United States in the 1960s.

Born at Roland Park, a prosperous suburb of Baltimore, Maryland, on 30 May 1903, William Willar Baldwin, Jr., was the eldest child and only son of W. W. Baldwin, an insurance broker, and his wife, Julia Bartlett, a foundry heiress. Destined for a comfortable if not luxurious life on the periphery of the horsey aristocracy of Baltimore, Baldwin dutifully went to Princeton University in 1922, only to leave two years later, under an academic cloud that he would later ascribe to a lack of interest in mathematics. Immediately he moved to New York City and worked, briefly and unhappily, as an insurance salesman, then, surprisingly, as a crime reporter at the *Baltimore Sun*.

Eventually, he ended up in the stockroom of the fashionable Baltimore decorators C. J. Benson and Company, where "the only thing I had to do was fold every single [fabric] sample and put it back on its rack after the client had taken it out and straighten the room every afternoon before I went home" (Baldwin, 1985). The color combinations into which he arranged those fabrics, however, impressed his employer, and after a few months' apprenticeship working on the houses of the local gentry, Baldwin, then 25, was hired as a staff decorator.

Soon he caught the attention of Ruby Ross Wood (1880–1950), an avant-garde if today little-known Manhattan decorator who ghost-wrote Elsie de Wolfe's 1913 decorating manual *The House in Good Taste* and espoused bed-ticking upholstery, Moroccan rugs, white painted floors and varnished card lampshades in an era of hidebound traditionalism. "If we ever recover from this goddamned Depression, I really think I would like to have you work for me," Wood reportedly said after seeing the colorful drawing room Baldwin decorated for a mutual friend: poison-green walls, yellow satin upholstered furniture, 18th century black-and-gold lacquer tables and Irish equestrian paintings with riders dressed in bright pink coats. Five years later, she did hire him, and excepting an assignment to the US Army Medical Corps during World War II, Baldwin remained in Wood's employ until her death in 1950. That year, he formed Baldwin, Inc., which was in operation under a variety of names – Baldwin and Martin, and Baldwin, Martin and Smith – until his retirement in 1973.

Instead of the brown-wood English conservatism or neo-Versailles frivolity that dominated the monied domestic interiors of mid-20th century America, Baldwin popularized leanly furnished, vibrantly accented rooms whose subtle luxury and textural interest were achieved by treating common materials with uncommon care. These optimistic, seemingly carefree interiors were especially appealing to the leaders of post-war American society, whose lifestyles emphasized moral freedom, youthful sophistication and household efficiency. According to Mark Hampton, Baldwin espoused a "light, immaculate, rather new look" with a "sleek, well-organized appearance" and "sparkling clarity", qualities that symbolized his belief in an independent American style.

"I am against the all-English house or the all-French house or the all-Spanish house", said Baldwin, who was the most prominent member of his field successfully to challenge the prevailing Europhilia in favor of developing a native American style that filtered its myriad cultural references through the prism of fresh-scrubbed modernity. "We can recognize and give credit where credit is due to the debt of taste we owe to Europe, but we have taste, too – in fact, we're a whole empire of taste. That is my flag and I love to wave it." His aesthetic jingoism was codified in two insightful manuals-cum-memoirs, *Billy Baldwin Decorates* (1973) and *Billy Baldwin Remembers* (1974).

Among his many clients were Jacqueline Onassis, Pamela Harriman, Greta Garbo, Barbara Hutton, the playboy Whitney Warren, the philanthropists Rachel and Paul Mellon,

and the fashion mogul Hattie Carnegie. Much publicity was given to his interiors for two multi-house couples: Mary Wells Lawrence, an advertising agency founder, and her husband, Harding Lawrence, the president of Braniff Airlines (for whom Baldwin decorated four vast residences in as many years, in New York, Texas, Arizona, and France); and Kathryn Bache Miller, a banking heiress, and her husband, Gilbert Miller, a theatrical producer (for whom Baldwin decorated all or part of residences in England, Spain, and New York).

The most memorable project of Baldwin's many years as a decorator, however, was a small sitting room (c.1970), for Diana Vreeland, the flamboyant editor-in-chief of *Vogue* (US), and her husband, T. Reed Vreeland, a banker. Barely 15 feet square, the room was a cornice-to-baseboard panoply of vibrant scarlet-and-black flowered cotton chintz. The walls, furniture and curtains all were upholstered in the fabric, producing a lushly claustrophobic, vaguely alarming ambience that Mrs. Vreeland favorably compared to "a garden in hell".

Baldwin's innovation as a decorator was his development of elemental basics – some time-honoured, others his own designs – that could be used dependably in most situations, from tiny one-room flats to corporate offices to the houses of millionaires, and it seemed, with most any style of decoration, art or fabrics.

Less a strict formula than a Palladianesque philosophy of eternal harmony and comfort, these so-called "Baldwinisms" formed the core of many of his interiors. The major components were Louis XVI armchairs; deep, low, boxy sofas that recalled the streamlined creations of his idols Jean-Michel Frank and Syrie Maugham; handwoven fitted carpets with tiny geometric patterns (these greatly influenced the British decorator David Hicks); bulbous white plaster lamps à la Diego Giacometti; Chinese Coromandel screens, and Parson-style table, headboards and desks, made of wood tidily wrapped in clear-varnished rattan.

A particularly important piece of Baldwin furniture was the open bookcase that he designed in 1955 for the library of the songwriter Cole Porter. This was "one of the most famous rooms designed in America", according to the eminent architecture critic Brendan Gill, who greatly admired its walls, which were sheathed in tortoiseshell-finished leather. A towering skeleton of solid polished tubular brass set with ebony shelves, the bookcase was derived from a Directoire étagère that was purchased in the 1920s by Porter's wife, Linda. Like many of Baldwin's creations, it spawned a plethora of imitations.

In fabrics, Baldwin's preference was for bold colors, crisp motifs and relatively humble materials. "Cotton is my life", he told a reporter from *The New York Times* in 1965, at the height of his fame. So were linen and wool, which he deemed more suited to the pace of modern life than brocades and damasks.

The patterns of many of the fabrics that Baldwin designed were based on the works of 20th-century artists; all were manufactured by Woodson Wallpapers, an influential American fabric and wallcovering company owned by Woodson Taulbee, Baldwin's erstwhile companion. The leafy motif of a black-and-white printed cotton and matching wallpaper, for example, utilized a magnified detail from a pen-and-ink drawing by Henri Matisse that was owned by Baldwin. A Matisse still life of lemons and red and purple anemones inspired another popular wallpaper. Yet another owed a *debt* to the swirling patterns of a painting by Gustav Klimt.

Deep glossy walls were Baldwin leitmotifs. From 1946 to 1951, an aggressively shiny green was the dominant color of Baldwin's apartment at Amster Yard, an influential complex of renovated tenement buildings at 213 East 49th Street in New York. In his memoirs, he wrote that the color, an homage to Elsie de Wolfe, was copied by the painter from a gardenia leaf that "I had licked to a glisten".

Throughout the 1960s and early 1970s, he was especially fond of a color he called "Coromandel black-brown", a dark chocolate-colored enamel painted with a high-gloss, lacquer-like sheen. This, he said, soothed the "beams and bumps" of modern apartment buildings. It was used most prominently in Baldwin's own much photographed one-room apartment on East 61st Street, New York. He lived here from 1963 until 1979, when he moved permanently to a two-room cottage on the Massachusetts island of Nantucket.

Baldwin cited several influences on his work: Ruby Ross Wood, the French decorator Madeleine Castaing, and Dr. Claribel Cone of Baltimore, a pioneering collector of Impressionist art. Another was the 1930s California decorator Frances (Adler) Elkins, whose innovative synthesis of French Modernism, North African textiles and rough country furniture was largely ignored by the anti-Semitic, pro-Manhattan decorating press in the US. But the profoundest influence on Baldwin's style was an American fashion designer Pauline Fairfax Potter (known from 1954 as Baroness Philippe de Rothschild).

A Paris-born aesthete who met Baldwin when she moved to Baltimore as a teenager in 1925, Potter was known for calculatedly simple gestures that combined sophisticated rusticity with a theatrical sense of the surreal. "Her great gift was the unconventional use of conventional things," Baldwin told the writer Cleveland Amory in *Vogue* (US). Among her stylish affectations were bare windows "curtained" with giant potted camellia trees; 18th-century French lacquer commodes topped with crudely woven straw baskets for storing loose papers or magazines; cast-bronze faucet handles in the shape of lemons; and dining tables set with clumps of wild reeds and moss instead of cultivated flowers.

According to the American choreographer John Butler, a friend of Baldwin and Potter, it was the Dietrichian proportions of Potter's lower limbs that inspired the decorator's famous *Slipper* chair (also known as the *Lawson Slipper* chair). A diminutive descendant of a chair that Baldwin had adapted in the 1930s from the popular *Lawson* sofa, his low-slung *Slipper* chair featured a broad square seat and gently angled back that "small women and football linebackers find ... equally comfortable", the decorator said.

Traditionally upholstered in woven Madagascar grass cloth and cushioned with white duck, the chair was a Billy Baldwin hallmark. It appeared throughout his career in a variety of fabrics: white-piped beige canvas (Ellena du Wolcott Blair, Palm Beach, Florida, 1936); white sailcloth stencilled with sulphur-yellow orchids (John King Reckford, Montego Bay, Jamaica, 1938); white cotton trimmed with cobalt-blue tapes (Mary Runnells, Hobe Sound, Florida, c.1959); black leather (S.I. Newhouse, Jr., New York, 1965); flowered scarlet chintz

(Diana and T. Reed Vreeland, New York, c.1970); pink-and-blue tattersall (Kathryn and Gilbert Miller, Mallorca, Spain, c.1967), and apricot cotton (Maité and Don Plácido Arango y Arias, Madrid, 1972). One of the chairs is in the permanent collection of the museum of the Maryland Historical Society at Baltimore.

Baldwin's commercial projects were as emblematic of brisk, bandbox-perfect American chic as his residential work. These included the Woodward Gallery of Sporting Art at the Baltimore Museum of Art (1956); the Round Hill Club, Greenwich, Connecticut (1959); a Brighton Palace Mod beauty salon for Kenneth Battelle, the New York society hairdresser (1963); and a renowned redecoration of Tiffany and Company, the jewellers, which Baldwin furnished with rattan-wrapped furniture, white linen fitted carpeting and white wallpaper printed with a lively, neo-Persian pattern of black flowers and vines (1963).

He also designed stage sets, notably a lilac-and-white Adam-style drawing room for Gilbert Miller's production of the American premiere of William Douglas-Home's *The Reluctant Debutante* (1956). A little-known and now lost Baldwin design was a wood stand, in the shape of a slender fluted Greek column, for the America's Cup sailing trophy (1952).

Baldwin died of pneumonia at Nantucket Cottage Hospital, on 25 November 1983, aged 80.

MITCHELL OWENS

Biography

William Willar Baldwin, Jr. Born in Roland Park, Baltimore, 30 May 1903. Attended Princeton University, New Jersey, 1922–24. Worked as a staff decorator for C.J. Benson and Company, Baltimore, c.1928. Employed as a decorator by Ruby Ross Wood (1880–1950), 1935–50. Served in the US Army Medical Corps, 1942–43. Established his own decorating business, Baldwin Inc., 1950; later in partnership as Baldwin and Martin, and Baldwin, Martin and Smith; retired, 1973. Also designed stage sets, mid-1950s. Died on Nantucket Island, Massachusetts, 25 November 1983.

Selected Works

Baldwin's professional papers have disappeared. His work can be studied only though photographs, rare surviving interiors and home furnishings designs. His tables and upholstered furniture for Luten Clary Stern (1975) are now produced by Ventry Limited, of Locust, New Jersey. His brass bookcase for Cole Porter (1955) continues to be made by its original manufacturer, P.E. Guerin Inc., of New York.

Interiors

1955	Apartment 33A Waldorf Towers, 100 East 50th Street, New York (interior decoration and some furniture): Cole Porter
1959	Round Hill Club, Greenwich, Connecticut (interior decoration and some furniture)
1963	St. Regis Hotel, 2 East 55th Street, New York (interior decoration and some furniture): Barbara and William S. Paley
1963	Apartment., East 61st Street, New York (interior decoration): Billy Baldwin
1963	Kenneth Salon, 19 East 54 Street, New York (interior decoration and some furniture): Kenneth Batelle
c.1967	Miller Residence, Mallorca, Spain (interior decoration): Kathryn and Gilbert Miller
1968	Onassis Villa, Skorpios, Greece (interior decoration): Jacqueline and Aristole Onassis
c.1970	550 Park Avenue, New York City (interior decoration and some furniture): Diana and T. Reed Vreeland
1971	La Fiorentin, St.-Jean Cap Ferrat, France (interior decoration and some furniture): Mary Wells and Harding Lawrence
1972	2510 Foxhall Road, Washington, DC (interior decoration): Deeda and William McCormick Blair, Jr.
1979	22 Hussey Lane, Nantucket Island, Massachusetts (interior decoration and some furniture): Billy Baldwin

Baldwin designed the America's Cup trophy in 1952. He also designed a range of tables and upholstered furniture for Luten Clarey Stern in 1975 and a range of wallcoverings and fabrics for Woodson Wallpapers, New York in 1976.

Publications

There is no critical monograph on Baldwin; most informative sources relating to his life and career are his own writings, particularly *Billy Baldwin Decorates* and *Billy Baldwin Remembers*.

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Bamboo Furniture

In the Far East, the indigenous bamboo (*bambusa arudinacea*) has been an important material in house building, roofing, and in the making of simple furniture for many centuries. Its use in furniture-making can be traced to India in the 2nd century AD, although it is more commonly recognised as a product of China or Japan.

In the West there has been a fascination with the Orient for at least four centuries and this has been manifest in a number of ways. The particular taste for bamboo furniture started in 1757, when Sir William Chambers first published designs of it. Chambers's connection with Sweden is demonstrated by the existence of authentic Chinese bamboo furniture in some of the royal residences there.

Chairs were the main items to be given the bamboo treatment, although in many cases the bamboo furniture of the period was an imitation effect. Famous examples included bedroom chairs for David Garrick carved to imitate bamboo and painted a creamy white with the "knots" in green, while the Royal household at St. James's was supplied with "Bamboo elbow chairs ... very neatly japanned yellow ground and spotted rings".

The imitative process was popular into the early 19th century. Sheraton describes how beech was turned into chair parts which were then painted and flecked to imitate bamboo, while turned legs, fashioned to imitate bamboo, were used in a wide variety of furniture types. The exotic tastes of the Prince Regent gave a spur to the introduction of bamboo into the "Chinese" furnishings of the Royal Pavilion at Brighton, with many of the projects being produced in imitation of real bamboo. Some furniture examples supplied by Edward, Marsh and Tatham were made from a mix of real and imitation bamboo, combined with authentic lacquered panels.

The taste continued into the 19th century and was especially employed in making bedroom or fancy chairs. This furniture could well have been put into rooms which were decorated with wallpapers imitating bamboo and basket work. The example of the bamboo furniture supplied to the Chinese room at Claydon House c.1800 demonstrates this taste.

Although it gradually went out of high fashion during the first half of the century, by the mid-19th century bamboo was being imitated in materials other than wood. Cast-iron chairs painted to imitate bamboo caused particular consternation to the *Journal of Design*: "We really had imagined that society was getting tired of the conventional upholsterer's bamboo with its three black strokes and splashes to indicate foliations: but here it is breaking out in the most inveterate form, upon a material least of all calculated to support the attack".

It was the West's attraction to things Japanese following the opening up of the country from 1854 that eventually spawned a fresh demand for bamboo among other Oriental-style artifacts.

During the 18th century bamboo had been imported into America, and some manufacturers soon introduced imitation bamboo into their ranges. Samuel Gragg advertised bamboo fancy chairs in 1809, for example. Later in the 19th century firms such as the Vantine Emporium in New York were importing ready-made furniture from the East. On the other hand much allegedly oriental furniture, produced by businesses in several cities, was made from imported raw materials. These makers produced ranges of occasional furniture such as side tables, what-nots, flower stands, and the like. The Boston firm of James E. Wall seems to have specialised as a bamboo furniture-maker between 1881 and c.1895.

France also developed a business in bamboo furniture. In 1859 Joseph Cavoret applied for patents to protect his particular methods of imitating bamboo, while the business of Perret & Fils & Vibert made a speciality of bamboo furniture for export. They were particularly associated with a range of bamboo produced in three different colours – red, white, and black – which appears to have been successfully sold in America.

Imports of bamboo materials were soon made in England, and the first bamboo furniture-makers, Hubert Bill, seem to have been in business from 1869. By 1910 there were over 130 manufacturers working in the business of bamboo furniture. The bulk of the trade was situated in the East End of London, but the biggest establishment was founded in Birmingham. This city became a centre for the trade and large quantities of the fashionable products were made by the firm of W.F. Needham.

Needham's business started in 1886 and used his patent process to make a range called Ferrum Jungo. This method used a system of metal sockets and shoes which avoided the problems of splintering ends of poles and of the usual nailed joints coming loose. The business was so successful that by the mid-1890s Needham employed over 300 workers who produced over 4000 pieces of furniture per week.

In the last quarter of the 19th century there was a vogue for bamboo furniture based on the Japonisme style. Used in conjunction with lacquer panels and woven grass matting, it ideally reflected the Aesthetic tastes of the period. It was not only the fashion that made it popular however. Bamboo was lightweight, relatively inexpensive and decorative in its own right, while the tubular reed made it particularly appropriate for designers who were already attracted to using materials to produce vertical and horizontal forms.

Despite, or perhaps because of the considerable success of real bamboo furniture, it was still found that some manufacturers of more conventional furniture would use the imagery of bamboo in their products. George Hunzinger in New York produced chairs with turned legs in imitation of bamboo, and the European business of Thonet included bamboo styles in their range of bentwood furniture.

Throughout the 20th century, bamboo has continued to play a minor part in the repertoire of furnishings. Being lightweight and flexible, it was well-suited to the Contemporary furnishing style of the 1950s. In the 1980s it was seen as ideal for the conservatory-living style.

Bamboo has also had other roles to play in furnishings, since it was also suitable for interior decoration as well as for furniture. Split and varnished sections could be used for beading around panels, ceiling decoration, dados, cornices, and mantles, and even stair rods. It has been pressed into service for cornice poles, fire-screens, and shelving, as well as for the more common jardinières, chairs, and chair companions. The use of bamboo in cane-edge upholstery and bedding is also worthy of mention. It was used to provide a flexible but shape-retaining front or side edge to divans and sets of upholstered chairs prior to the ready-made spring unit which was complete with flexible metal edge built in.

CLIVE D. EDWARDS

See also Wicker Furniture

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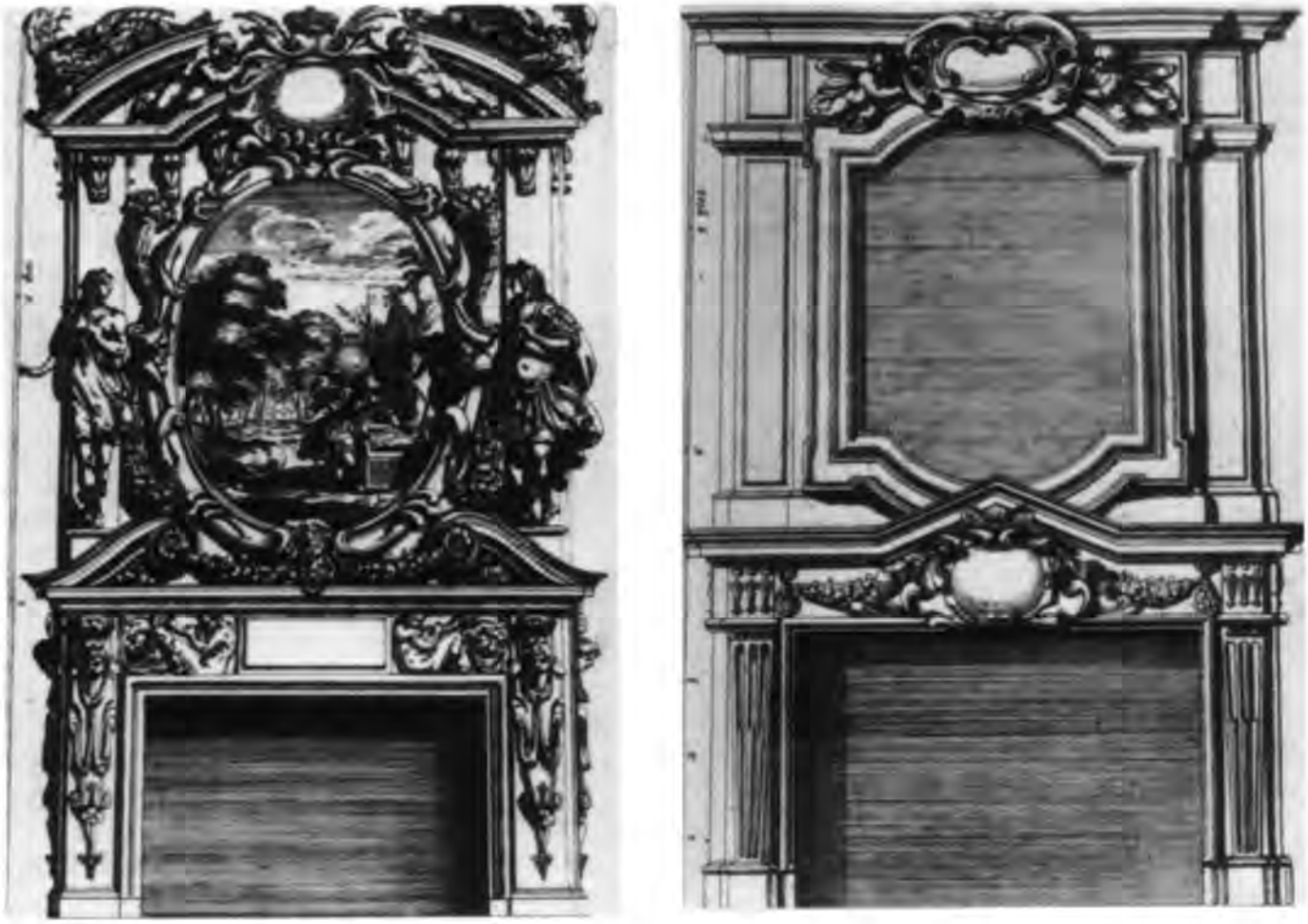
Barbet, Jean 1591–c.1654

French designer and architect

Jean Barbet was a French architect attached to royal circles who is best known for his book, *Livre d'Architecture d'Autels et de Cheminées* (1632), which was widely used as a source-book for fireplace designs both in his own country and in England and Sweden.

Little information relating to Barbet's life survives, but he is recorded as being in Rouen in 1616. From thence he travelled to Paris to work as an architect for Cardinal de Richelieu to whom he dedicated his *Livre*. The book contains twenty engraved designs depicting altars, fireplaces, mirrors and picture frames. The first edition was published in 1632 and met with such success that a second edition was issued in Paris and Amsterdam in 1641. The plates were engraved by Abraham Bosse who also worked as a painter and produced many charming views of fashionable Parisian interiors. The book's aim, stated in its foreword, was to show "ce qu'il y a de beau dans Paris" (that which is handsome in Paris). Although it included designs for other features, it became famed for its designs for chimneypieces in particular. Another edition containing simplified versions of Barbet's engravings also appeared in Amsterdam at about the same time, and his work was in part reproduced in Robert Pricke's *The Architect's Store House* (London, 1674).

Throughout the 16th century the chimneypiece was widely regarded as the most important feature of the room as it was locus of both warmth and light. Not surprisingly, therefore, it was the feature on which contemporary architects lavished most care and attention and it was the first part of the interior to warrant the production of ornamental pattern books devoted specifically to its design. The sheer size and style of fireplaces during this period, which typically had bold projecting surrounds that dominated the wall, also encouraged a demand for fresh ideas on how to incorporate them into interior schemes. The architect Philibert de l'Orme included some drawings of chimneypieces in his treatise of 1567 and other French designers such as Pierre Collot and Jean Le Pautre, and subsequently Jean I Berain and Jean Marot also published engravings of this kind. But to a large extent Barbet can be



Barbet: two designs for chimneypieces from *Livre d'Architecture*, 1641

viewed as a pioneer in this field and his *Livre* was the most celebrated sourcebook for much of the 17th century.

During the early 17th century, fireplaces were beginning to shed the massive and functional appearance that characterised earlier forms, but it is still possible to discern a certain lack of cohesion in Barbet's designs based as they were on existing Parisian forms. By the 1660s (after Barbet's death), French chimneypieces had evolved into a more refined, elegant structure with a lower, smaller opening and more simplified decor. This development can be seen in the designs of Jean Le Pautre, whose work was described as *à la Moderne*, and such fireplaces are distinct from Italian or Roman examples where the composition is more architectural and where the central frame is flanked by figures.

Barbet's designs were in the main executed in the bold Mannerist style associated with the School of Fontainebleau and often included strongly protruding figures, heavy garlands, sculptural putti and swelling volutes. He also, however, produced designs in a more sober style where the only embellishment was the architectural features. But it was his chimneypieces that extended from the floor to the ceiling – described as *à la Française* – where he combined the arts of painting, sculpture and architecture, that were most frequently imitated.

Barbet's work exercised a strong influence on the English architect Inigo Jones. By training and by inclination Jones was primarily drawn to Italian Renaissance architecture and he made several extended study trips to Italy to augment his knowledge of the Classical idiom. But he also sought inspiration from French sources for the interiors of his Palladian-style buildings. The eclectic nature of this approach arose partly from his recognition that Paris was then at the forefront of fashionable design but also from necessity. While the Italian treatises of Scamozzi and Palladio provided some information about mural decoration and the structure of ceilings, other elements of the interior were not discussed and for details such as ornament and architectural fitments Jones was forced to look to Northern European engravings. Much of Jones's work for the British court also coincided with the arrival in England of the French queen, Henrietta Maria, who brought with her a taste for French styles and French sources which were particularly important in his designs for the Queen's House, Greenwich, which was built in the 1630s. Some of the chimneypieces in the Queen's House represent exact borrowings from Barbet. Others illustrate how Jones rationalised Barbet's designs by modifying the use of the decorative elements. Where Barbet creates a heavy, somewhat cluttered-looking form by placing all the elements one on top of the other, Jones separates out the different sections of the fireplace to produce an altogether more classical design. The painting above the fireplace opening thus gains in importance and becomes an imposingly framed yet integrated part of the whole chimney surround.

The Double Cube room at Wilton House, designed by Jones and his pupil John Webb, also boasts a chimneypiece composed from different plates in Barbet's book, with the details combined in such a way as to make the borrowings less obvious. The fireplace includes heavy volutes and garlands in the lower section, while the square painting above is flanked by standing figures with Corinthian capitals and putti resting on a broken entablature. An even more remote example of Barbet's influence can be seen in the interiors of Skokloster, north of Stockholm, the castle built by Count Wrangel following his victories in the Thirty Years' War. Several of the chimneypieces are modelled on the plates in Barbet's book while certain of the ceilings are clearly indebted to the work of Jean Le Pautre. Moreover, Barbet's influence did not entirely fade away with the passing of the 17th century. His designs indirectly affected the drawings made by Lord Burlington in the late 1720s whose designs for fireplaces for the West Closet at Chiswick House were based on those used by Inigo Jones at Greenwich.

PIA MARIA MONTONEN

See also Chimneypieces and Chimney Furniture

Biography

Born in 1591 of a Norman family. Recorded in Rouen, 1616. Moved to Paris; worked as an architect for Cardinal de Richelieu, 1633; appointed Architecte du Roi, Touraine, 1642. Published designs for chimneypieces and other furnishings in the *Livre d'Architecture*, 1632. Died before 1654.

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Baroque

The Baroque style developed first in painting, before spreading to other media, at the end of the 16th century. Initially a style centred in Rome, the Baroque featured contrasts of dark and light and rich effects of colour and texture. A dramatic, theatrical style of art, the Baroque was often highly classical in iconography and subject matter, reaching its climax in the Apollo imagery adopted by Louis XIV of France. However, as the style spread northwards during the 17th century, it became more naturalistic in emphasis, culminating in the realism and

Baroque: gallery, Palazzo Colonna, Rome, 1572

floral decorative vocabulary of Baroque art in the Protestant Netherlands and in England. Baroque architecture, too, displayed this sense of drama with its boldly massed classical forms and powerful silhouettes. Interiors were dominated by a carefully planned sequence of rooms, each with a particular significance. Controlled contrasts of size, shape, colour and texture were at the heart of the effect of the formal Baroque state chamber.

The rapid development of trade with non-western cultures during the 17th century resulted in a flood of new and exotic materials to European cities which were quickly adopted by craftsmen to achieve the effects of novelty and surprise that were much prized during this period. For example, the English writer Aphra Behn, who possibly travelled to the Dutch Pacific colony of Surinam in the 1660s, described in her best-known work, *Oroonoko* (1688), the wonder felt by Europeans at their discovery of the richly coloured woods of the tropics: "The very wood of all these trees have an intrinsic value above common timber; for they are, when cut, of different colours, glorious to behold, and bear a price considerable to inlay withal."

The undoubted centre of the Baroque was Rome, where the Catholic Church used this powerful new style as a means of reasserting its authority in the wake of the challenge of the Protestant Reformation. However, while the emergence of a Baroque style in painting began in Italy late in the 16th century, the development of Baroque interiors can be traced to Rome during the 1620s, a decade that also saw the beginnings of the Baroque interior in France and the Netherlands. Therefore, although the influence of the Roman Baroque remained strong throughout the 17th century, even in the Protestant countries, each region developed its own version of the style. Indeed, in most cases Roman Baroque forms were used for their classical references, Rome having long been the centre of the antique world, rather than for their Catholic associations.

Among the early promoters of the Baroque in Rome were the Barberini family, whose most prominent member was Urban VIII, elected Pope in 1623. He was the principal patron of the sculptor Gianlorenzo Bernini, whose genius for creating dramatic architectural spaces and whose powerful modelling of the human form were to influence designers all over Europe.

Baroque: cabinet made for Madame de Maintenon, with *pietre dure* inlay, 17th century (Musées de la Ville de Strasbourg)

This influence was particularly strong in France, where the Barberini visited on several occasions, including a period of exile of family members in Paris from 1645 to 1653 when feeling ran strongly against them in Rome. Bernini visited France and supplied designs for the Louvre in the 1660s which profoundly influenced French Baroque architects. Baroque interior design responded to Bernini's famous baldacchino, or canopy, of St. Peter's in Rome, commissioned by Urban VIII in 1624. Its highly plastic, spirally turned columns revived from the late antique period were to be frequently used on cabinet furniture.

Bernini knew that Raphael had used the spiral column, signifying the architecture of the Biblical Temple of Solomon, on one of his cartoons for the *Acts of the Apostles* of 1514, which were designs for tapestries for the Sistine Chapel. These cartoons went first to Brussels for weaving into tapestries and then passed into the collection of Charles I of England early in the 17th century, ensuring their influence in northern Europe. This influence can be seen in the spiral columns of the marble chimneypiece for the Great Dining Room of Ham House, Surrey, executed in the 1630s by an English craftsman under the supervision of the Director of the Mortlake Tapestry works, Franz Cleyn, who had direct access to the Raphael cartoons.

The Baroque style represents a continuation of the classical tradition re-established in Western art during the Renaissance, and Italian Renaissance ideas of bringing order and regularity into architecture and interiors were developed much further during the Baroque period. The central unit of organization of living quarters was the apartment, the most important of which was the state apartment, a lavishly decorated suite of rooms prepared principally for show, for ceremonial functions, and for the reception of a monarch or guest of elevated rank. Thus Baroque apartments for private living were developed as separate entities from public apartments, a distinction that was unknown in the Renaissance.

Central to the Baroque apartment, whether private or state, was the placement of an impressive bed with expensive draperies, a representation of the wealth of the owner. In 1617 Lady Anne Clifford, Countess of Dorset and resident at Knole House, Kent, wrote in her diary of her "Green Cloth of Gold Bed" in the Great Chamber, which was used only for important family occasions such as the birth of a child or serious illness. Knole has several splendid state beds from the Baroque period, including a bed probably made for the marriage of the future James II in the 1670s by Louis XIV's upholsterer. The bed is hung with rich textiles made of gold and silver thread, with elaborately carved, upholstered stools en suite.

The arrangement of a bedchamber preceded by an antechamber (or "Drawing" chamber) and followed by a small closet (or private room) was in place by the early 17th century. This arrangement was first developed into a formalized plan in Rome, where a strict etiquette for the receiving and paying of visits according to the relative status of the host and the visitor was observed during the 1620s and 1630s. This etiquette governed social behaviour, which was dominated by the Church and the requirements of diplomacy. From Rome, this etiquette spread to the French court during the first half of the 17th century under Louis XIII, his formidable wife Anne of Austria, and their powerful Italian-born minister Cardinal Mazarin (born Mazarini). For example, when Cardinal Francesco Barberini visited Louis XIII in the Louvre, he was received by him in a state bed richly hung with red damask and marked off from the rest of the room by a balustrade.

Such a ceremonial use of the state bedchamber was to reach its apogee during the court rituals of Louis XIV, where the *levée* and the *couchée* of the king – that is, his ceremonial getting up and going to bed – were likened to the rising and setting of the sun. It was important that, when at court, aristocrats and ambitious courtiers attended such rituals, where behaviour was strictly regulated. In Molière's play *The Misanthrope* of 1666, one of his characters remarked: "I have come straight from the Louvre. Cléonte has been making a perfect fool of himself there at the leveé. Has he no friends who could in charity enlighten him as to how to behave?"

Therefore Baroque interiors were used as the settings for the rituals of formal etiquette, and even relatively modest apartments aped the arrangements at court. Living apartments assumed the form of a sequence of about five rooms, the grandest being on the *piano nobile*, or first floor, of a residence off a principal staircase. The first room was usually the largest in the apartment, a formal reception room (known as a *sala* in Italian, becoming the French *salle*) which could be used for formal dining. Often these rooms were furnished with a sideboard bearing an elaborate arrangement of plate and vessels.

Entertainments and dances could be held in this room when the tables and chairs for dining were cleared away. In Daniel Defoe's novel *Roxana* (1724), which was set in the time of Charles II, the lady Roxana explained how she rearranged her apartment for a grand party: "I had a large Dining-Room in my Apartments, with five other Rooms on the same Floor, all which I made Drawing-Rooms for the Occasion, having all the Beds taken down for the Day; in three of these I had Tables plac'd, cover'd with wine and Sweet-Meats; the fourth had a green Table for Play, and the fifth was my own Room, where I sat."

In a state apartment, the room beyond this first reception room was an audience chamber, furnished with a throne-like chair under a canopy, where formal visits took place. Seat furniture was arranged according to the status of the visitors, only the grandest of whom would be seated. This room assumed the function of the drawing room in a private apartment. Defoe's heroine Roxana described the essential furnishings of the smart middle-class drawing room as, "Pictures and Ornaments, Cabinets, and Peir-Glasses". Pier glasses were mirrors hung on the piers of masonry between the windows of the room, often above a side table, flanked by a pair of torchères, or candlestands, whose light was reflected in the mirror.

The Marquise de Rambouillet, the daughter of the French ambassador to Rome, became famous for the innovative decoration of her Paris town house during the 1620s. She introduced the practice of furnishing rooms with a unified suite of textiles, all of one predominant colour, and her apartment was arranged *en enfilade* – that is, all the doorcases of the various rooms were in alignment along the window wall of the apartment, creating an impressive vista. This arrangement, which became almost universally adopted in the Baroque apartment, threw into prominent view the furniture used against the pier. Therefore, as mirrors were luxury items in the 16th century, the pier glass with its accompanying suite of a table and two stands, often in sumptuous marquetry or japanned in imitation of Japanese lacquer, became important furnishings for the Baroque drawing room. The design of such furniture was developed in France, and richly sculptural designs for suites were published in the 1660s by the court designer Jean Le Pautre.

The third room in the Baroque sequence was normally a bedchamber. In state apartments the bed was a lavish and expensive creation of the upholsterer's art made primarily for show, whereas private apartments had beds which were actually slept in, often copying the grand design and draperies of state beds in less sumptuous materials. In some cases, such as the King's Apartments at Hampton Court, a state and private bedchamber were placed next door to one another. This practice was also used in Roman apartments in the 17th century. While the state bedchamber was the setting for ceremonial occasions, the private bedchamber was off-limits to all except close friends, family and servants, as was the closet (in French, *cabinet*), the small private sitting room beyond the bedchamber.

Because of its small size, being the smallest room of the Baroque apartment, the closet could be well heated in cold weather, unlike the larger rooms of the apartment, and richly decorated. The closet seems to have derived from the Italian Renaissance *studiolo* and was decorated to reflect the personal taste of the occupier, often containing favourite paintings and works of art. The English architect Christopher Wren visited the apartments of Anne of Austria in the Louvre in 1665, and he reported that her closet was richly hung with small landscape paintings. The Duchess of Orléans, the daughter of Charles I of England, had a white closet in the 1660s furnished with a marquetry cabinet veneered in ivory by the Dutch-born *ébéniste* Pierre Gole, the favourite cabinet-maker of Louis XIV. This example may have inspired the white closet of Ham House for the Duchess of Lauderdale, one of the two closets in her apartment. Next to the white closet was a second one arranged as a small private study where she wrote letters and drank tea with friends. Ham is remarkable for having four closets surviving from the 1670s with ceilings painted by Antonio Verrio, and one from the 1630s with a ceiling painted by Franz Cleyn. A fifth closet from the 1670s was situated off the library and functioned as a "study".

One principal function of the Baroque closet was to provide a private room for writing, whether it be diaries, love letters or diplomatic correspondence. Such activities required quiet surroundings and appropriate furniture to take place, and writing furniture became a new and fashionable form of furniture for the Baroque closet. Surviving records tell us that beautifully made bureaux and cabinets in marquetry of sumptuous woods or materials such as metal and tortoiseshell were also shown off in the drawing room (or audience chamber) of the Baroque apartment, along with rare and exotic objects of lacquer and porcelain. The most highly prized bureaux and cabinets were made in Paris and the Netherlands (Antwerp and Amsterdam), with craftsmen in other European cities following the models set by these leading centres.

One very important interior outside of the Baroque apartment itself was the gallery, a long, formal room that was usually the largest in a residence and used to display the art collection of the owner. Such galleries could be visited by members of the public without disturbing the household, as they were physically distinct from, although often adjacent to, the living apartments. In the Roman Palazzo Borghese, a sculpture gallery was in place by 1610 on the ground floor of the house. Shortly afterwards, and inspired by Italian example, Lord Arundel created a sculpture gallery on the ground floor of his London town house that was considered the finest in northern Europe by visitors such as the Flemish painter Peter Paul Rubens.

Increasingly during the 17th century, paintings became the focus of galleries. This was especially true of central Europe, where Italian and Northern works were hung from the ceiling to the floor, as illustrated in David Tenier's painting of Archduke Leopold of Austria's Gallery of 1651, now at Petworth House in Sussex. Prague Castle had a similar gallery recorded in a painting of 1702 by Johann Bretschneider (now in Nuremberg) showing the paintings framed in ebony, with a suite of seat furniture upholstered in blue around the walls of the room. In some Baroque galleries, especially in smaller houses where the collecting of great works of art was beyond the reach of the owner, portraits of ancestors were displayed on the walls.

In an extraordinary development of this theme, Cardinal Girolamo Colonna constructed a gallery in his Roman palazzo

Baroque: state bedroom, Chatsworth House, Derbyshire, 1690s

to glorify the exploits of a famous ancestor who had fought against the Turks in the Battle of Lepanto at the end of the 16th century. Begun in 1654, the gallery was not completed until 1702 and was designed in the manner of an ancient Roman triumph. A triumphal column (also a play on the family's name) raised on a dais at the far end of the gallery formed a focal point for the decoration, with ceiling paintings glorifying Marcantonio Colonna above a classically inspired interior with enormous gilt console tables with large carved figures of conquered Turks by Filippo Passarini, made in the 1690s. The highly theatrical quality of the Palazzo Colonna gallery marks the apogee of the Roman Baroque interior.

Displaying a shift of function is the Grand Galerie of Versailles, now known as the Hall of Mirrors because of its wall decoration in mirrored glass, which was relatively rare and very expensive in the 17th century. The gallery at Versailles was large enough to contain the assembled court for ceremonies and entertainments, and the reflection of chandeliers in the myriad glass panes made it particularly dazzling at night. Light was further reflected by the famous silver furniture in the gallery, consisting of pier suites as well as planters for the numerous orange trees and perfumers which kept the air sweet. The artist Charles Le Brun, who was head of the Gobelins manufactory set up in the 1660s to supply furnishings for the royal palaces, masterminded the Baroque interiors at Versailles for Louis XIV until his death in 1690.

In 1685 Louis had revoked state protection for Protestants, many of whom were well-to-do craftsmen and merchants, and in 1689 he had been forced to melt down the silver furniture of Versailles to pay for a disastrous series of military campaigns. These two events marked the beginning of a steady decline in the fortunes of France, which was gradually overtaken in wealth and prosperity by England and Holland by the end of the century. The period of 1660 to 1720 saw many country houses built and furnished in these two northern Protestant nations, which shared a common ruler in Prince William of Orange and which benefited from the exodus of Protestant craftsmen from France. In addition, both nations were becoming wealthy from colonial and Far Eastern trade, resulting in a flood of exotic materials into Dutch and English Baroque interiors. In an account of the city of Amsterdam, written in 1662, Melchior Fokken remarked upon the shop of Dirk Rijswijk, where one could purchase tables and cabinets made with exotic inlays of mother-of-pearl.

The most popular of these exotic materials, however, were lacquer and porcelain, and the leading collector of the day was Queen Mary, the English wife of William III. Daniel Defoe, who acted as a spy for William in the 1690s, wrote of Mary's collecting in *A Tour through the Whole Island of Great Britain* (1724–26): "The queen brought in the custom or humour, as I may call it, of furnishing houses with china-ware, which increased to a strange degree afterwards, piling their china upon the tops of cabinets, scrutores [writing cabinets], and every chimney-piece, to the tops of the ceilings, and even setting up shelves for their china-ware ..."

Queen Mary also collected objects of oriental lacquer, whereas William was a gardening enthusiast and a collector of Italian and northern paintings. Their apartments at Hampton Court and Kensington Palace were dominated by large galleries in which they displayed their collections.

In addition to their taste for collecting, William and Mary influenced northern Baroque interiors through their choice of court designer. This was Daniel Marot, the son of a French court architect and nephew of the leading *ébéniste* Pierre Gole, who was foremost among the Huguenot artists and craftsmen leaving France in 1685. Marot worked principally in the Netherlands for the rest of his long life, but he spent several years in England in the service of William III during the 1690s. Marot's Baroque style was disseminated in designs he began to publish in 1698 and featured highly elongated proportions of furnishings, most notably elaborate state beds, and the lavish use of textiles. Some of the motifs he used, as in the espagnolette mask, can be traced back to French court designers such as Jean Berain, but the distinctive tall, narrow proportions of his forms, surmounted by an arched, double-scrolled top, which appeared on everything from wall panelling to chair backs, attest to the widespread use of his designs in northern Europe.

As Marot's influence was felt most strongly in England and the Netherlands, it is sometimes difficult to distinguish between Dutch and English designs of this period. Marot's influence can also be seen in interiors from Sweden, northern Germany, Ireland, and even in Dutch and English colonies in the Americas and Asia, well into the 18th century. In most European countries, the powerful tradition of Baroque design extended into the first half of the 18th century, but a new, lighter style of interior design was already being formulated in France. In 1713, the year before the death of the old and ailing Sun King, Mme. de Maintenon, his second wife, remarked, "We have no more Court here ... other members of the royal family are never at Versailles." Indeed, the younger members of the court had removed themselves to Paris, where the building of private town houses with comfortable and luxurious apartments for the reception of friends became an aristocratic pursuit.

J.-F. Blondel's important guide to house-building, *De la Distribution des Maisons Plaisance* (1737–38) consolidated this already-established shift towards private living apartments in the 18th century, with a new style, the Rococo, rising to ascendency. By the 1740s the new style of France had largely superseded the Baroque in every fashionable centre in Europe, whereas in provincial areas or colonial outposts, the Baroque lasted a little longer. The development of private living areas, of interiors created to express individual taste, and of rooms differentiated by function are all key aspects of the development of European interiors that owe their origins to Baroque designers.

MEGAN ALDRICH

See also State Apartments

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Basile, Ernesto 1857–1932

Italian architect and designer

Ernesto Basile is widely regarded as the most influential exponent of Italian Art Nouveau, known as *Stile Liberty*. Son of a distinguished architect, he was assistant professor of architecture in Palermo from 1877, and in 1888–90 taught architecture in Rome. He was the leading figure of Sicilian architecture and design at the end of the 19th century and was successful in several national competitions, designing many buildings in Sicily and Rome, including those for the Palermo exhibition of 1891–92; he also designed furniture. His modern style was developed after turning from sophisticated classical eclecticism to a personalised hedonistic Liberty style in the mid-1890s. He was aiming towards a renewal of architecture and to free it from the "vulgarity of the imitation of the past", though he paid particular attention to 12th-century Sicilian art and architecture, and to Viollet-le-Duc and William Morris's experiments in medieval revival. His Ribaudo's kiosk (1894) represents the beginning of this creative trend and was the first example of Art Nouveau architecture in Italy.

Basile's Modernist approach was to highlight the importance of the relationship between exterior architecture and interiors. He attempted to create a mutual dialogue between each detail of his projects: from the window-frames to the doors, from the metalwork to the murals, and from the ceiling to the carpets, as well as in the furniture. He also returned to the use of neglected craft traditions, such as wrought-iron work and stone carving.

The Sicilian Florio family had one of the largest fortunes in Europe and in their search for a cultivated identity they provided Basile with much patronage. He designed the Villino Florio (1899) in the Olivuzza park in Palermo for them; unfortunately most of the villa was destroyed by fire in 1962. Another commission was for the Villa Igiea (1899–1900), whose dining-room still survives, and illustrates Basile's understanding and use of modern elements. Here structure and ornament are successfully combined with a striking use of space and colour. The space is divided by a colonnade, and between the bow window and the main area of the room is a loggia overlooking Monte Pellegrino. Basile's attention to the harmonious combination of structural and ornamental elements is well illustrated here, as well as in the details such as the complicated light fittings, and in the design of single mirrors and doors whose decorative elements are repeated on the walls and the frieze supporting the ribs of the coved wooden ceiling. Other works in this style include the Utveggio House (1901) in Palermo. Among Basile's finest modern works are the Villino Fassini (1903), the Villino Basile (1903), the Municipal Palace of Liceta (1904), and Belmonte Palace (1906), and a vast number of interior designs which established his reputation internationally.

Basile is the only *Stile Liberty* architect to have had a long collaboration with a furniture firm. He worked with the Ducrot Company from 1899 to 1909. This firm was well established in the furnishing and cabinet-making fields, and its popular products were sold all over Italy. Although the firm continued to produce reproductions, Basile became artistic director of its modern work. This was important for Italian industrial design for it showed a new approach based on a recognition of the beneficial effect of the relationship between art and industry. Basile was in charge of two different kinds of furniture. The first consisted of richly carved and decorated unique pieces, designed for specific commissions and for exclusive interiors. The second kind was made up of cheaper furniture designed along geometric and functional lines. These pieces often formed part of a complete interior scheme, one of the most important of which was the oak workroom, shown at the Turin International Exhibition in 1902 under the joint name of Basile-Ducrot. In this scheme Basile combined oak and leather in an open structure characterized by a linear, modern design. The work was awarded a prize and was reproduced by Ducrot, with only minor changes, in hundreds of versions under the name of *tipo Torin'*.

At the Venice International Exhibition of 1903 Basile was in charge of the Naples and Sicily pavilion, where he demon-

strated a familiarity with the work of Charles Rennie Mackintosh, especially in a mahogany armchair, decorated with gilded and impressed leather. This formed part of the same suite of furniture as the maple display-cabinet in which Basile stressed verticality, and eschewed all intrusive decoration, leaving only the top part of the structure as ornament.

The Milan Exhibition of 1906 was a milestone in the Basile-Ducrot collaboration. They exhibited a series of garden furniture called the *del carretto sicilian'* (after the Sicilian cart) which was inspired by Sicilian folklore and which recalls the colour and shape of this typically Sicilian vehicle. In his use of colour contrasts and carvings Basile is closely linked to a widespread European movement which looked back to earlier traditions. But, concurrently, Basile was also searching for a new more geometric and abstract language. This search culminated in his work in the dining room of the Villa Deliella, where surfaces and space are defined and articulated by line alone in a manner that echoes the style of Austrian designers like Josef Hoffmann.

As a designer in the *stile floreal'* (florid style), Basile's use of naturalistic imagery was controlled and selective and involved only the occasional use of stylized flowers and husks. His most original design in this style was a curious sideboard, exhibited at Milan in 1906, whose simple, square structure is animated by crabs and an octopus.

At the end of his career Basile returned to the eclecticism which he had previously depised. This move was mainly an attempt to satisfy the demands of patrons whose tastes ran more to revivalist than to modern designs. Nevertheless, his work retained the drama and individuality characteristic of his earlier years, and today he is justifiably remembered as one of the most innovative Italian designers of the early 20th century.

MARIELLA PALAZZOLO

Biography

Born in Palermo, 31 January 1857, the son of the architect Giovanni Battista Filippo Basile (1825–91). Studied at the University of Palermo, graduated 1878. Apprenticed to his father. Settled in Rome, 1881; assisted his father on various architectural projects; independent practice from c.1899. Assistant instructor in architecture, Scuola di Applicazione, Rome; director, then professor of architecture, Istituto Royale di Belle Arti, 1893; professor of architecture, University of Palermo, 1892. Designed furniture from c.1898. Exhibited at several national and international exhibitions including Turin, 1902, and Venice Biennale, 1903. Died in Palermo in 1932.

Selected Works

Interiors

1894	Ribaudo's Kiosk, Piazza Teatro Massimo, Palermo (building and interiors)
1899	Villino Florio all'Olivuzza, Palermo (building and interiors)
1899–1900	Grand Hotel Villa Igiea, Palermo (building and interiors)
1901	Utveggio House, Palermo (building and interiors)
1902	First International Arts Exposition, Turin (furnishings for the Ducrot stand)
1902–27	Palazzo Montecitorio (now Parliament Building), Rome (additions and interiors)
1903	Villino Basile, Palermo (building and interiors)
1904	City Hall, Licata (building and interiors)
1906	Palazzo Bruno di Belmonte, Spaccaforno (building and interiors)
1914	Municipal Palace, Reggio Calabria (building and interiors)

Basile designed the furniture and fittings for many of his buildings. He designed furniture and fabrics for Ducrot, 1899–1909.

Publications

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Further Reading

A full list of Basile's architectural works appears in Portoghesi 1980 which also includes references to primary and secondary sources. For a detailed account of his designs for Ducrot see Sessa 1980 and for a useful general discussion of Art Nouveau in Italy see Weisberg 1988.

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Sessa, Ettore, *Mobile e arredi di Ernesto Basile nella produzione Ducrot*, Palermo: Novecento, 1980

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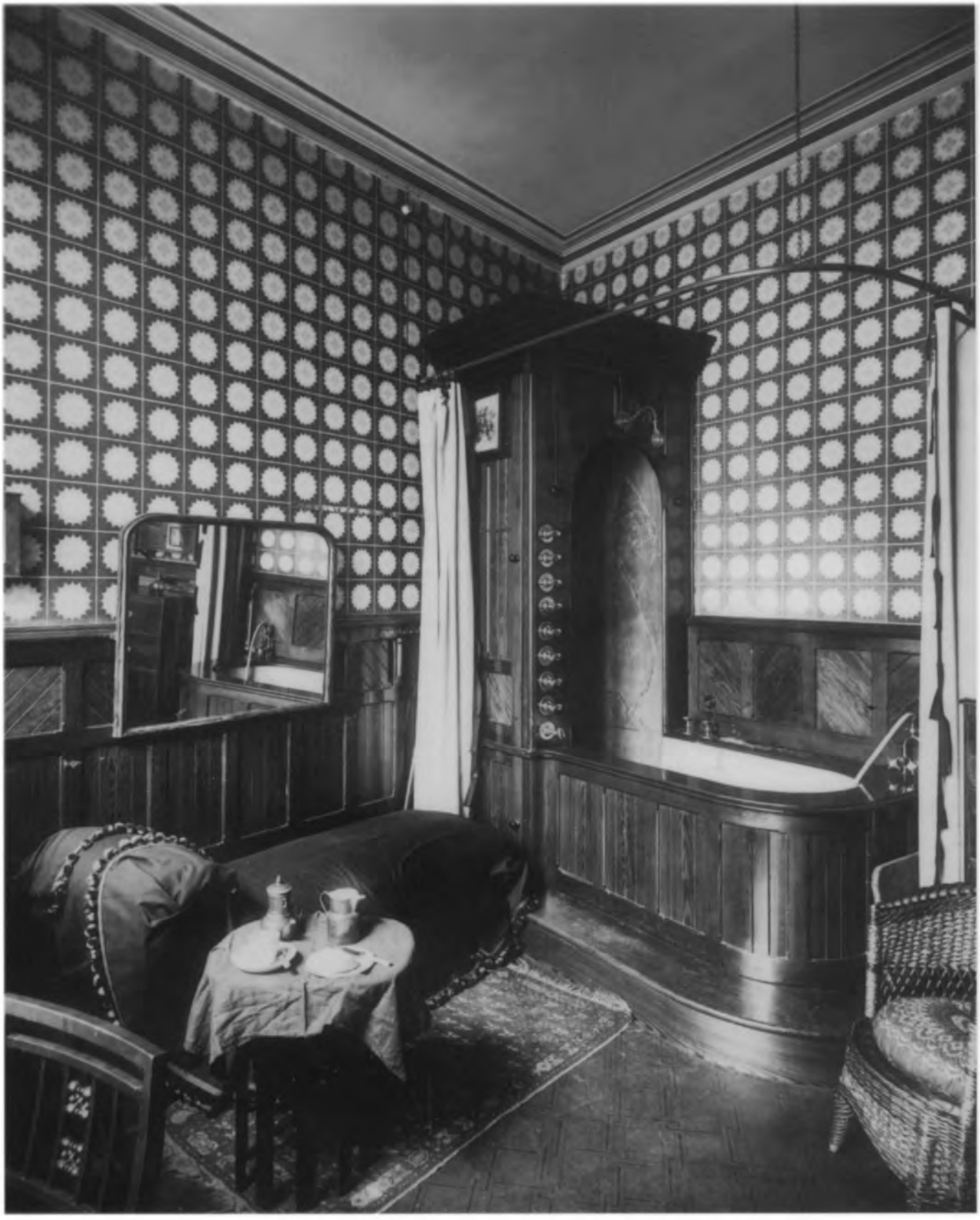
Bathrooms

It is well known that the Greeks and the Romans took matters of personal hygiene seriously and adopted practices designed to promote health. The Minoan Palace of Knossos was equipped with bathtubs and running water (1600 BC), public toilets have been excavated in the ancient Greek city of Corinth, and every Roman city from North Africa to England had its public baths. But little is known about the origins of the domestic bathroom, in Europe at least, before the end of the 16th century.

During the 17th century matters of personal hygiene were dealt with in a variety of ways, but by the end of the century it was rare to find a bathroom, even in an important house. This does not mean to say the washing of the body was not important. In Britain and other European countries, at the upper end of the social scale, servants brought basins and ewers to a



Bathroom at Ashley Place, London, 1893

room where washing could take place and the items were taken away afterwards. The same situation applied to the wooden or copper bath tub used for bathing which was again removed after use. There is evidence to suggest at least some of the grand Elizabethan prodigy houses had bathrooms of a sort and attention has been drawn to Sir Francis Willoughby's plunge bath constructed in the sandstone underneath Wollaton Hall, Nottingham, in the 1580s (Beard, 1990).

In the second half of the 17th century bathrooms were beginning to be installed in grand properties, but they were still rare. During the 1670s a luxury *appartement de bains* was fitted at Versailles for Madame de Montespan, the king's mistress. In Britain, at a slightly later date, the Duchess of Lauderdale was busy developing the amenities at Ham House in Surrey and a small bathroom was installed which could be approached from her bedchamber via a spiral staircase. This was, however, a modest affair compared with the one constructed at Chatsworth House in Derbyshire which was probably there to impress visitors as much as anything else. Celia Fiennes noted in her journal that the room was luxuriously furnished with marble and had a white marble bath big enough for two people. Yet such rooms were definitely the exception rather than the rule and the bathroom as we know it did not make its appearance until well into the 19th century. The technology to raise water above ground level was available, but architects building country houses, in Britain at least, did not install running water above the ground floor; "cheap labour was available to transport water to all parts of the house and cold baths were regarded as efficacious to health" (Beard, 1990).

By the end of the medieval period most houses of any significance in Britain and on the Continent had primitive drainage systems of some sort to deal with the disposal of night soil. Small privies on upper floors were often connected by chute to the basement area and thence to an underground cesspool. Chamber pots were, however, extensively used by the more important members of a household, brought and taken away by servants and often kept in the pantry when not in use. The close stool was a more substantial alternative and consisted of a type of box with a lid which opened to reveal a ring-like seat over a fitted pan. In general they were relatively simple in terms of their form and construction but occasionally they could be more luxurious: an inlaid version is recorded at Hardwick Hall and a red velvet-covered example at Hampton Court. They are frequently mentioned in inventories from the period and seem to have been associated with, although not located in, bedchambers. At Bolsover Castle, Derbyshire, close stool rooms were located in corner turrets; at Ham House the same type of room could be found in small cubby holes behind wall hangings in two of the antechambers; at Petworth House the close stool rooms were located off a staircase. In France the small rooms which housed close stools were known as *garde robes*, which translated into English means wardrobe, literally rooms in which household effects were stored. On both sides of the channel these little rooms were the forerunners of the lavatory as we know it today and in France the term *garde robe* is still used to identify the room containing the toilet. Plumbed toilets with a flushing system were not introduced into houses until the second half of the 18th century. Toilets incorporating an S-bend filled with water were in use by 1775, following the patenting of such a device by Alexander Cumming, and a flushing water closet operated by a lever at the side was patented by Joseph Bramah in 1778. He installed flushing toilets at Audley End House in Essex in the 1780s using water from tanks installed on the roof. Again, however, progress regarding the installation of flushing toilet systems was slow and they did not become widespread until the second half of the 19th century.

Before 1870 bathing largely took place in a bedroom or dressing room using a receptacle brought in by servants and filled with water in the same way. Sponge bathing, which involved washing oneself with a sponge while standing in a shallow, water-filled tray, was a widespread practice, though hip baths, which allowed partial immersion of the body, provided a popular alternative. During the 19th century portable showers, which consisted of a tent-like structure erected temporarily in the bedroom with a water filled tank above, allowed the person taking the shower to pull a string which released the water which was eventually collected in the tray. It must have been a difficult process to control and an awkward one for the servants to arrange and manage. The development of plumbing technology, which allowed for the installation of a fixed-pipe hot water system, was introduced about 1870, and from this time bathrooms became, increasingly, a permanent feature of many homes in Britain. By 1900 only the smallest of houses in London were without a bathroom and the widespread adoption of this facility was fostered not only by the desire for status and "keeping up with the Jones's", but also by a positive attitude to hygiene and the prevention of ill-health.

Hot water heated in the kitchen area of the house by a solid fuel range could be piped to a reservoir tank in an airing cupboard and fed into wash basins, showers and bath tubs by a piped system with taps. Baths of the shape and type we are familiar with today were plumbed in and made of enamelled cast iron after 1880 and they could be either free-standing on elaborate feet or encased in mahogany. Houses belonging to people from the upper end of the social scale often had, in addition to the bath, plumbed-in shower units which provided horizontal and overhead jets of water.

Initially, bathrooms were created by converting bedroom space and they were relatively spacious rooms. They were looked upon as rooms to be furnished like any other rooms in the house and fireplaces, free-standing furniture including washstands, towel rails and small cupboards, ornamental woodwork, wallpaper, curtains and carpets were all introduced into furnishing schemes. Trade catalogues produced by firms such as Shanks of Barrhead in Glasgow and Doulton of Staffordshire showed spacious bathroom arrangements in their coloured illustrations. Even when bathrooms had become the norm in middle and upper class homes, however, many ladies continued to use their own bedrooms for washing. The Hill House at Helensburgh, in Scotland, designed by Charles Rennie Mackintosh for Mr. and Mrs. Blackie in 1904 and regarded as avant-garde by contemporary standards, had a significant house bathroom with bath and elaborate shower. The bedroom, however, just across the corridor, included a Mackintosh-designed washstand with beaten metal ewer and basin for Mrs. Blackie's use.

Even after the advent of the house bathroom in the 1870s,

it was unusual for the lavatory to be situated in the same room as the washing facilities, and indeed such an arrangement was frowned upon as being unhygienic and inappropriate. The toilet, it was recommended, should continue to be housed in a separate room. Water closets of a kind had been known and used since the end of the 16th century, but it was during the 19th century that the flushing toilet became a common feature of many homes in Britain, coinciding with the introduction of effective systems for the disposal of sewage which were implemented under the Public Health Acts of 1848 and 1870. The washdown toilet pan was developed, refined and patented towards the end of the 19th century and it still functions well at the end of the 20th century; the need for overhead cisterns, however, has long since disappeared as more efficient systems have been developed. While middle-class homes in the developing urban suburbs had bathrooms and toilets installed as a matter of course, many working-class homes went without such amenities until well into the 20th century, and it is only in recent decades that indoor toilets and bathrooms for all sectors of the population have come to be taken for granted.

Towards the end of the 19th century bathrooms shrank in size, and after 1900 they took on the more clearly defined look we recognise today. The elaborate bathroom furnishings of the 1880s were replaced with a simpler, more hygienic look, characterised by white fittings attached to the wall, walls with marble facings or washable tiles, washable wallpaper of tile design and marble tiled, cork or tile designed linoleum. These simpler schemes reflected the functional nature of the bathroom as well as promoting the notion of the hygienic home. In 1904, Hermann Muthesius praised the English for leading the way in the development of bathrooms, pointing out that bathrooms were being taken for granted in the United Kingdom when they were the exception rather than the rule in Germany.

By the middle decades of the 20th century Europe had been overtaken by America in matters of domestic hygiene, and 93.5 per cent of American urban dwellings had running water, 83 per cent had indoor toilets, and 77.5 per cent had bathing facilities by the 1940s. Yet, the provision of such facilities was a comparatively recent phenomenon. Baths had been a rarity in early and mid-19th century private homes and although American architects had begun to include bathrooms and water closets in their house plans during the 1850s and 1860s, their use was restricted to the wealthier sections of society. Andrew Jackson Downing's influential *Architecture of Country Houses* (1850), for example, included bathrooms and water closets in eight of thirteen villa designs whose building costs were estimated at between $4,600 and $14,000, but in only one of the thirteen cottages illustated. His and other pattern books of the period suggest that prosperous families living in rural or suburban areas fared better than their urban counterparts; in 1855 New York had only 1,361 baths to serve a population of 629,904 (Winkler 1989). Many of these baths were made of sheet metal and their surfaces were painted. By the 1870s cast-iron tubs with enamelled interior surfaces were available; the first were produced by the J.L. Mott Iron Works of Mott Haven, New York, in 1873. Mechanical flushing devices for toilets were also introduced during this period and by the late 1880s American manufacturers had perfected the porcelain, free-standing form whose basic design provided the model for many variations still in use today. The increasing popularity of one-piece, built-in baths and sinks towards the end of the century prepared the way for later modern, *streamlined* American bathrooms.

During the 20th century the bathroom has evolved at a relatively gentle pace and many of the features of bathrooms developed in the early decades of the century are recognisable in those in use today, even in bathrooms that have been recently installed. The concern for bathrooms to be functional and hygienic is as important now as it was in the early 1900s; washable surfaces are still seen as a priority. The variety of ceramic tiling and washable wallpapers available today is staggering, offering the consumer a wide choice of styles to suit personal tastes. It is interesting to note that as the Victorian period has been looked upon more favourably in recent years, so modern bathrooms have taken on a more late 19th century look. The desire for period detailing has given rise to a whole industry concerned with the reproduction of baths and bathroom fittings in the styles of the late 19th century with whirlpool technology available as an optional extra.

J. IAN COX

Further Reading

For a popular and anecdotal social history of bathrooms from ancient times to 1910 see Wright 1960. More detailed accounts relating to bathrooms and sanitary improvements in specific periods appear in Long 1993, and Winkler 1989. Several histories of water closets are also listed below.

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Bauhaus

The German school of the Staatliches Bauhaus was founded in 1919 in Weimar, a town in East Germany. The school's first director was Walter Gropius (1883–1969) and the opening sentence of the Bauhaus manifesto, issued by Gropius in the founding year, set the educational goal: "The ultimate aim of all visual arts is the complete building!"

Throughout its existence (1919–33) the school's program was about bringing together all creative effort into one whole, to reunite all the disciplines of practical art – sculpture, painting, and crafts – as inseparable components of a new architecture. Architects, painters, and sculptors have always been craftsmen in the true sense of the word, hence a thorough training in the crafts was required of all students as the indispensable foundation for artistic production.

Bauhaus students began the course work with the *Vorkurs*, a basic design course of color and form, designed to assess and unleash their creative potential. The *Vorkurs* was unique in the quality of its theoretical teaching and the intellectual rigor with which it examined the essentials of visual experience and artistic creativity. Studio instruction covered architecture, painting, and sculpture, including all branches of the crafts. Students also took craft training, drawing, and painting (this department included the design of furniture and practical articles), and training in science and theory. What made the real difference, however, were the influential instructors Gropius brought to the school, among them Johannes Itten, Lyonel Feininger, Gerhard Marcks, Oskar Schlemmer, Georg Muche, Paul Klee, Wassily Kandinsky, László Moholy-Nagy, and Josef Albers.

Two international events took place at the Bauhaus in Weimar. One was the 1922 Constructivist and Dadaist Congress organized by Theo van Doesburg, a founder-member of the Dutch De Stijl group, with participants including El Lissitzky, Tristan Tzara, and Hans Arp. This confirmed the Bauhaus connections with the European avant-garde. The other event was the 1923 Bauhaus Exhibition which coincided with the annual Werkbund Conference, attended by no fewer than 15,000 people. Attending celebrities included Igor Stravinsky, and lectures were given by Gropius, Kandinsky, and J.J.P. Oud, and Schlemmer's *Triadic Ballet* and *Mechanical Ballet* were performed. The experimental house "am Horn" demonstrated most eloquently the capabilities of the school. Designed by Georg Muche, it was an exercise in the collaboration of the arts and crafts and a prototype of an inexpensive, mass-produced structure using the latest materials: a simple cubic mass framed in steel with a concrete infill. The innovative interiors were carried out entirely by Bauhaus workshops. The lighting fixtures, made in the metal workshops, were designed by Moholy-Nagy and the furniture designed by Marcel Breuer, at the time still a student. His kitchen design (1923) was truly revolutionary – a continuous work-surface with cabinets above and below, following the wall around a corner, and with the main work space in front of a window.

In 1925 the Bauhaus left the building in Weimar, designed in 1904–11 by Henry van de Velde, and moved to Dessau, where the city financed the construction of the school and housing for the instructors. The new building, designed by Walter Gropius in 1925–26, consisted of three wings: a school of design, workshops, and a student dormitory, the first two linked by a bridge over the street. In the bridge were the administrative offices, club rooms, and the office-studio of Professor Gropius. The atmosphere in Dessau was quite different from that at Weimar, and the Gropius building was streamlined, functional, and assertively modern inside and out. In Weimar the crafts lived on in a rejuvenated fashion; in Dessau a new kind of industrial designer was being trained. Now, however, the young masters taught in new ways and introduced new activities; former students were elevated to teaching positions: Herbert Bayer, Marcel Breuer, Hinnerk Scheper, Joost Schmidt, and Gunta Stölzl.

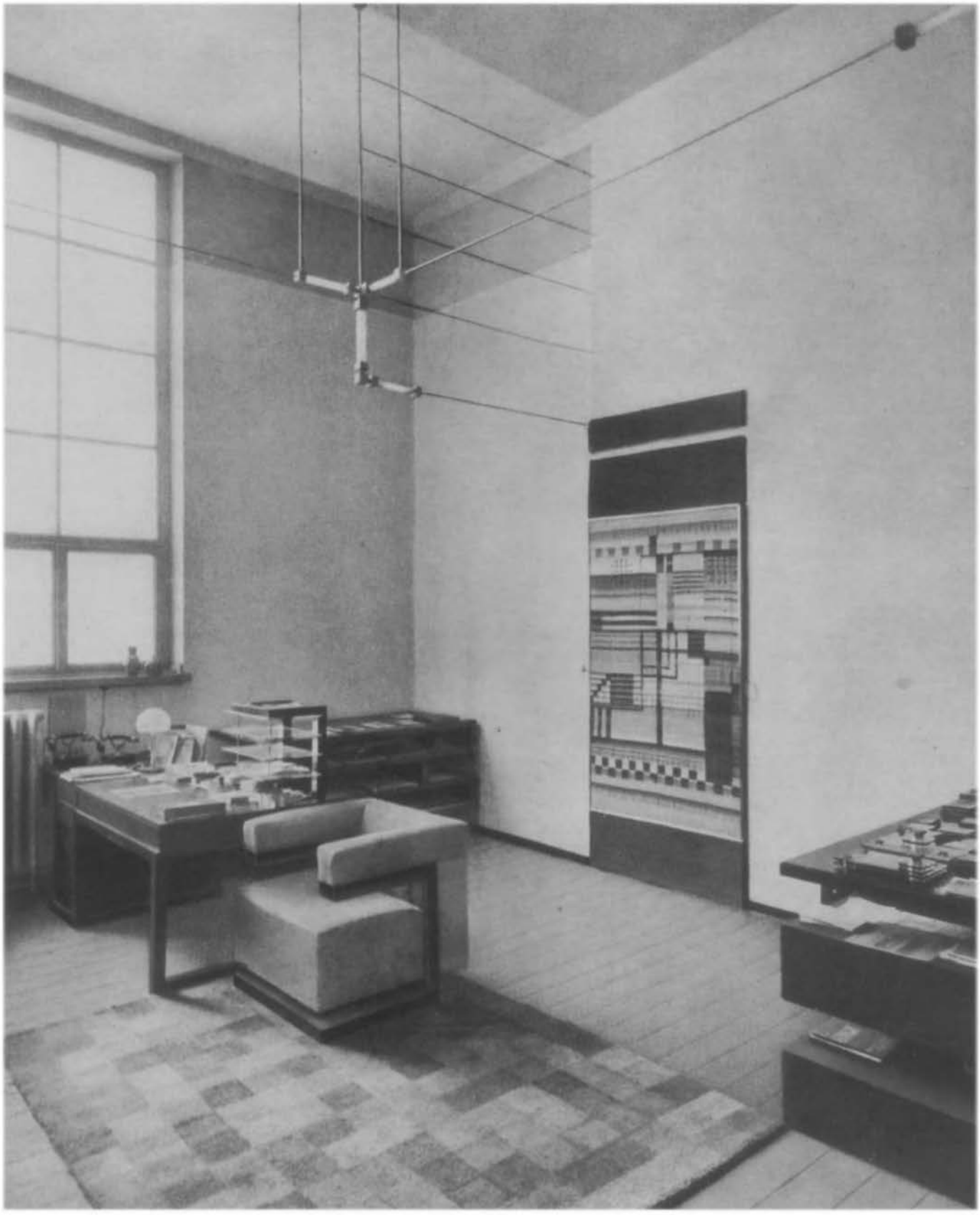
Oddly enough, until 1927 the Bauhaus lacked an architecture department. Gropius initially approached a reluctant Mart Stam, but the chair in architecture was eventually accepted by Hannes Meyer (1889–1954). Meyer's approach was different to that of Gropius. Of a leftist political philosophy, Meyer believed that the architect's job was to better society by designing functional buildings which would improve the condition of the common man. Under Meyer the architecture department assisted Gropius with commissions, including an experimental social housing project in the Torten-Dessau. The rationally planned housing estate was designed with standardized components, manufactured on-site for speed and economy of production and reduced transport costs.

Gropius resigned from the Bauhaus in January 1928 to return to full-time architectural practice. When Mies van der Rohe, his first choice for successor, declined, he named as director Hannes Meyer. Now the Bauhaus workshops conceived designs and products for sale to industry, making inexpensive and mass produced essential items like furniture. Town planning was taught by Ludwig Hilbersheimer (1885–1967). Meyer and Hilbersheimer encouraged the architecture students to concentrate not on a single family home but on the problems of mass housing. Despite the fact that the school, under the leftist Meyer, benefited from the success of the capitalist system and was in a good financial situation, Meyer's Marxism played into the hands of Bauhaus opponents. The Bauhaus in Dessau was accused of becoming a nest of Bolsheviks, and Meyer was forced out of the school, to the satisfaction of his adversaries. Meyer and a collective of loyal students left Germany for the Soviet Union and Meyer remained in Russia until 1936.

Mies van der Rohe (1886–1969) who replaced Meyer in August 1930, believed that architectural training was central to the school's curriculum. He created the department of interior design which combined the furniture, metal, and mural painting workshops, chaired by his collaborator Lilly Reich (1885–1947). In his teaching Mies stressed formal qualities and demanded elegance and aesthetic correctness.

The Nazis accused the school of being cosmopolitan and anti-German, equating Modernism with Communism. The school in Dessau was closed in September 1932 but Mies reopened the Bauhaus in Berlin, hoping to survive on income from patents, patrons, and student fees. When Hitler became Chancellor, Modernism was declared degenerate and all Modernists were banned from public activity. In April 1933, Staatliches Bauhaus finally closed.

Walter Gropius, Marcel Breuer, and Mies van der Rohe had



Bauhaus: Director's Office by Walter Gropius, 1925

considered furniture as integral to a unified architectural concept. Designs such as the *Barcelona* chair and the *Barcelona* ottoman of 1929, the cantilevered *Weissenhof* chair of 1927, the *Brno* chair of 1930, *Tugendhat* chair of 1930, *Wassily* chair of 1925, and the *Cesca* chair of 1927 were initially created within the context of specific interiors. They were included in the Bauhaus buildings of Dessau (1926), in the housing units at the Weissenhofsiedlung (1927), the German Pavilion at the Barcelona International Exhibition of 1929, and in Mies van der Rohe's Villa Tugendhat in Brno, Czechoslovakia (1930). The spatial experience was conceived as continuous, with interior and exterior to be integrated both visually and physically.

In 1925, inspired by the handlebars of his Adler bicycle, Breuer was the first to incorporate resilient tubular steel in the design of chairs with the *Wassily* chair, named after fellow teacher Wassily Kandinsky. The discovery of the chromed steel frame as a primary furniture structure led to further innovation. The pure geometry and clarity of form were achieved with the separation of the supporting and supported elements. Consequently, in line with the Modernist philosophy of honesty of expression and design solution, the furniture was reduced to essentials.

The invention of the cantilever chair, the chair without rear legs, was a symbolic event as well as a technological feat. The continuous loop of the tubular steel frame was a logical result of material properties and production techniques. The lack of legs eliminated all associations with the archetypal chair, the symbolic seat of paternal authority. The abolition of the solid, rooted supports, on which the primeval ruler elevated himself above his subjects, amounted to a democratizing gesture which rejected past hierarchical orders.

At the Weissenhof Siedlung exhibition, Mart Stam first displayed his gas pipe cantilevered side chair S33 of 1926. The chair was initially manufactured by L. & C. Arnold company, then reissued by Gebrüder Thonet. Mies van der Rohe also exhibited a cantilevered chair, Model No. MR 10, later named the *Weissenhof* chair, with steel tubes bent at the front into a coil that exploited the spring principle for resilience. A year later, in 1928, Marcel Breuer produced two more cantilever chairs, the Model No.B 32, named the *Cesca* after his daughter Francesca, and the Model No. B33, a derivative of the Mart Stam Side Chair. The chairs were manufactured by Gebrüder Thonet.

A number of the Bauhaus masters escaped the persecution of the Nazis and emigrated to the United States. Their arrival was prefaced by the 1932 exhibition on the new Internatonal Style, organized by Philip Johnson and Henry-Russell Hitchcock, held at the Museum of Modern Art in New York. This served as a catalyst for American architects to adopt the avant-garde style. Gropius, Breuer, Mies van der Rohe, Hilbersheimer, Moholy-Nagy, Bayer, and Albers settled in America where they profoundly influenced the building arts and their teaching.

While Thonet resumed production of the Bauhaus-era furniture in Europe after World War II, the products were introduced to the United States by Knoll Associates, known since 1957 as Knoll International, through the personal contact of Florence Knoll with Mies van der Rohe who was her professor at the Illinois Institute of Technology in Chicago.

During the 14 years of its existence, the Bauhaus succeeding in unifying the arts, and revolutionizing the world of industrial design and mass production. Never before, and perhaps never since, has there been such emphasis on the coexistence of artist and craftsman, designer and technician.

PETER LIZON

See also Breuer; Gropius; Mies van der Rohe; Modernism; Tubular Steel Furniture

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Beckford, William 1760–1844

British antiquarian and connoisseur

Acutely sensitive to beauty as well as highly intelligent, William Beckford developed a lifelong interest in and knowledge of the arts, which helped to make him one of the most celebrated connoisseurs of his time. He also played an important role in the development of Antiquarianism in the late 18th and early 19th centuries, and the unique interiors that he created at Fonthill show him to have been a pioneer in the revival of Gothic styles of decoration and furnishing.

The circumstances of Beckford's birth and early upbringing made a significant contribution towards the formation of his wide-ranging collections and the settings he devised to show them off. As the sole heir to great wealth he was able to satisfy whatever desire he might have: either to acquire beautiful objects, or to erect buildings in which to display them, or to

Beckford: south end of St. Michael's Gallery, Fonthill, from *Graphical and Literary Illustrations of Fonthill Abbey* by John Britton, 1823

landscape the surrounding countryside. The atmosphere of costly magnificence that characterised Fonthill Splendens, his father's Palladian mansion in Wiltshire where he grew up, had a powerful effect on the formation of his own taste. In many ways it presented an ideal to strive to emulate, and at the same time, owing to a streak of perversity in Beckford's nature, something to react against. At first, on his coming of age, he was content to call in the architect John Soane to make small changes to the interiors at Splendens. By the mid-1790s, however, after he had returned from his enforced stay abroad, he decided to create a building in an entirely fresh style which should quite outdo Splendens in grandeur of conception. Over the next two decades, on one of the ridges of the Fonthill estate, he and his architect James Wyatt between them constructed an enormous neo-Gothic country house, Fonthill Abbey.

As its name implies, the Abbey was designed to suggest a monastic pile of the Middle Ages, though adapted to the needs of modern secular living. Like his near contemporary, Horace Walpole, Beckford wanted to incorporate in the interior design of his house faithful imitations of key elements from the late Gothic period: hence the fan vaulting in the Octagon under the central tower, and in three of its great arches the stained glass windows (commissioned from the firm of Francis Eginton and Son) which probably were influenced by Beckford's memory of those he had seen at Batalha Abbey in Portugal. In the two main galleries leading north and south from the Octagon further examples of stained glass and architectural features of Gothic inspiration again helped to reinforce the medieval atmosphere. The fan-vaulted ceiling of St Michael's Gallery, for instance, modelled in stucco, and painted and jointed to resemble stonework, was based directly on that of the Henry VII Chapel in Westminster Abbey.

In his overall scheme for the two galleries, however, Beckford subtly transformed the allusions to the Middle Ages from the religious and monastic to the knightly and chivalrous, with a linked heraldic and genealogical theme which allowed expression of all his most lofty pretensions to rank and his passion for heraldry. St Michael's Gallery was named for the knights of that order, from whom he claimed descent; and the other gallery (named for King Edward III) had at its centre a portrait of the king in his role as founder of the Order of the Garter. Here the arms of Beckford's gartered ancestors (he maintained he could trace his lineage back to John of Gaunt)

were represented in the frieze of the entablature, while his own favourite devices of the Latimer cross and the Hamilton cinquefoil adorned the ceiling and formed the pattern of the carpet as well as being repeated even in the carving of the furniture

The whole decorative design – which might otherwise have appeared too severe and formalised – was brought alive by Beckford's individual touch, his flair for theatrical presentation. Since his early days at Splendens he had had a penchant for the exotic effect of brilliant colours. Now he could indulge it, allowing the crimson carpet to vie with the scarlet draperies that framed each of the bookshelf compartments, and setting off the scene with curtains of crimson and royal blue or purple trimmed with gold. At night the drama was heightened when candles were lit along the combined length of the two galleries, and their light reflected back again by the glass in the windows. The chief function of the galleries was to act as libraries, housing Beckford's magnificent collection of books: even here, though, the appearance of the fine calf bindings, stamped with the family crests and the ubiquitous cinquefoil, served a decorative purpose. Indeed the galleries provided a setting not only for his books but for all the other kinds of precious objects in his wide-ranging collection: Old Master paintings, ceramics both European and Oriental, silver and silver gilt, lacquer, ivories, enamels, hardstones mounted in superb metalwork. The cumulative effect was marvellously rich and eclectic, informed by Beckford's talent for securing pieces of quality, whether a priceless medieval chasse from the treasury of St Denis (put up for sale during the French Revolution) or a Florentine *pietre dure* table top which had been brought to Paris by Napoleon as part of the spoils from his Italian campaign.

In providing furniture for the galleries Beckford not only chose genuine antiques, but also commissioned pieces of antiquarian design which would accord with the prevalent late medieval atmosphere, suggesting a return to a vaguely defined point in the past when the Gothic was just giving way to Tudor Renaissance. By way of contrast, however, there was one particular room at the Abbey – the Grand Drawing Room, one of the last to be completed – where the decor and furniture owed inspiration to a single source – France – with superb examples ranging in period from the Rococo to the Neo-Classical, right up to the contemporary style of the First Empire. We owe our detailed knowledge of the layout and appearance of the interiors at the Abbey to the descriptions and illustrations in important books by John Britton and John Rutter which were published in 1823, just after Beckford had taken the decisive step of selling Fonthill to John Farquhar and had retired to Bath.

Although his achievements in Bath during the last twenty years of his life were inevitably on a smaller scale than before, yet the same traits which had been apparent in the decor and design of the monumental apartments at Fonthill Abbey were distinguished by observant visitors such as Henry Lansdown and Dr Waagen who came to admire Beckford's houses in Lansdown Crescent as well as the Neo-Classical Tower he had built at the highest point of his property on the hill behind. Dr Waagen commented on the exquisite taste which characterised the selection and display of the variety of pieces in his collection, while Henry Lansdown noted the effectiveness of Beckford's bold colour schemes and his dramatic use of drapery. In 1844, only a few months after Beckford's death, Edmund English brought out his *Views of Lansdown Tower*, illustrated by lithographs after originals by Willes Maddox. These reveal how the two main reception rooms – the Scarlet Drawing Room and the Crimson Drawing Room – and its two libraries managed to echo in miniature many of the preoccupations with colour and arrangement already seen at Fonthill. Even certain pieces of furniture, such as the chairs of "Fonthill design" depicted in the illustrations, hark back to the earlier period. Beckford, however (as James Lees-Milne has pointed out), would never allow his collections or his ideas about presenting them to remain static. Even in extreme old age he would be found trying out something quite novel, often perverse. As late as 1841 he had sold a number of his choice examples of 18th-century French furniture, to be replaced at the Tower by the cabinets, showcases and sideboards represented in the illustrations. In his correspondence of the time there are references to the creation of these new pieces in collaboration with his architect Goodridge, and directions as to how they should be made up in English's workshop.

Throughout his life Beckford had been in the forefront of taste, particularly with his imaginative reworking of themes from the Middle Ages both in architecture and interior design. He was also an original, imparting to his decorative schemes an individual touch of the theatrical and occasionally outrageous, which he maintained right to the end.

PHILIPPA BISHOP

See also Antiquarianism; Gothic Revival

Biography

Born at Fonthill Splendens, Wiltshire, 29 September 1760, son of the millionaire Alderman Beckford, Lord Mayor of London. Inherited a vast fortune on the death of his father in 1770; educated by private tutors and taught drawing by Alexander Cozens and music by Mozart. Married Lady Margaret Gordon, 1783 (died 1786): two daughters. Lived in Switzerland 1785–86; travelled to Spain and Portugal, 1787. Returned to England and commissioned the building of Fonthill Abbey, Wiltshire, from 1794; retired to Bath and built the Lansdown Tower, 1824–27. Member of Parliament for Wells, 1784–90; for Hindon, 1790–94 and 1806–20. Published several books during the 1780s and 1790s including the novel *Vathek*, 1786. Died in Bath, 2 May 1844.

Principal Works

Much of Beckford's prodigious collection of books, paintings and works of art from Fonthill Abbey was sold in 1823. Full details of the sale appear in Gemmett 1972; several items are now in the Victoria and Albert Museum. Landsown Tower, containing some surviving interiors, is managed by the Bath Preservation Trust. A large collection of Beckford's papers is in the Bodleian Library, Oxford.

Interiors

1788	Fonthill Splendens, Wiltshire (alterations including the picture gallery, tapestry room and parlour executed to designs by Sir John Soane): William Beckford
1794–1812	Fonthill Abbey, Wiltshire (building and interiors, designed by James Wyatt): William Beckford
1824–27	Lansdown Tower, Bath (building and interiors, built by Henry Edmund Goodridge): William Beckford

1824–37 19–20 Lansdown Crescent, Bath (remodelling and decoration of interiors): William Beckford

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Biographical Memoirs of Extraordinary Painters, 1780
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Italy, with sketches of Spain and Portugal, 1834

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Bedrooms and Bedchambers

Given that human beings spend approximately a third of their lives in bed, it is not surprising to learn that the bedroom has occupied a significant position in the evolution of domestic living space in western culture. Its relative importance as a room within the home has, however, changed over time, and present-day conceptions of the bedroom as a private space for sleeping and intimacy are not always appropriate when considering the history of this room-type.

While bedrooms were a feature of some larger ancient Greek and Roman dwellings, the idea of a separate and distinctive bedroom to house a bed and thus afford a degree of privacy for the occupants does not appear to have occurred in the development of British homes until the mid-16th century. From the end of the medieval period until that time, the more significant members of a household slept in a bed in the corner of a room, or in an alcove. Such a room, known as a chamber, provided the occupant, or occupants, with a little privacy, but the room was essentially a multifunctional one affording accommodation for sitting, relaxing, studying, entertaining and sleeping – a type of bed-sitting room in fact. General purpose rooms of this type were common in the homes of the well-to-do throughout Europe at this time. In Britain, by about 1550, however, there is evidence to suggest bedrooms, or bedchambers as they were known, had come into common usage. Essentially, they represent the further separation of the chamber into the withdrawing chamber and bedchamber, the former a type of private sitting room and the latter a room containing a bed and largely for sleeping in. At Hardwick Hall, Derbyshire, built by Bess of Hardwick at the end of the 16th century, the pattern of important state rooms on the second floor involving the High Great Chamber, Withdrawing Chamber and the best Bed Chamber, reserved for the most important of guests, reflects the development of the bedroom in Britain up to this point in time.

In France the evolution of the bedchamber followed a different path, leading to an end result that was to prove influential abroad. In the early 17th century the French *chambre* was still a type of grand bed-sitting room in important houses, fulfilling all of the functions outlined above. The bed was the most significant item of furniture in the room and was often placed in an alcove. The room giving access to the *chambre* was a type of anteroom for visitors to the *chambre* to wait in before admittance, and leading off the *chambre* there would be a small *cabinet*, which compared with the anteroom was an essentially private room for the principal occupant of the *chambre* containing his or her most personal possessions. This suite of rooms, often directly linked to an important *salle* or saloon that fulfilled many of the functions of the hall in great English houses, gave rise to the so-called French apartment system that was closely linked to patterns of formal social behaviour established at the French court by Louis XIV at Versailles. In this system, the bedchamber became the innermost formal room of reception, and high-ranking individuals received visitors while in bed. The *coucher* and *levée* of the king were significant social rituals involving responsibilities designated to favoured courtiers. Tasks such as presenting the king with his night cap, conferred privilege and status on the person who carried out these duties and some responsibilities were regarded as more important than others. Such a system of access to the apartment and the bedchamber also conferred considerable importance on the bedroom as a room of reception and this was reflected in the elaborate schemes of decoration developed to reflect its position in the formal sequence of rooms.

The Continental apartment system developed in France influenced the evolution of the bedroom as a distinct room

Bedrooms: Blue Bedroom, Hardwick Hall, Derbyshire, late 16th century

with formal social functions in Britain, especially after the restoration of the monarchy in 1660. Here the bedchamber in important houses was always less public than it was in France, but in aristocratic circles French conventions were followed and in a number of the royal palaces bedrooms were established in the French manner with the bed strategically placed behind a balustrade. Surviving records indicate Charles II operated a system of privileged access to state bedrooms along the lines of the system practised in France. The majority of bedrooms established in this manner have long since disappeared, but an interesting example survives at Powys Castle in Wales, where the state bedroom was decorated for Charles II in about 1665.

The formal apartment system involving a suite of rooms leading off a central reception room influenced the development of house plans in Britain in the latter part of the 17th century. Good examples of this kind of arrangement can be seen today at Ham House in Surrey and at Hopetoun House in Scotland, although it must be stressed that the functions of these rooms and their furnishings have changed since their original designation. Not surprisingly, important bedrooms of this type were decorated lavishly with furnishings reflecting the importance of the rooms as rooms of reception. Beds had become highly prized pieces of furniture during the 16th century, as aristocratic life became more static. During the 17th century this tradition continued as architects and upholsterers chose to emphasise the bed as the focal point of a bedroom, giving the frame an architectural flavour and providing rich and expensive sets of hangings and covers. Most beds now stood with the head against the wall and the decorative treatment of the bed often influenced the decoration of an entire bedchamber, which tended to be furnished and decorated in a lavish but formal way with expensive suites of furniture consisting of chairs and stools lined up against the walls. Even in bedrooms that did not quite fit the state apartment category, beds were highly prized pieces of furniture with costly sets of hangings.

In the 18th century, in Britain at least, the nature of country house life changed and the important members of a household spent more of their time in designated public rooms and less time in apartments. The consequences of this change in social behaviour had repercussions for the planning of room layouts in country houses. More emphasis was given to the public rooms, and as a result the apartment diminished in significance, although it did not die out altogether. Instead, the apartment tended to evolve into a small suite of rooms involving a dressing room, bedroom and possibly a small closet. Apartments for important guests might involve two dressing rooms, one for the gentleman and one for the lady. Bedrooms thus became increasingly rooms for sleeping and intimacy, and

the dressing room, often furnished as a sitting room or study, provided accommodation for social rituals associated with the toilet, getting dressed or preparing for bed.

Bedrooms were, by this time, becoming more private spaces and this is reflected in the number of bedrooms to be found on the first floor of houses built or developed during this period. State apartments could, however, still be found on the ground floor and a state bedroom might still be located at the end of an *enfilade*. The state apartments at Hopetoun House, designed by William Adam and decorated by his son John in the 1750s, culminated in an important state bedroom with dressing room attached; the focus of the main room was still a lavishly upholstered and draped state bed. By about 1770, however, state apartments organised along traditional lines were going out of fashion and state apartment rooms were being redecorated and furnished to provide the types of rooms that were in demand. Many ground floor state bedrooms thus changed function and what had been important state beds were removed to bedrooms upstairs. The state bed at Wimpole Hall, Cambridgeshire, was taken upstairs in 1781, and the same thing happened at Petworth in Sussex at about the same time. At Hopetoun the state bedroom was converted to a dining room at the beginning of the 19th century. By the end of the 18th century bedrooms, even the best ones, were nearly always located upstairs, and the bed, although still usually a four-poster with hangings, had declined in importance as a status symbol. Bedrooms had become rooms for sleeping in and they were furnished accordingly.

In the 18th century urban town house bedrooms were more often than not located on the first and second floors and beds were often placed in alcoves let into one wall. Plans and extant examples relating to town houses in London, illustrating this type of arrangement, survive to the present day, and it is interesting to see the continuing evolution of a practice that originated in medieval times. By the end of the 18th century bedrooms in homes at the upper end of the social scale were furnished comfortably with carpets and curtains and the most precious item of furniture (despite that fact that it was no longer the most important of status symbols) was still the four-poster bed with its related hangings. Both Chippendale and Sheraton included designs for beds in their influential pattern books. A gentleman's bedroom in a small town house of the period would probably have also contained items of furniture such as a mahogany clothes press, a dressing table and a cabinet which would have opened to reveal emplacements for a ewer and basin and a sliding shaving mirror.

In both town and country houses, the practice of locating bedrooms on the upper floors continued throughout the 19th century. The principal bedroom was normally located on the first floor and the 18th century practice of placing dressing rooms nearby continued. Increasingly the bedroom became the domain of the lady of the household, and although married couples still slept together, it was normal for the gentleman's dressing room to adjoin the main bedroom. There was also a growing tendency to site children's bedrooms near that of their parents when space permitted, although in town houses children's bedrooms had to be located on the floor above. In large houses there were separate corridors for the bedrooms of bachelor and lady guests. As guests were now expected to spend more of their time in the public areas of a house, these bedrooms were furnished with a desk and comfortable chairs in addition to the usual bedroom furniture but they were not expected to function as sitting rooms.

During the first half of the 19th century concern for the provision of a hygienic sleeping environment became manifest, a response to the large numbers of deaths caused by infectious diseases such as cholera. Bedrooms were perceived as possible havens of infection and there was a corresponding tendency to furnish them simply, a trend that was to develop as the century progressed. During the early decades of the century the bed was still of the four-poster variety, though half-tester beds where the canopy extended halfway down the length of the bed, also became popular. As health concerns came to the fore, beds of this type began to be replaced by metal bedsteads and by the 1870s four-posters and half-testers had become less desirable and were regarded as old-fashioned.

Many of the manuals of household taste – books of advice published for the edification of the female homemaker – made recommendations about the types of fabric which should be used for drapes, curtains and covers for the bed, and self-patterned cottons combined with lace were popular choices. Wallpapers were also common with an emphasis upon small, retiring patterns that would not hinder rest. Furniture for the bedrooms tended to be on the plain side compared with the heavily ornamented furniture found in downstairs rooms; a large wardrobe combined with a chest of drawers and a washstand, plus a couple of chairs would have generally sufficed. The wardrobe was often the largest piece of furniture in the room and was often constructed in three sections, one third of the space being for hanging and two thirds for underclothes and accessories. The door to the central compartment usually contained a mirror on the outside for dressing purposes. Mahogany was popular for bedroom furniture, but oak was also selected and indeed recommended by design reformers such as Charles Eastlake in his *Hints on Household Taste* (1868).

As bathrooms were still scarce, the washstand was an important item and many had marble tops and tiled backs to facilitate wiping down. Members of the household often washed in the bedroom or dressing room, so ceramic toilet sets were ubiquitous in these rooms. Eventually the washstand was replaced in many middle and upper class homes with a plumbed-in wash basin perhaps located in the corner of the room. Again, in an attempt to keep dust levels down and to promote a healthier environment, bedroom floorboards were scrubbed, swept and left uncarpeted, although rugs and carpet squares were used extensively to enhance the comfort of the room. Suites of matching bedroom furnishings designed in a variety of styles including the Queen Anne and Japanese were available from commercial manufacturers from the 1880s. And, towards the end of the century, furnishings became simpler still: it was not uncommon for bedrooms in progressive households to be painted white, a sure way of allowing accumulations of dust to be noted. Fitted furniture also became popular from about 1880 and was promoted by arbiters of taste such as R.W. Edis as being space-saving and hygienic. Hermann Muthesius noted the presence of fitted, built-in bedroom cupboards and dressing tables in many of the late 19th century houses that he visited and commented on their value in providing useful storage space, thereby helping to

eliminate clutter (*The English House*, 1904). The same author summed up the character of the typical turn-of-the-century bedroom by noting that ideally it should foster a healthy environment but at the same time provide a room that the lady of the house could use as a private retreat in the absence of a boudoir.

In many ways the 20th century has seen few dramatic or overall changes in the evolution of the bedroom as a room type. Bedrooms have, however, tended to become smaller in size and fewer in number as the average family size has declined and separate dressing rooms have until recently all but disappeared. Styles of decoration and furnishing have altered as a variety of waves of popular taste have all had their effect on this room. As standards of living have risen in the post-war period, increasing amounts of disposable income have been expended on the decoration and furnishing of this type of domestic space. Particularly noticeable in recent years has been the fashion for "retro" styles, especially Victorian styles, and bedroom decoration has been much influenced by designer retailers such as Laura Ashley. Even in the 1990s, the fashion for bedroom furniture made from pine with complementary polished floorboards, rugs and chintz co-ordinated soft furnishings does not look like fading. It is interesting, however, that the country or vernacular look has not ousted the desire for comfort, and many contemporary bedrooms are centrally heated. In the same vein new house specifications are including master bedrooms with walk-in wardrobes and separate dressing rooms, sure signs not only of *fin de siècle* luxury but also another example of a revival of a custom that went out of fashion in the early part of the century.

J. IAN COX

See also Beds; State Apartments; State Beds

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Beds

Beds in their simplest form are just raised platforms designed to support a reclining body. As old as the chair, they have also gone through an astonishing number of variations on the basic theme. In addition to reflecting the generally prevailing tastes of a period, they have also been associated with particular styles of textile draperies or added detail while the essential sleeping platform has substantially remained the same.

In ancient Egypt, beds were initially crude wooden frames lashed together, developing into sophisticated jointed frames, complete with a proper suspension system of leather thongs. These Egyptian beds were supported on short legs, usually in the form of a bull's foot and were often supplied with a separate head-rest, as headboards were uncommon. Examples of royal furniture have survived and demonstrate a high degree of design sophistication. The gold-covered canopy for Queen Hetepheres illustrates this. Designed as a simple frame with hooks for net curtains for the top and sides, it could be assembled or dismantled at will.

The Egyptians established type forms for beds that have remained ever since. Along with the simple supporting frame type, and the canopied bed, a version of a folding bed was found in the tomb of Tutankhamun.

In Classical Greece and Rome, the bed developed into a couch which was also used for reclining upon at mealtimes. Styles varied from simple bed platforms made from metal or wood, to sofas with high backs and arms. This style was continued in Byzantine times, often with an architectural emphasis in the design, but by the 12th century important beds were beginning to be furnished with testers and curtains, both for comfort and status.

The use of enclosures continued into the Middle Ages. In Northern Europe it became customary to use curtains and canopies supported in a variety of ways. In simple cases the curtains at the foot end would have been bundled up to give access to the bed as a day couch. In other examples the half tester often extended from the headboard over the bed. In Italy

Beds: Daniel Marot design for state bed with en suite portière, c.1690

it was common for the mattress to be laid on a low dais or floor with storage underneath, although the classical model of a mattress supported by two fulcra remained a type form until the 20th century. The four-poster bed was slowly developed from this type.

During the Renaissance the canopied four-poster bed remained popular, although there were beds with testers suspended from the ceiling, while some were fitted with a headboard instead. Until the mid-16th century fabrics had been important as decoration, and any woodwork was left rough and unfinished. After this time a taste for less fabric and more decorative exposed woodwork developed. Elaborately carved pillars and headboards reflect this change. The famous example of the Great Bed of Ware demonstrates the taste for detailed carving combined with inlaid panels at the headboard completed with a carved tester. Although often called four-poster beds, this name is not always an accurate description, as often the beds would be supported upon only two posts and a headboard.

In grand houses across Europe the state bed or *lit de parade* took an important position within the room, and it was usually the case that this bed was rarely slept in. Although the concept of state beds was ceremonial rather than functional, their designs were to have an influence on the style of ordinary beds. It was often the case that the architect responsible for the house interior would also have created the design for the state bed. Daniel Marot was known for his extravagant designs for beds, and the example of the State Bed at Melville (now in the Victoria and Albert Museum) appears to derive from his ideas.

The latter part of the 17th century saw the development of an informal bed type which contrasted greatly with the state bed of the period. These fantasy beds, which seem to have been designed for intimate rooms, were highly decorated with amazing drapery, inset mirrors and papier-mâché decoration. The Trianon de Porcelaine in Versailles (c.1670) had two examples of these fantasies.

For other situations box beds remained popular, as they were often built into the fabric of the house. This was often a sensible solution in cottages and farmhouses, where draughts and cold were frequent and fabric was scarce. However, they were not found only in the poorer homes since panelled bedrooms in well-to-do Netherlandish homes were themselves often furnished with this built-in form.

During the 18th century it was often the practice for husband and wife to use separate bedrooms. It became customary for the lady of the house to hold court in a more sumptuous room than her husband's; he would often sleep in a less attractive room. This meant a return to models based on stately examples. Beds became extremely tall and exuberant, surmounted by testers with most of the woodwork covered with fabric.

Beds: French canopied bed, *lit à dome*, 19th century

Beds: bedroom with metal bedstead designed by Liberty, London, 1890s

The differences between French and English styles continued throughout the century. The French preferred a box-like finish and shape, while the English influence was towards a domed top, ornamental valances and hangings that altered the essentially square shape of the frame. In either case, though, beds were now hung with expensive fabrics, and were more the realm of the upholsterers' art than the carvers'.

Many of the pattern books of the 18th century illustrate a variety of beds. The British upholsterers Ince and Mayhew produced some extravagant suggestions for Rococo beds, while John Linnell drew sketches of state beds. Thomas Chippendale supplied beds in all the fashionable styles: Dumfries House has a Rococo-style bed; Nostell Priory boasts a Neo-Classical bedstead, while the 1762 edition of the *Director* included designs for Chinese-style bedsteads. Chippendale's work for Harewood House demonstrates the unified theme where the bedstead has en suite window cornices to match the bed frame. Robert Adam's executed designs include an astonishing concoction devised for the re-modelled Osterley Park. It was criticised by Horace Walpole as being "too like a modern head-dress". In contrast, George Hepplewhite showed elegant bedsteads with restrained drapery combined with slender carved or reeded wooden posts. Altogether lighter in construction, the canopy itself was often pierced and carved. In another vein, Thomas Sheraton devised beds as various as a fascinating summer bed for a couple, and a design for a Grecian bed, complete with curtains and drapes.

Other bed designs continued the French taste for fabric dressing. These included the *lit à la polonaise* and the *lit à la turque*, often set into niches in panelled rooms, especially in France. The *lit à la polonaise* used curved iron supports which formed a fabric-covered dome and supports which could stand alone or be set into an alcove. The *lit à la duchesse* had a fabric tester attached at the back to the wall or ceiling which then extended the full length of the bed with no other support, whereas the earlier design called a *lit d'ange* used a flying tester or canopy which was smaller than the bed. The corona developed from this and has been a feature of bedrooms ever since. The French influence extended to *lits à l'anglaise* which had a three-sided level frame. This was designed for an alcove,

Beds: foam slab bed by George Nelson, 1950s

whereas the *lit de bateau* had just the two ends the same height.

The contemporary interest in mechanical furniture included beds, and a number of versions of hidden beds were devised. Some, like the one supplied to David Garrick's Hampton villa, had a mirror front and were painted to be en suite with cabinets. Others were less exotic and at their lowest level acted as folding beds for servants' rooms. Nevertheless many well-known makers produced this press bed form. The idea also developed into beds that were concealed as chests, library bookcases, and cabinets. A clear need for space-saving, as well as a taste for the metamorphic produced a whole range of folding beds, field beds and tent beds, many of which were ingeniously designed to be not only easily foldable but also portable.

During the 19th century, decorators and designers often looked to the past and introduced revivals of styles for interiors. Beds were no exception. In the early years of the century the influence of the Empire style continued to be felt through the works of designers such as Percier and Fontaine. During the 1820s there began to be a demand for Gothic designs, and in pattern books such as Nicholson's Practical Cabinet Maker, Upholsterer and Complete Decorator (1826), designs of four-poster beds are offered in both the Gothic and the Greek taste. The four-poster was giving way to the half- tester bed in a variety of designs. Some were Gothic with wooden frames and drapery, others were simply frames decorated with chintz dressings. Although generically called Arabian bedsteads, there were many variations. The famous Speaker's bed in the Palace of Westminster is an example.

During the 19th century demand for both hygiene and space-saving meant further developments in bed design. During the 1851 Exhibition, a number of iron bedsteads were displayed, some of which were fanciful reproductions while others were simply functional. The use of iron and brass for bed frames encouraged an elegant simplicity that has been revived in the latter part of the 20th century. Although initially produced from black painted iron, by the 1870s the metal bed was made from brass-sheathed iron which, with brass accessories, meant a much more attractive finish was obtainable. The idea of a full, or even half-tester, had nearly disappeared and was often replaced with hinged side screens which had thin muslin draped over.

The notion of a bedroom suite became popular, with bed frames being designed to match wardrobes and dressing tables. In America and Europe the wooden bed was revived. It might be with a elaborate headboard in a choice of styles or it could reflect other developments such as the Belter shaping method. In many cases the head and footboards were connected by iron rails which supported a bed frame and spring mattress. This mattress was a great advance on the various fillings that had been previously available.

Although brass remained popular, the revival of wooden beds was encouraged in part by the Arts and Crafts movement in England and America. The efforts of design reformers such as William Morris as well as retailers like Liberty and Co., Heal's and others, meant that there was a place for the simple oak bedstead. This demand resulted from the desire to integrate beds into a unified scheme. If not of plain wood, they might be painted in simple colours. The examples designed by Carl Larsson in Sweden and Charles Rennie Mackintosh in Glasgow bear witness to this style. In some case the beds were art works in their own right. William Burges's painted bed or the products of the Omega workshops illustrate this trend.

In the 20th century beds followed changing fashions. Art Nouveau produced bedsteads with swirling carvings or pictorial inlays. Art Deco's exotic creations ranged from Eileen Gray's lacquered boat bed, to steel and glass beds. Contrary to

this display, the Modernists encouraged bed design in tubular metal utilitarian designs. Towards the end of this century the range of beds and bedsteads has increased widely to meet demands for stylistic variety. These have included frames of coloured aluminium, lacquer, plastic, metal, and wood, while electric beds, as well as water beds now have a place in the domestic bedroom. Changes in lifestyle have also meant that space-saving has once again become a consideration in bed-sits and flats so that the Japanese-inspired futon, the bunk bed, as well as convertible sofa-beds have found a ready market.

CLIVE D. EDWARDS

See also Bedrooms and Bedchambers; State Beds

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Bed-sits

The existence of "digs", small rooms for couples and single-occupancy tenancies, has been a feature of the British rental housing market since the late 19th century with studios and one-room flats proliferating in the first decades of the 20th century. In post-war Britain, however, it was the need for rented accommodation among the recently arriving influx of foreign immigrants and for the new "youth" market that fuelled the classic phase of the growth of what has been termed "Bed-sitland". Although initially there were heavy concentrations of immigrants in Britain in the West Midlands and Bradford as well as a few other urban centres, almost a third of all immigrants arriving in the country after World War II settled in London. For such groups, unable to buy into the private housing market without capital, renting was the only option. Added to this, the renting of unfurnished accommodation lay beyond the pockets of the vast majority of immigrants.

Furnished accommodation in the form of single-room bed-sits tended to be centred in the inner city areas. In London's bed-sitland, the shared housing of digs and rooms was to become home to thousands of families. By using old, and now very often dilapidated housing stock, landlords also found that there were quick profits to be made from exploiting the very needy. A report in the *Kensington News* of 31 October 1958 commented on the Institute for Race Relations' Wickenden Report of the same year noting that, "during the period of a year nearly 70 companies were set up in North Kensington which let high-rented, over-crowded homes to coloured immigrants". Although attempts were made to curb the worst exploitative practices in London, by the London County Council for example, interviews conducted subsequently reveal that most tenants in rented rooms felt extremely insecure, the law allowing little or no protection against sudden eviction.

The psychological discomfort of bed-sit living for many immigrants and low-income tenants was matched by very poor physical standards of living. So flimsy was the re-structuring of earlier larger interiors that privacy was a particular problem. Furnished lets were not all subject to a regulated layout and the necessity of sharing cooking, washing and bathing facilities exacerbated the situation. Cheaply constructed partitions and poor facilities were matched, for the vast majority of tenants, by gloomy, drab decor. The cheapest wallpapers and linoleum were the best to be expected. Vagaries of tenancy rights meant that brightening up accommodation was either not permitted or simply not worth the effort with the result that many residents put up with whatever furniture and decorations the landlord had used. One interviewee remembers the standard West Kensington rented room as comprising a double bed, dressing table, Formica-topped table, two or three chairs, a wardrobe and a cot if you were lucky. Clothes were mainly kept in a suitcase and furniture was "second-hand and very shabby" (MacDonald and Porter, 1991).

In complete contrast to the furnished rooms inhabited by Britain's growing immigrant population was the bed-sitland of the 1950s and 1960s bachelor and single girl. Just as socio-economic trends in post-war Britain, and particularly the need for cheap labour, had encouraged immigration from abroad, so socio-economic patterns were associated with the rise in importance of the nation's youth population which, in turn, had a marked impact on housing patterns. A gradual reduction in family size in the years up to 1939, and the experiences of World War II (evacuation was especially significant), combined by the 1950s to give children greater freedom and to open up new possibilities. Post-war economic conditions provided many of the same children with new opportunities as young adults. Increased spending power created by the new technological high-wage society of the 1950s and 1960s produced a new group of young men and women whose affluence, for a

while at least, fed back into the system that had helped to create them.

Like Pop music and the new youth fashion industry, the trend towards bed-sit living for the middle classes grew out of a whole new youth culture and at the same time depended upon the spending power of the affluent teenager and young working person. Leaving home to live independently expressed a need for autonomy, freedom, and a move away from the confines of traditional family living. Yet, like music and fashion, the bed-sit phenomenon was quickly assimilated into the mainstream and became a topic of considerable interest within the commercial sector and was the subject of much "how-to-do-it" advice from writers within the design establishment and home-interest journals.

A somewhat prescriptive attitude to interior design had already been adopted by bodies like the Council of Industrial Design (CoID) in official exhibitions such as *Britain Can Make It* (1946), and the Festival of Britain of 1951. A few years later, magazine articles and books devoted to the subject of bed-sit living began to proliferate. Indeed, so popular was writing on single-room living for the more affluent young person that it is possible to trace the history of their decoration and furnishing through such material. For the "single woman's bed-sit room in a block of flats" the CoID's *Furnishing to Fit the Family* (1947) advocated "the skilful use of built-in cupboards in walnut panelling on either side of the fireplace". Unit furniture also features very prominently and the CoID's author has the imaginary occupant sensibly insisting on "as little free standing furniture as possible" as well as a "fresh, light" colour to maximise a spacious atmosphere.

The important distinction between these kinds of bed-sits and the more traditional one-room tenancies was the emphasis upon newness, smartness and modernity. In place of the hand-me-down furnishings and make-do arrangements of low-income rentals, there was a stress on neat, compact living provided by new fitted and unit furnishings, and bright, co-ordinated textiles and wallpapers. "One-room living for Sandy and Jane is well ordered; their furniture divides the room into neat areas for eating, sleeping, cooking" ran a feature in a 1959 *Woman* magazine article. And the 1976 book, *Living in One Room* continued this theme: "Living in one room is becoming by necessity, a way of life for more and more people. And if the prospect doesn't inspire visions of comfort and space, the ideas in this book will. Open out the closet, get the sleeping space off the floor, have the storage disappear ... with foresight and planning you can keep pets, plants, even a room-mate and still have an area for yourself". The increasing associations of bed-sit living with fashionable, youthful, urban lifestyles also meant that its design and decoration were often linked to modern youth, or alternative styles. Pop furnishings, such as blow-up chairs, bean-bags and brightly coloured posters were popular items in the 1960s and early 1970s, while futons and sofa-beds have become the fashionable adjuncts of bed-sits in more recent years.

HARRIET DOVER

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Behrens, Peter 1868–1940

German architect and designer

After a first career as an artist, Peter Behrens was initially a leading figure in the Art Nouveau and Arts and Crafts movements. His early paintings concentrated on landscape, but in the 1890s he depicted modern industrial scenes. A little later he painted more Symbolist subjects, and made a speciality of woodcuts; his large coloured woodcut, *The Kiss* (1898), has become one of the best-known images of the Art Nouveau style. Like many of his generation, Behrens was drawn into applied art through a varied series of commissions to design lettering, porcelain, glass, cutlery jewellery, furniture and even so-called "reformed" dress for women. Gradually his activity as a painter declined.

Behrens exhibited applied art in Darmstadt in 1899, and received an invitation to join The Seven, a community of artists who were brought together under the patronage of the Grand-Duke Ernest-Ludwig II of Hesse. The aim was to establish Darmstadt as the leading centre of artistic activity in the field of architecture and design in Germany. Behrens took a prominent part in the exhibition which opened there in 1901 and which included the houses on the Mathildenhöhe which were at once the residences of the seven artists, and exhibits in themselves of a modern way of living. He designed his own house, the only one of the colony not by the Viennese architect Joseph Maria Olbrich.

The success of the Darmstadt artists' colony led to Behrens becoming Director of the School of Applied Arts in Düsseldorf in 1903, and he was given commissions to design a number of interiors for exhibitions – in Turin and Düsseldorf – and for important rooms in Hagen, as well as his second house, for Gustav Obenauer in Saarbrücken.

Following further major exhibition projects – for Dresden and Mannheim in 1906 – he was approached by the great electrical combine, the AEG, and engaged as artistic adviser on the design of arc lamps. Within a few years, however, Behrens's activity for the firm expanded to include the design of an enormous range of their products, the brochures and the typography used throughout the combine, their large factories and even the associated housing estates. His Turbine Hall of 1909 has become one of Behrens's best-known industrial works.

In his long and productive subsequent career, Behrens designed many houses, principally those in Hagen for Karl-Ernst Osthaus (1909–12), for Dr. Wiegand in Berlin (1911–12), for W. J. Bassett-Lowke in England (1923–25), and for Clara Gans in the Taunus mountains in 1931. He also

Behrens: dining room, Behrens house, Darmstadt, 1901

designed apartment blocks for Vienna City Council (1924–28), and for the Weissenhofsiedlung in Stuttgart (1926–27). His astonishingly prolific output included headquarters for the Mannesmann company Düsseldorf (1911–12), and for the Hoechst Dyeworks (1920–24), as well as the German Embassy in St. Petersburg (1912). His last project (1939) was a new AEG headquarters for Albert Speer's notorious and never realised *Nord-süd Achse* for Berlin.

Behrens's first house (1900–01) for himself, his wife, and their two children, has three principal rooms on the ground floor. A hall, from which the staircase rises, has wide sliding screens opening from it to a music room, which in turn is interconnected with the dining room through a broad arch. In this way, the whole of the ground floor might be opened up for musical evenings or parties. This open plan has been compared with that of Frank Lloyd Wright's first house at Oak Park, of the same period. The music room, said by Behrens to be the principal apartment of the house, was dark and intense, with armchairs, stools, and benches of black-stained birch, a gilded ceiling "like some old church dome", and blue mirror-glass on the walls which were decorated with red and grey marble. The piers on either side of the entrance to the dining room were decorated with stylised figures like Egyptian goddesses, and the piano, in grey maple, bore the Egyptian motif of spread wings. The floor was lower than that of the adjoining rooms, and the ceiling higher.

In sharp contrast, the dining room had japanned white furniture and panelling, with silver and crystal electric chandeliers suspended from the white ceiling, which was moulded with rhythmically interlaced lines. The carpet and other accents were wine red. Other rooms in the house were also colour-coordinated; the bedroom for Mrs. Behrens was predominantly yellow, and that of Behrens had violet-japanned poplar furnishings.

The Hamburger Vestibühl for the Turin Exhibition of 1902 was a crypt-like interior influenced by the writings of Friedrich Nietzsche, whose book *Also Sprach Zarathustra* was displayed in the room. It was a huge rectangular space surrounded by a massive arcade, which had huge voussoirs and keystones. Cross-vaults supported a flat ceiling pierced with a large

rectangular opening, glazed with a yellow opalescent canopy. In the corners, by contrast, blue light filtered down from behind the arcade. Trailing plants hung down over a central, oblong, sunken pool with rounded ends, guarded by kneeling, winged figures in cement.

Following visits to Glasgow and Vienna, Behrens's style became lighter, more rectilinear and geometric, as in the interior of the restaurant Jungbrunnen for the 1904 Düsseldorf Exhibition. Here, and at the Oldenburg Exhibition buildings and at the Haus Obenauer (1905–06), "the admirable, cool spirit of the Greeks" was emulated. The interiors of the Concert Hall, and of the Delmenhorster Linoleumfabrik Pavilion at Dresden in 1906 developed this Neo-Classicism further, using spirals and other decorative motifs from Greek ceramics as flat surface wall patterns. In the sober, formal, sumptuous and rather heavy interiors of the Wiegand House in Dahlem (1911–12) for a client who was a classical archaeologist, this tendency was even more pronounced, with motifs such as a palmette derived from an Apulian painted amphora. The execution of the powerfully classical interiors of the German Embassy in St. Petersburg, also of 1911–12, were supervised by Ludwig Mies van der Rohe, acting as Behrens's site architect. "Under Behrens, I learned the grand form, if you see what I mean", Mies wrote later.

In his designs for the Mannesmann-Röhrenwerke in Düsseldorf (1911–12), Behrens took the practical step of working from the dimensions of an office desk and the space that it required. This unit and multiples of it was the basis for the construction of the entire building. An interior with furniture for working-class families was exhibited at the Trades Union Headquarters in Berlin in 1912.

In the 1920s, several of Behrens's interiors were Expressionist, the most commanding survivor being the hall of the Hoechst Dyeworks Headquarters (1920–24). Huge brick pillars, triangular in section, rise to support a roof lit by star-like skylights. The bricks are coloured, from the lightest and brightest yellow at the top, down through the spectrum to greens and blues at the bottom.

His Dombauhütte (a pavilion to exhibit religious art) at Munich of 1922 was attacked by the infant Nazi party for its violent polychromatic interior brickwork, Expressionist stained glass, and its tormented crucifix by Ludwig Gies. The Nazis succeeded in having it closed. The interior of the villa for Clara Gans in the Taunus (1931) was, by contrast, a major exercise in restrained, cubic Modernism, lavishly finished. The living room walls were lined with parchment, with a floor of dark ebonized bog-oak into which was laid a pattern of lines in white maple. The dining room walls and ceiling were panelled in rosewood, having a window to slide away to make the space continuous with the terrace.

Around the time of World War I, Behrens began writing and teaching on design and he became deeply involved with the Deutscher Werkbund. From 1922 to 1936 he taught architecture at the Vienna Academy and in 1936 he conducted architectural masterclasses at the Berlin Academy. His importance as a teacher and his work as an industrial designer have tended to overshadow his gifts as a designer of interiors and furnishings, but in both of these spheres he proved remarkably versatile.

ALAN WINDSOR

Biography

Born in St. Georg, Hamburg, 14 April 1868. Studied painting at the Geweberschule, Hamburg, and at the Künstschule, Karlsruhe; was a private pupil in the studios of Ferdinand Brütt, Düsseldorf and Hugo Kotschenreiter, Munich. Married Lilli Krämer, 1889 (died 1957). Active as a painter in Munich from 1890. Co-founder, Munich Secession, 1893; co-founder, Union of Arts and Crafts Workshops, Munich, 1897. Began designing furniture, porcelain and glass in the late 1890s. Joined the artists' colony, Darmstadt, with others including J. M. Olbrich, 1899. Commenced architectural work, 1900; in private practice, Berlin, from 1907. Founder-member of the Deutscher Werkbund, 1907. Employed as a designer and design consultant by electrical combine AEG, Berlin, from 1907. Director, Nuremberg Master Course, 1902; Director, Kunstgewerbeschule, Düsseldorf, 1903–07; Director, Academy of Art, Düsseldorf, 1921–22; Professor, Academy of Fine Arts, Vienna, 1922–36; Head of the Department of Architecture, Prussian Academy of Arts, Berlin, 1936–40. Exhibited at numerous national and international exhibitions including Turin 1902, St. Louis 1904, and Cologne Werkbund exhibition 1914. Pupil/assistants included Le Corbusier, Walter Gropius, and Mies van der Rohe. Published numerous books and articles on architecture and design. Died in Berlin, 27 February 1940.

Selected Works

Interiors

1900–01	Behrens House, Künstler-Kolonie, Darmstadt (building, interiors and furnishings)
1902	Exposition of Decorative Arts, Turin (exhibition display including vestibule, reception room and study)
1904	Building Exhibition, Düsseldorf (building, interiors and furnishings for the restaurant)
1904	City Library, Düsseldorf (decoration and furnishing of the Reading Room)
1905	Nordwestdeutsche Art Exhibition, Oldenburg (pavilions, showrooms and gardens)
1905–06	Gustav Obenauer House, Saarbrücken (building, interiors and furniture; remodelled the study/library 1910)
1906	Exhibition of Applied Arts, Dresden (buildings and interiors including a concert hall, vestibule and reception room, and the Delmenhorster Linoleumfabrik Pavilion)
1906–07	Klein carpet shop, Hagen (interiors)
1908–09	Schröder House, Eppenhausen, near Hagen (building and interiors)
1909–10	AEG Turbine Factory, Huttenstrasse, Berlin (building and interiors)
1910	Cuno House, Eppenhausen, near Hagen (building and interiors)
1911–12	German Embassy, St. Petersburg (building and interiors; supervised by Mies van der Rohe)
1911–12	Wiegand House, Dahlem, Berlin (building, interiors and furniture)
1911–12	Mannesmann Office Building, Düsseldorf (building, interiors and furniture)
1920–24	Hoechst Dyeworks, Frankfurt (building and interiors)
1922	Dombauhütte Craft Exhibition, Munich (pavilion and interiors)
1923–25	New Ways, Basset-Lowke house, Northampton (building and interiors)
1931	Clara Gans Villa, Kronberg, Taunus (building, interiors and furniture)

Behrens designed furniture, porcelain and glass from the late 1890s. He was employed by AEG to design lamps and other electrical appli-

ances from 1907 and ultimately advised on all aspects of their corp rate identity including graphics and architecture.

Publications

Feste des Lebens und der Kunst: Eine Betrachtung des Theaters als höchsten Kultursymbols, 1900
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Further Reading

A detailed and scholarly study of Behrens's architectural commissions, chronicling the work of his mid-career, appears in Anderson 1968 which also includes an extensive primary and secondary bibliography. For a survey of Behrens's life and work as a whole see Windsor 1981 which includes a discussion of his principal interiors and a select further reading list. An exhaustive account of Behrens's work as an industrial designer appears in Buddensieg and Rogge 1984.

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Bélanger, François-Joseph 1744–1818

French architect and designer of gardens and interiors

François-Joseph Bélanger was one of the most innovative designers of his generation. Trained as an architect, he was an important exponent of the early Neo-Classical style and was also noted for his work in landscape design. But he is best known for his interiors, and particularly the interiors of the small pavilions and bath-houses that graced the parks and gardens of his aristocratic and discriminating Parisian clientele. Many of these were designed in the newly-fashionable Etruscan manner, and Bélanger's skilful interpretations of this style, together with his championship of arabesque ornament and forms, exercised a strong influence on French interior decoration throughout the last quarter of the 18th century.

Bélanger was born in Paris, the son of a haberdasher, and was educated first at the Collège de Beauvais, studying physics under Abbé Nollet, and then at the Académie Royale d'Architecture where he studied architecture under Julien-David Leroy. He was a protégé of the influential collector and connoisseur, the Comte de Caylus, and he also spent time perfecting his draughtsmanship with the architect Pierre Constant d'Ivry. He is mentioned first in 1764 in the records of the Académie when he competed for one of the monthly prizes; in 1774 he applied unsuccessfully for membership. But his professional career had already begun in 1767 when he was appointed draughtsman to the Menus-Plaisirs du Roi. He designed a jewel cabinet for Marie Antoinette in 1769 that has been described as the first monument of the refined late 18th-century Neo-Classical style in furniture.

In the same year he met Sophie d'Arnould, the *prima donna* of the Paris Opéra. This was an important meeting for not only did Sophie d'Arnould become Bélanger's mistress but she was also well-placed to introduce him to a number of wealthy clients. These included the Prince de Ligne, for whom Bélanger worked on designs for the gardens of the Château de Beloeil in Belgium, and the Comte de Lauragais for whom he built a bath-house in the garden of his Paris house, the Hôtel de Brancas, c.1770. The bath-house was an unusual and well-publicized commission. Baths and bathing had become more common among the French aristocracy earlier in the century but Bélanger's bath-house represented a new building-type, resembling a free-standing temple or small-scale replica of the public baths of ancient Rome. It was embellished with four free-standing columns, recalling, according to Bélanger, one of the temples of Praeneste or one of those "which Palladio described and which existed at Pola in Istria". The interiors were extremely influential and included decorations by the sculptor Nicolas-François Lhuillier that recreated, amidst the grand columned interior, something of the style of the more intimate grotesque decorations, *à l'antique*, that Raphael and Giovanni da Udine had used in their work at the Vatican and other Roman palaces. This style of decoration, known as the arabesque, or Etruscan style, became so popular in Paris later in the century that even wallpapers, produced by firms such as J.-B. Réveillon, featured reproductions of arabesque and grotesque motifs.

The Comte de Lauragais was also a frequent visitor to England; he had his own stables at Newmarket and became a pioneer of the English garden in France. Bélanger went to England at least once – a notebook shows various sketches of English sites and in 1778 he designed a scheme for the gallery at Lansdowne House in London – and he too was interested in English landscape design. Indeed, although he was not the first French designer to plan gardens in the English style, his work at Beloeil, Bagatelle, Neuilly and Méréville did much to encourage the more widespread acceptance of this style of garden in France.

Bélanger also worked much for another Anglophile, the

Bélanger: Mademoiselle Dervieux's bathroom, Paris, c.1789 (Bibliothèque Nationale, Paris)

Comte d'Artois, who was the youngest brother of Louis XVI and for whom he designed the Château and park of Bagatelle in the Bois de Boulogne (1777). This commission included a small building, known as the Bagatelle, which was constructed in 64 days to win a bet and which became as famous as the Comte de Lauragais's bath-house. The scale of the building, as though befitting so precious a project, was kept small and deliberately underplayed its owner's rank. The main bedroom was conceived of as a tent, containing numerous military emblems including a cannon raised on its end to support the chimneypiece and heaps of cannon balls and grenades to fuel the stoves. Like the bath-house at the Hôtel de Brancas (1770), the walls of the Bagatelle featured elaborate arabesques and Bélanger was assisted in the execution of this work by his brother-in-law, Jean-Démosthène Dugourc, who painted the figurative elements and who went on to use this style of decoration in numerous subsequent decorative schemes.

Access to the Bagatelle was along a winding road, designed by a Scottish landscape architect, Thomas Blaikie, who was to remain busy at the site until the Revolution. Yet, if this was intended as an English garden, the result was distinctively French including numerous contrivances such as a grotto with a Gothic kiosk, a stone bridge with a pagoda, a Japanese bridge, and another pagoda which, like the bedroom of the house, was made in the form of a tent.

Nearby, Bélanger designed another garden complex – for the financier Claude Baudard de St.-James – which included a small brick house and several pavilions, kiosks and swings. The most celebrated of the garden features was the "Grand Roche", a massive rock carved to accommodate a bathroom, reservoir, grotto and gallery, and which was described as the "Eighth Wonder of the World". Claude Baudard de St.-James had previously engaged Bélanger to design the grand salon of his hôtel in the Place Vendôme. This interior still survives and includes elegant gilt and white panelling incorporating Corinthian pilasters, gilt trophies and garlands of flowers, and overdoors painted with mythological scenes by Jean-Jacques Lagrenée.

Bélanger was also responsible for the design and decoration of several other Parisian hôtels during this period, notably that of the hôtel on the rue des Capucins de la Chaussée-d'Antin (1787) which is asymmetrical in plan and whose elevation is decorated with free and scattered ornaments of a very mixed style. His most celebrated interiors, however, were created for another of his mistresses, the dancer Mlle. Dervieux, whom he subsequently married. In 1789 Bélanger added onto her house a dining room and a small wing containing a bathroom and boudoir. A coloured engraving of c.1790 shows the bathroom, with its sunken central pool and niches decorated with painted bas-reliefs, and a view through to the boudoir which contains

a superb circular Beauvais carpet, furniture made by the Jacob firm, and an apsed alcove with a draped ottoman fitted into three sides. Like the interiors at the Château de Bagatelle, this pavilion was a refined and original exercise in the *Goût Etrusque* and featured liberal use of grotesque ornament. Its voluptuous setting formed the perfect backdrop for Mlle. Dervieux's celebrated soirées and complemented the personality of a client whose taste clearly ran to the theatrical and exotic: according to contemporary accounts, her bedroom was apparently hung with "elaborate banners covering the walls in the Arabian Manner".

During the Revolution Bélanger's fortunes were mixed. In 1787 he was elected to the States-General for the district of St.-Joseph but later he was imprisoned on suspicion of having helped some of the emigrés. In 1796 he joined the staff of the newly-formed Monuments Public but he did little work for this body. The two major works at the end of his career, both started in 1808, were quite different from his earlier commissions; one was a slaughterhouse, built at Rochechouart, known in Bélanger's drawings, the other was the dome of the Halle au Blé, executed in a combination of glass and iron. Bélanger had learned of the use of iron in England where he observed "it serves them in the absence of stone". But, at the Halle au Blé, glass was also used for the first time, and, if the use of iron was widely criticised, Bélanger himself was sufficiently proud of what he had done to write to Jacques-Louis David that this represented "a new conception for the first time".

Bélanger was dismissed from his post at the Monuments Public after writing an anonymous pamphlet attacking the administration of public buildings under Jarente de la Bruyère. However, after the restoration of the Bourbon monarchy he was back in favour, organising many public decorations including those for the entry of Louis XVIII into Paris in 1814, and was admitted to the Légion d'Honneur in 1815. He died in 1818 and was buried in the cemetery of Père Lachaise in Paris. His epitaph was appropriately grand and claimed that he was "superior to Kent in the gardens of Méréville / worthy follower of Michelangelo in the cupola of the Halle au Blé".

DAVID CAST

See also Dugourc; Etruscan Style

Biography

Born in Paris, 12 April 1744. Studied physics at the Collège de Beauvais under Abbé Nollet, and architecture at the Académie Royale d'Architecture under Julien-David Leroy and Pierre Constant D'Ivry, 1764–65. Married Mlle. Dervieux. Brother-in-law and pupil was the designer Jean Démosthène Dugourc (1749–1825). Visited England, 1766, where he probably met William Chambers (1723–96). Appointed dessinateur, Menus-Plaisirs du Roi, Versailles, 1767, inspecteur, 1777; premier architect to Comte d'Artois, 1777. Elected to the States General, district of St. Joseph, Paris, 1787; subsequently imprisoned as a royalist, 1794; named Commissaire de la Commune, 1795 and Architecte du Conservatoire, 1796. Organised several public decorations during the restoration, including that of the entry of Louis XVIII into Paris, 1814. Légion d'Honneur, 1815. Died in Paris, 5 January 1818; buried in the cemetery of Père-Lachaise.

Selected Works

An important collection of Bélanger's drawings and designs for his work at the Hôtel de Bagatelle are in the Archives Nationales, Paris. Additional manuscript material is in the Bibliothèque d'Art et d'Architecture, University of Paris. A list of his architectural commissions appears Gallet 1972.

Interiors

1770	Hôtel de Brancas, Paris (bath-house): Comte de Lauragais
1777	Hôtel de Bagatelle, Bois de Boulogne, Paris (building and interiors): Charles Philippe, Comte d'Artois
1777–79	Château de Maison, Neuilly-sur-Seine (remodelling and interiors, including summer dining room and gaming room): Charles Philippe, Comte d'Artois
c.1777	Hôtel de Mazarin, Paris (decoration including furniture and carpets): Duchesse de Mazarin
c.1780	Folie St. James and Garden, Neuilly-sur-Seine (house and park including the "Grand Roche" grotto and interiors): Claude Baudard de St.-James
c.1787	Château de Méréville (interiors including the hall, dining room, small saloon, billiard room, winter and summer salons; and gardens): Jean-Joseph de Laborde
c.1789	Hôtel Dervieux, Paris (additions and interiors including a dining room, bathroom and boudoir): Mlle. Dervieux
1808–13	Bélanger House, Santeny (building, interiors and gardens)
1808–13	Halle au Blé, Paris (dome)

Further Reading

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Belter, John Henry 1804-1863

American cabinet-maker and furniture manufacturer

John Henry Belter is considered to have been the foremost American cabinet-maker who worked in the Rococo Revival style. The combination of his innovative construction techniques and artistic genius resulted in forms that mark the crowning expression of the style.

Belter was born in 1804 near Osnabrück, Germany. Presumably he had already been well-trained as a cabinet-maker when he emigrated to New York City in 1833. His initial employers are unknown, but by 1844 his business on Chatham Street was listed in the New York City directories. Two years later, the shop moved to fashionable Broadway. A growing business resulted in store relocations further uptown, always on Broadway. By 1854 Belter also had a large factory on the Upper East Side. After his death in 1863, the business was continued by the remaining partners, brothers-in-law John, William, and Frederick Springmeyer, until bankruptcy closed it in 1867. Regrettably, the firm's records have never been discovered.

While it is likely that Belter worked in the Biedermeier, Grecian, and, perhaps, Gothic Revival styles in the early years of his career, his documented post-1845 American oeuvre is devoted solely to the Rococo Revival style. This revival originated in England in the 1820s, quickly moved to France, and appeared in Germany in the 1830s. Belter was obviously attuned to international trends and, with this foundation, created an individual style characterized by bold silhouettes and lush naturalistic ornament. In general, Belter modeled his forms after 18th-century Rococo furniture, but his adaptations reached new heights in furniture ornamentation.

Belter was not only an artist; he was a true designer who strove to create works of art that were striking, structurally sound, comparatively lightweight, and unusually durable. In appearance, these objects range from simple to complex, delicate to massive. Belter used traditional joinery techniques with solid and laminated wood to construct his wares. He called his furniture "pressed work," referring to the lamination process. It is the use of this bonded layering in combination with contoured shaping, intricate pierced decoration, and three-dimensional carving that characterizes Belter's work. He was not the first cabinet-maker to employ the lamination process, but he is credited with perfecting the technique and using it to achieve artistic distinction.

Belter was awarded four patents by the United States government. Although some of the methods described in the patents seem to have been used for years before gaining official recognition, the patents document Belter's manufacturing techniques and chronicle his career. The first patent, recorded in 1847, was for "Machinery for Sawing Arabesque Chairs." It described the equipment for holding a laminated chair or sofa back while a special saw cut out a design. His 1856 patent was for an easily assembled three- to five-piece laminated bed frame. Belter's third patent, "Improvement in the Method of Manufacturing Furniture," was approved in February 1858. While it fully described his lamination process, this patent specifically registered chair backs that curved in two planes. His final patent (1860) addressed the construction of a laminated bureau drawer and an unusual locking device.

Belter used thin layers of wood – as few as four, as many as 21, but often around ten – glued together with the grain of each layer at a right angle to the adjoining layer. Inner wood layers were less expensive varieties such as hickory, walnut, ash, and oak, whereas the outer layers were of rosewood, mahogany, or oak. These "sandwiches" were shaped and pressed in cylindrical cauls. Curved segments, including chair-backs, were cut from the formed wood. The laminated pieces, which were strong yet lightweight, were then yet able to be pierced and carved. To supply the essential depth for other ornamental carving, additional pieces of solid wood were employed. The completed ornamentation was realistic in appearance and encyclopedic in a variety that included flowers, fruit, vegetables, foliage, shells, birds, animals, putti, and figural busts. The backs of Belter's chairs were also carefully designed. The back and the rear legs fit flush into the seat rail and thereby display a beautifully veneered surface on a bold, curving silhouette.

Many of the same designs were used throughout Belter's relatively brief American career – including at least 75 distinct patterns within the typical armchair / side chair / sofa forms – but the scarcity of surviving labeled examples makes precise dating difficult. Few period records exist with appellative designations for the various Belter patterns, but names have been assigned using major collections as sources. These names reflect visual characteristics, original owners, object locales, or combinations thereof. For example, the *Rosalie* pattern is named for a house in Natchez, Mississippi, for which an *in situ* parlor suite was acquired in the late 1850s. Lacking openwork – but having carved flowers, foliage, and fruit (including grapes) — this originally may have been the "Grape Pattern" referred to on a rare Belter bill of sale to another client. "Arabasket," a similarly discovered Belter-coined term, could refer to a specific openwork pattern of scrolls, flowers, foliage, and fruit; a group of related patterns, or all patterns with openwork.

The influential American author Andrew Jackson Downing wrote in 1850 that "Modern French furniture" (Rococo Revival) was most appropriate for parlors and boudoirs. His comments coincide with the emerging trend of purchasing household furnishings en suite, and Belter made a specialty of matched parlor groups that included sofas and chairs of the same pattern, with complementary tables and étagères. As "Manufacturers of All Kinds of Fine Furniture" (according to a surviving label), J.H. Belter & Company also supplied objects for the dining room, the library, and the bedroom – mantels, mirror frames, and window cornices could be commissioned. Belter's showrooms gave clients a taste of his wares, but most of his sales were custom-orders, with the options of "extra carving," special wood finishes, protective fabric covers, and, if needed, packing crates. Belter's amazing design variety, albeit within the Rococo Revival *milieu*, appealed to a prosperous national clientele, principally from the Northeastern states, but occasionally from the South and Midwest. A handsome nine-piece group, without openwork, sold for about $700; more elaborately ornamented counterparts were priced upwards from $1100.

Several other cabinet-makers in New York City and