

AMERICAN BEAUX ARTS

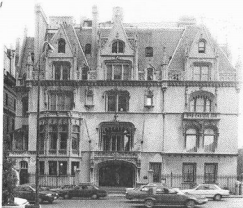
1870-1920

① *The Isaac Fletcher House, New York, by C.P.H. Gilbert, 1899, illustrates the François Premier style, characterized by steeply pitched roofs, dormer windows and limestone facades encrusted with carving.* U1

② *The Andrew Carnegie Mansion, New York, 1903; the architects, Babo, Cook and Willard, mixed elements of Georgian and French Renaissance styles.* CW

③ *A moderately sized Beaux Arts house, Forest Hills, Queens, New York, with Colonial detail, c. 1920.* H1

④ *This 1886 floor plan for a resort cottage shows the Beaux Arts emphasis on symmetry.*

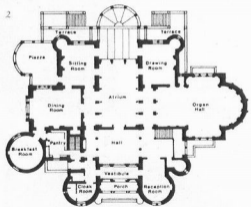


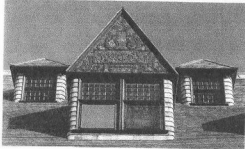
AMERICAN BEAUX ARTS



① *Shingle-style houses such as this one in Newport, Rhode Island, incorporated Queen Anne and Colonial Revival motifs; all exterior surfaces were covered with shingles in contrasting patterns.*

② *In this country house in Great Barrington, Massachusetts, by McKim, Mead and White, 1884, the unlikely plan of a French chateau has been worked into an intricate grid of rooms.*





① The use of a small-paned upper sash with a single pane on the lower sash, as in the central former window here (1895), was common in Single-style houses. The gable decoration is unusual.

② The details on this facade, including windows with coxcomb finials and a limestone balcony carved with dolphins, leaves and figures, are taken directly from François Premier sources. New York, 1899. 13

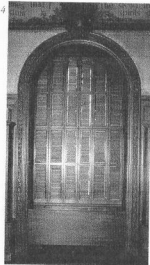
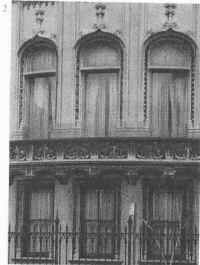
③ This upper-floor window

(1903) has a muscular character. The console brackets, as well as specific motifs on the balcony, derive from French Classical houses. 14

④ This window, with a carved arched surround, is from the library of the Andrew Carnegie Mansion, New York, 1903. 15

⑤

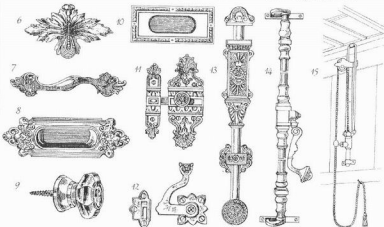
⑤ The height, the slender proportions and the curved glazing bars all contribute to the elegance of these French doors, 1895. 16

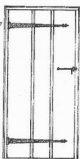
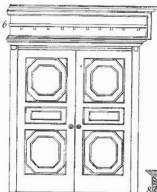
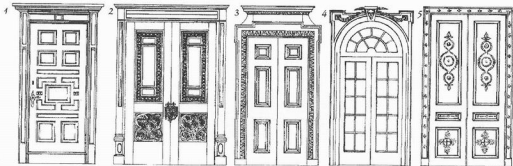


Firms such as P.E. Guerin of New York specialized in superbly wrought hardware in brass, bronze and other metals.
 ⑥ A Louis XIV sash lift.

- ⑦ A Rococo bar sash lift.
- ⑧ A flush sash lift, 1914.
- ⑨ A cut-glass slutter knob.
- ⑩ A flush sash lift.
- ⑪ A sliding window bolt.

- ⑫ A Louis XIV slutter latch.
- ⑬ A sliding surface bolt.
- ⑭ An espagnolette bolt, for French doors, 1905.
- ⑮ A skylight lift, 1889.





⑦ The Early Colonial style inspired this door with strap hinges, c.1900.

⑧ Millwork catalogues include doorcase ornamentation. Shown here are a hardwood "cap trim", as well as corner and head blocks made of composition. RO

- ① A Renaissance Revival door from the dining room of a Fifth Avenue house in New York, early 20th century, with moulded panels and a projecting cornice. The moulding pattern would be echoed on the dado and panelled ceiling.
- ② Vestibule doors, again in the Renaissance style, featuring panels with carved foliate decoration. Rochester, New York, c.1889.
- ③ A door of the Georgian Revival, 1903.

- ④ Glazed doors such as this were a feature of the French Classical style. The semi-circular fanlight and carved garlands are typical.
- ⑤ These double doors with painted and carved decoration are in a French Empire style. Designed by McKim, Mead and White, c.1900.
- ⑥ Double doors of the Colonial Revival from a dining room by Ogden Codman, c.1900. (To the left of these doors is a diagonal wall housing a chimneypiece.)



- ⑨ Cut-glass panels could be used to emphasize the period theme. These two designs are based on lacework motifs. RO
- ⑩ A door plate, c.1890, showing Art Nouveau influence.
- ⑪ This Renaissance-style hinge was made in brass, by Hopkins and Dickinson, 1889. It has engraved surfaces and attenuated hinge pins.

- ⑫ An oxidized-silver key in semi-Byzantine style, 1889.
- ⑬ A Renaissance oxidized-silver escutcheon, 1889, cast with mask and foliate motifs.
- ⑭ A brass Colonial Revival door knocker, c.1920.
- ⑮ Four door knobs, not in any specific historic style. The bottom two are pressed glass.

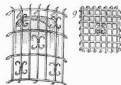
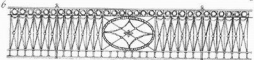
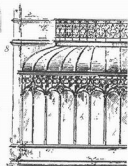
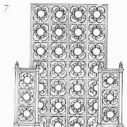
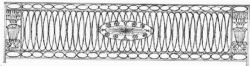
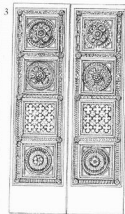
- ⑯ Door knob and plate designs of the 1890s, mixing French and Italian Renaissance and Byzantine themes.
- ⑰ A door handle, showing Art Nouveau influence.
- ⑱ The transom lift was intended to improve ventilation. American Manufacturing Company, 1880s.

Metalwork

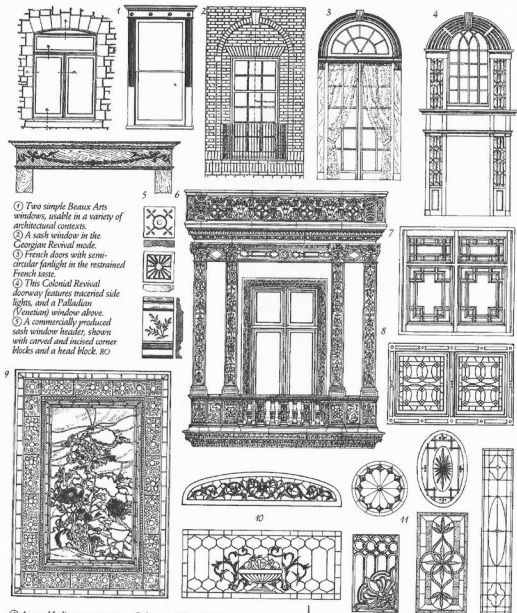
- ① A detail of spear and scroll motifs from a garden wall iron railing. CW
 ② Arched wrought-iron and glass doors such as this (designed by Ogden Codman,

New York, 1912) are typical of grander houses in French Classical or Italian styles.
 ③ Cast-bronze doors, with typical Italianate details, c.1900.

- ④ An iron grille for a transom light, with a street number in the cartouche (McKim, Mead and White, 1898).
 ⑤ A typical balcony or porch railing with scroll and leaf patterns, 1890.
 ⑥ Two wrought-iron railings, with central oval medallions and Neo-classical details. Suitable for balconies of the Regency or Federal Revival, or to surmount a portico.
 ⑦ An Italianate iron fanlight and door grille, from a New York house, 1917. The door grille was used over a service entrance, with the fanlight set above (to echo the larger, main door on the principal facade).



- ⑧ An ornate iron support structure for a conservatory. The roof has ornamental iron cresting; the walls feature Gothic arches and quatrefoils.
 ⑨ Two plain Spanish or Mission Revival window grilles, for a stuccoed wall, c.1890.



① Two simple Beaux Arts windows, usable in a variety of architectural contexts.

② A sash window in the Georgian Revival mode.

③ French doors with semi-circular fanlight in the restrained French taste.

④ This Colonial Revival doorway features traced side lights, and a Palladian (Venetian) window above.

⑤ A commercially produced sash window header, shown with carved and inset corner blocks and a head block. RO

⑥ A grand Italianate casement window. The huge panes of glass reflect recent technology.

⑦ A staircase window, showing an Oriental influence.

⑧ Two sections of leaded stained-glass staircase windows, 1880s.

⑨ A stained-glass window by John La Farge, 1882.

⑩ Leaded window sections, E. L.

Roberts and Co., Chicago.

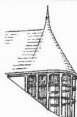
⑪ Small leaded and cut-glass windows from E.L. Roberts and Co. On the right is a tall thin Federal-style side light.

⑫ Both Shingle houses and various French-style houses featured turret dormer windows.

⑬ A gable sash and frame.

⑭ The double-glazed sash, designed for severe weather.

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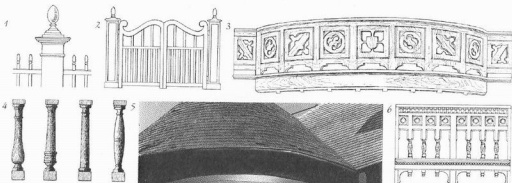
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Woodwork



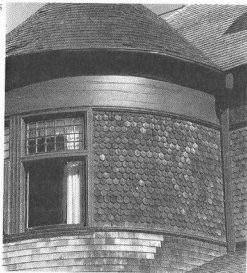
① A Colonial Revival fence post with lemon finial, c.1915.

② Colonial Revival gates with arched crest rails, c.1915.

③ A wooden balustrade on the stair landing of the G.B. Bowler House, Bar Harbor, Maine (architects Rotch and Tilden), 1882. Typical of elaborate stairs in living halls.

④ A selection of turned wooden porch balusters, c.1910. 100

⑤ The turret of a Shingle-style house in Newport, Rhode Island, with flush-boarded cornice and contrasting sections of different types of shingles.

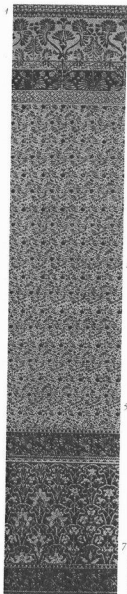


⑥ This wooden spindle screen shows both Islamic and Queen Anne influences. These screens were composed of both turned spindles and sections of framework. They were mounted above posts in a running frieze on exterior porches, or mounted in sections around interior staircases. This example, from a staircase, dates from 1879.

⑦ A Colonial Revival house, with recessed colonnaded porch, dormers and a steep gable roof.

⑧ An eclectic Beaux Arts house with loggia and side porches. It combines elements of Colonial and Italianate styles.





⑦ A design for a window wall bossene (display of carved woodwork), by Ogden Codman, 1896. Codman, as usual, focuses ornament on the pier wall, between the windows.

⑧ A bedroom design of 1898 in Louis XV style.

⑨ A detail of a Codman dining room, showing marble columns, in French Classical style.



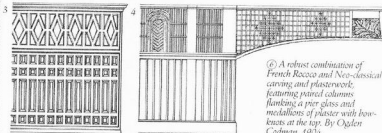
① A three-part wallpaper design by Samuel Colman, c.1880.

② A dining room design. The narrow display shelving above the chair rail was a common Beaux Arts device. The stencilled pattern in the shallow field shows Art Nouveau influence. *see*

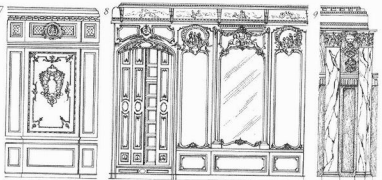
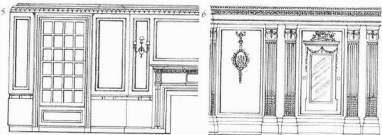
③ A paneled foyer wall, 1888. The wooden grid of recessed and moulded panels with lozenge-shaped panels at the top was typical of Renaissance Revival interiors of the 1880s.

④ The popularity of spindle screens reached its height in the Beaux Arts era. This one (half is shown) screened the top of a bay window.

⑤ The cornice details, chimney breast panelling and skirting board/baseboard here are all typical of early 20th-century Colonial Revival interiors.



⑥ A robust combination of French Rococo and Neo-classical carving and plasterwork, featuring paired columns flanking a pier glass and medallions of plaster with bow-ties at the top. By Ogden Codman, 1904.



Kitchen stoves



① A cast-iron range by Abraham Brothers, New York. The moldings are heavy but not excessively ornate. 1881

② The "Acme Range Steel Range", advertised in the Sears, Roebuck and Company catalogue, c. 1902. The cast-iron range featured an upper grill broiler and model-plated decoration incorporating familiar

motifs - arabesques, C-scrolls and foliate decoration.

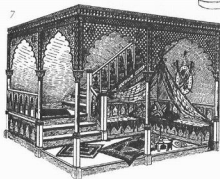
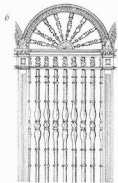
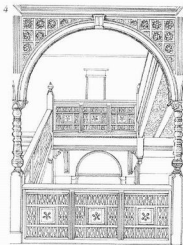
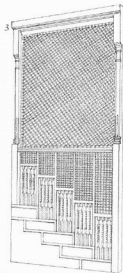
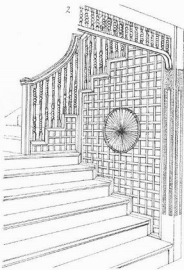
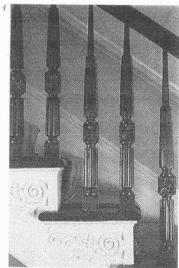
③ A gas range of 1889 manufactured by George M.

Clark of Chicago. Gas ranges were slowly gaining in popularity. This model has a grill/broiler at the base. As stove

technology progressed, ornament became sparser.

④ A General Electric range, 1913. The design of early electric stoves (1890-1910) was based on gas stoves. Both types of heating source took up less space than previous fuel types. After c. 1900, gas and electric stoves were mounted on cast legs.





① Typical carved decoration on the stair-ends of a Colonial Revival staircase. 191

② A stair and screen, Newport, Rhode Island (McKim, Mead and White, 1880-82), with Oriental and Colonial motifs.

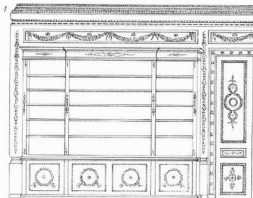
③ A spindle and lattice screen, by Henry H. Richardson, 1881.

④ The elaborately spindled staircase of the J. Piermont Morgan House, New York. In the arch's spandrels, small pieces of stained glass were set between gilt wires in squares of oak.

⑤ Renaissance Revival grandeur, Boston, Massachusetts (Peabody and Stearns, 1877-9).

⑥ This section of a spindle screen relates to classical rather than Oriental precedents.

⑦ A Moorish design, early 20th century. 80

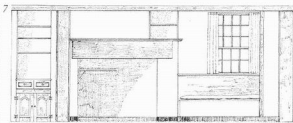
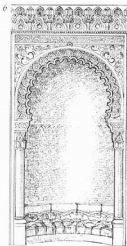
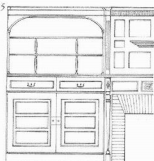
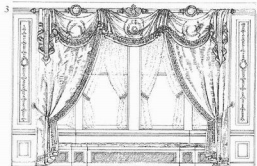


① A library bookcase, by Ogden Codman, 1893, reminiscent of the French Empire style. Shown also is one half of a double door, with matching decoration.

② An arched bookshelf niche with a closed, panelled cabinet below. The carved shell design is typical of both the Colonial and Georgian Revival styles. 17

③ Another design by Ogden Codman, for a bay window. The window bench is framed by drapery that relates to the Empire-style wall decoration.

④ A Georgian Revival window seat, with panelled sides, 1887. A pair of these arched recesses flanked a fireplace.



⑤ A dining room fireplace with built-in drawers, cabinets and open shelves. The turned spindles complement the turned column of the fireplace surround. Typical of a modest, suburban Beaux Arts interior.

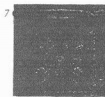
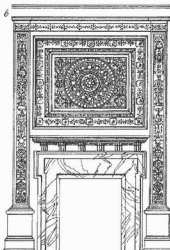
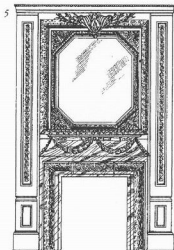
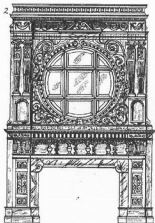


⑥ An upholstered sofa fills an arched niche in the Persian style, New York, 1879. Persian or Turkish Revival styles were very often used in libraries or gentlemen's smoking rooms.

⑦ Motifs and construction techniques from early Colonial architecture are combined on this living room fireplace wall to accommodate modern storage needs. Cabinet doors on the left, with butterfly hinges, feature raised panels in the Queen Anne style. The window seat to the right is finished only with plain boards, with no beading or applied moulding. The intention is to create an appearance of simplicity.

⑧ This built-in closet has shelves and coat hooks. The frame, and the floral frieze above, are not in any specific period style. Beaux Arts architects provided ample storage space for specific uses: bedroom closets, linen closets and the like.

⑨ A built-in medicine chest (with mirror) and towel drawers, 1903. A side-view cross-section is shown alongside. 10



① An Italian Renaissance-style fireplace of c. 1890 flanked by stone Corinthian columns, with a carved frieze.

② Another design in a loosely Italian Renaissance style, with mirrored overmantel, 1883.

③ This massive fireplace with marble and mosaic decoration was designed for the Cornelius Vanderbilt II house in New York by Augustus Saint-

Gaudens and John La Farge.

④ The hood on this chimneypiece was made in antique brass. The panels in the overmantel symbolize night and morning, New York, 1880s.

⑤ A drawing room chimneypiece in opulent French style, with mirrored overmantel.

⑥ Onyx with a surround of painted wooden panelling; a grand Renaissance-style

fireplace, with Oriental overtones, from the Henry Villard House, New York, 1880s.

⑦ Grates often came with a decorative "summer piece", which was put in place when the fire was not in use. For lightness, these could be in steel rather than cast iron. RO

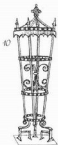
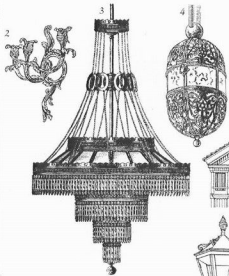
⑧ A grate without the summer piece in place. The handle connects to a shaking and

dumping attachment, used to separate the ashes and dead cinders from live coals. RO

⑨ A gas grate for a fireplace with a wooden surround, shown in the closed position. For use, the upper part of the screen was removed, but the decorative grille remained fixed.

⑩ Three andirons: wrought iron, brass and iron, and another wrought-iron example.

Lighting



① An electric chandelier in "modern French" style. ES

② A three-branched sconce in Rococo taste, 1891.

③ A Renaissance Revival chandelier, 1888.

④ A Persian lantern, 1882.

⑤ An exterior lantern set in a Colonial Revival fanlight.

⑥ A gas-burning torchère on a newel post, 1875.

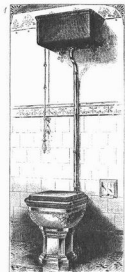
⑦ A gas chandelier, c. 1880, conservative for its date.

⑧ A plain gas-burning sconce of brass and glass, 1880s.

⑨ A wrought-iron lantern on scrolled bracket, c. 1900.

⑩ An elaborate open-worked wrought-iron lantern finial.

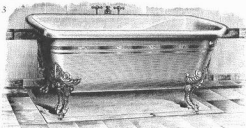
⑪ A wrought-iron gate overthrow, Georgian style, with a more current hanging lantern.



① The "Renaissance" siphon jet water closet, 1897 (J.L. Mott Iron Works, New York)
 ② A late 19th-century water closet with acanthus leaf decoration (Santitas, Boston).
 ③ The "Manhattan" porcelain lifted roll-rim bath, with eagle's-foot supports (Henry Shone Manufacturing Co., New York).

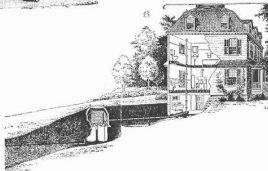
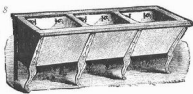
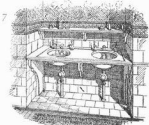
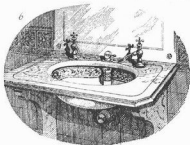


④ A Santitas wash basin, with floral decoration, 1887.
 ⑤ On the Santitas wash basin (1880s), a lever was used to open or close the outlet - an innovation of the time.
 ⑥ A trap for a Santitas wash basin, described in 1887 as "the only self-scouring, simple water-seal trap ever invented".



⑦ A double wash basin, 1880s.
 ⑧ Washtubs could be galvanized iron with a porcelain lining, or brown glazed earthenware. The use of Beaux Arts detailing on such a utilitarian object says much about the times.

⑨ A boiler, made in copper, c.1900 by Randolph and Clowes, Waterbury, Connecticut. Central heating and hot water were preoccupations of the age.



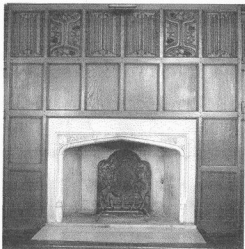
⑪ A "side-feed" boiler, by Gorton and Lidgerwood Co., New York, 1898. This would be housed in a utility room, and operated by a servant.
 ⑫ A radiator, c.1890, made by

Gillis and Geoghegan, New York.
 ⑬ A radiator of 1904, made by the American Radiator company. It could be dismantled into halves, and was designed to

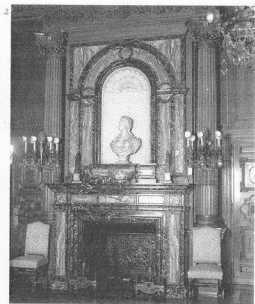
fit around a pillar or column. AR
 ⑭ Sewage disposal in country and suburban regions remained less sophisticated than town systems. This cross-section shows a septic tank with filter

bed. In the house, note the washtubs in the basement, the kitchen sink and range on the entrance floor and the sanitary fixtures above.

① The four-centred arch and carved spandrels of the stone surround and the fivefold panelling above contribute to the Tudor character of this design. 191



② Coloured marbles within a tabernacle of carved mahogany. The architectural devices and motifs derive from French and Italian Renaissance sources. 18



③ Anemata columns, quadrifid patterns and floral and foliate motifs adorn this Tudor Revival fireplace. 191

④ Console brackets support

the mantel shelf of a marble fireplace in the French Classical style. 19

⑤ Plain brickwork contrasts with finely carved wooden

columns topped with composite capitals. CW

⑥ Beaux Arts architects often incorporated antique architectural artefacts into

interiors. This is a Regency marble fireplace, c. 1810. 19

⑦ A fireplace detail, showing marble slabs, carved acanthus leaf and dentil mouldings. CW

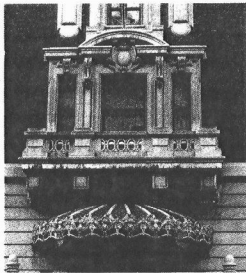


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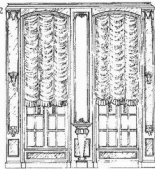
Windows



③ This sliding blind/shade operates on the sash principle. The cross-section shows how the three parts of the blind fit inside the two sashes. (C)

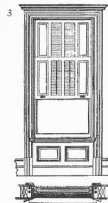
④ The window features of this François Premier-style house by McKim, Mead and White include: limestone hood moulds with crocket finials; carved stone balconies on the upper floors; and elaborate dormer windows with stone pinnacles. Such surrounds often held large sheets of plate glass, rather than the smaller panes which were actually used in the French Renaissance.

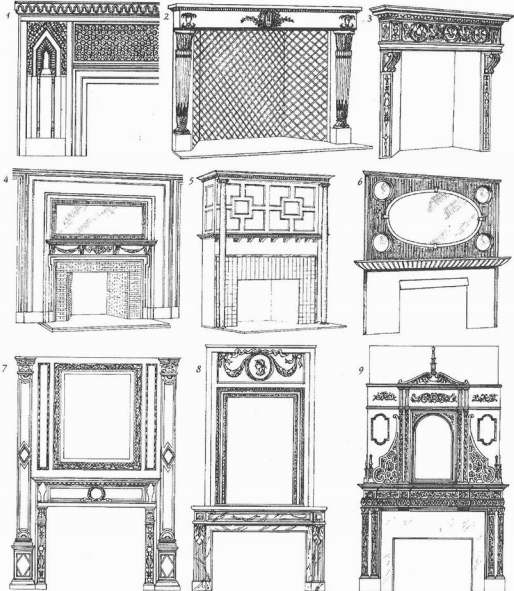
⑤ A variation of the Colonial Revival style, with six-over-six sash windows and shutters.



① A three-part window bay and balcony on the Andrew Carnegie Mansion, New York, by Babt, Cook and Willard, 1903. The heavily carved limestone surround features scrolls and a cartouche, and the balcony beneath rests on console brackets. All these details are drawn from the vocabulary of French Classical design. CW

② Elaborate Beaux Arts window treatments. On the left is a window with fringed pelmet/valance and swags. On the right, casement windows with arched heads flank a narrow pier mirror and console pedestal. These windows are dressed with festoon blinds/Austrian shades.





① Abstract Moorish and Oriental elements are mixed in this fireplace of 1882-3.

② The exotic columns and central lyre ornament are redolent of the Empire style.

③ A Renaissance Revival fireplace carved in stone, with classical busts in the frieze.

④ A paneled wooden surround frames this fireplace of c. 1890, with overmantel mirror. The Renaissance-style brackets and garkinds are arranged in a distinctively 19th-century manner.

⑤ Here, the panelling above the mantel shelf

has Tudor connotations, but the columns and the tiled surround do not relate to the same period theme. The frame of full-height columns was popular from c. 1880 to c. 1920.

⑥ Although elliptical or circular mirrors were the focal point of decoration in many French and English 18th-century overmantel designs, this treatment of 1880 had no historic precedent. The mantel shelf, with thick reeding underneath, is also highly inventive.

⑦ All the details of this fireplace and

overmantel are academically correct and relate directly to French Renaissance models. It dates from 1910.

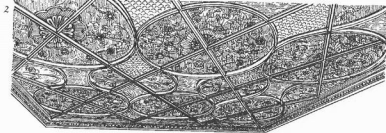
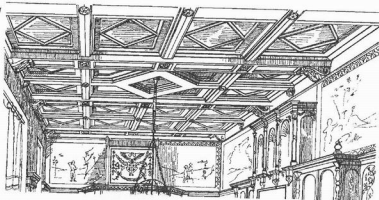
⑧ This low fireplace resting on acanthus-leaf consoles, with a tall mirror above, is copied precisely from 18th-century French models.

⑨ Certain motifs here, such as the carved strapwork on either side of the mirror, are drawn from historic sources, but the amount of carving and the distinctive combination of details reflect late 19th-century taste.

① A coffered ceiling in the Renaissance style, from a New York dining room of 1887, by Alfred Zucker and Company.

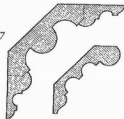
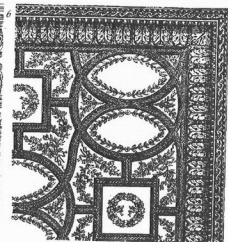
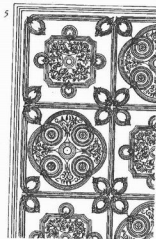
② The ceiling of a drawing room in a house in Boston, Massachusetts, 1880 (architects: Sturgis and Brigham). The interlacing circular and square patterns are reminiscent of the intricate ceilings of the Aesthetic movement.

③ A domed ceiling from a hallway decorated in the Persian style, 1880s. The richly patterned surface features carved, painted and moulded plaster detail.



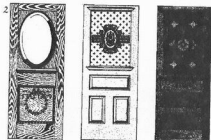
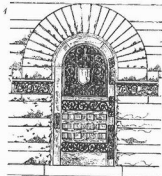
④ A section of a stamped steel ceiling, manufactured by H.S. Northrop, New York, c.1885. The scrolled foliate decoration, pressed from the back, is fairly typical. Ceilings of this type, which were installed in sections, were used more commonly in commercial buildings, although there was also some residential use.

⑤ A ceiling design with moulded plaster decoration in the Renaissance taste, c.1885.



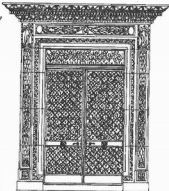
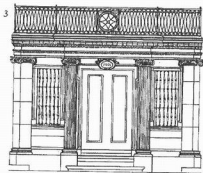
⑥ A stucco-like composition ceiling in the Empire style, c.1890, from the Stereo-Relief Decorative Company, New York. It was claimed that the patented process produced exceptionally dense relief patterns, and was fireproof.

⑦ Profiles of cornice mouldings, made by E.L. Roberts, Chicago, 1903. RO



① A Romanesque Revival door with rusticated masonry surround, c.1889. The arched head is formed by voussoirs. The door is embellished by elaborate iron hinges and grillwork containing a cartouche.

② Three front doors from the E.L. Roberts and Co. catalogue, Chicago, 1903. The second example has a cut-glass panel. The last one combines a carved garland with "an" glass. RO



③ This doorway from a town house of c.1900 is surmounted by a delicate iron balcony. The surround draws on a variety of architectural sources, including French Classical and Georgian. Small side windows, covered by grilles, light the entrance hall.

④ A magnificent Beaux Arts doorway modelled on French Renaissance prototypes. A broken, scrolled pediment holds garlands and a cartouche. Tall rusticated columns frame elaborate double doors and a transom light. McKim, Mead and White, 1902.

⑤ Another McKim, Mead and White design, in the Italian Renaissance style. The carved surround features figures on the console brackets and a variety of foliate motifs. The doors themselves incorporate metal grilles.

⑥ A Colonial Revival door of six panels, set into a portico derived from Palladian designs.

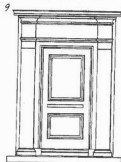
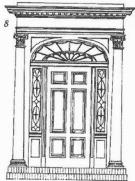
⑦ This Colonial Revival doorway is typical of suburban houses. A swan's-neck pediment frames a fluted urn, and fluted columns flank the door with six raised panels.

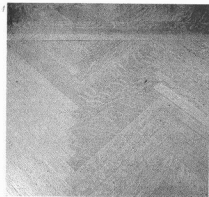


⑤ The Neo-classical Revival: the porch is supported by columns with Corinthian capitals, and the door is surrounded by side lights and an elliptical fanlight.

⑥ Plain surfaces and simple mouldings achieve a Neo-classical effect more economically.

⑦ Another version of a Colonial Revival doorway for a suburban house. The "fanlight" is composed of wedge-shaped pieces of wood.





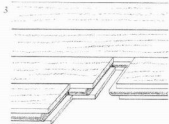
① Long, slim oak boards form a chevron parquet pattern, with three running boards making a subtle border. 18

② This parquet floor features a checked pattern, with a curved border easing the transition between the door threshold and the main floor space of the room. 19



③ A detail from a Sears, Roebuck and Company (Chicago) advertisement for "Royal Acme High-Grade Hardwood Flooring", 1910. Tongued-and-grooved maple boards interlocked at the ends as well as down the sides, as this illustration shows. Maple was a hard-wearing surface and

hence it was suitable for a kitchen or hallway; it was also easy to clean and could take an attractive oil finish. When the aim was a beautiful appearance, plain oak was used instead. Quarter-sawn red oak offered a useful compromise between practical and aesthetic needs.



④ A ceramic mosaic tile floor, delivered in pre-laid sheets two feet (60cm) square. It was suitable for bathrooms, kitchens and service areas. From Sears, Roebuck and Co., Chicago.

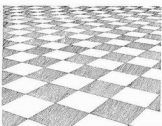
⑤ A black and white tiled floor was most commonly used in hallways, but sometimes in



dining rooms too. It was also suitable for garden rooms and conservatories.

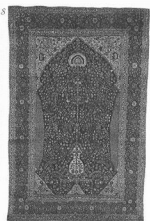
⑥ A detail from an American Brussels (looped-pile) luxury carpet of 1870. From the Lovell Manufacturing Company.

⑦ A detail from an American ingrain (non-

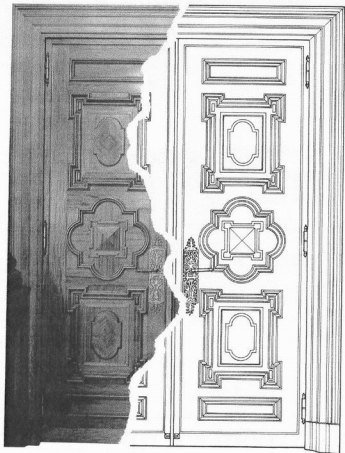


pile, reversible) carpet of the same date.

⑧ American carpet manufacturers in the Beaux Arts period all made Oriental-style rugs, but genuine Eastern rugs were also very popular. This is an Islamic prayer rug, used at the Biltmore House, North Carolina, 1891.



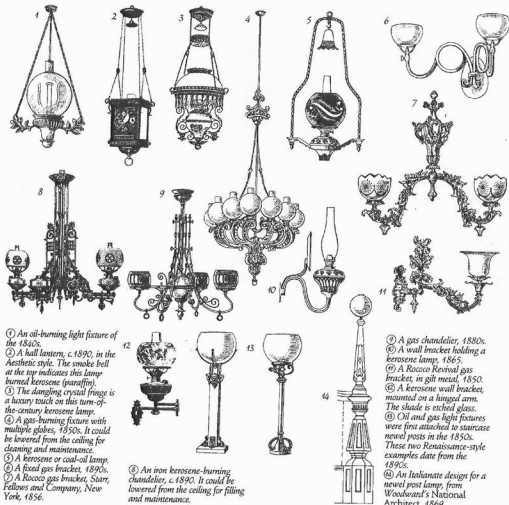
Doors



Renaissance Revival doors, richly ornamented but restrained. All the mouldings, and the door plates and

handles with intricate Renaissance tracery, share a flat quality; ornament is kept close to the surface. ES

Lighting



① An oil-burning light fixture of the 1840s.

② A hall lantern, c.1890, in the Aesthetic style. The smoke bell at the top indicates this lamp burned kerosene (paraffin).

③ The dangling crystal fringe is a luxury touch on this turn-of-the-century kerosene lamp.

④ A gas-burning fixture with multiple globes, 1850s. It could be lowered from the ceiling for cleaning and maintenance.

⑤ A kerosene or coal-oil lamp.

⑥ A fixed gas bracket, 1890s.

⑦ A Rococo gas bracket, Starr, Fellows and Company, New York, 1856.

⑧ An iron kerosene-burning chandelier, c.1890. It could be lowered from the ceiling for filling and maintenance.

⑨ A gas chandelier, 1880s.

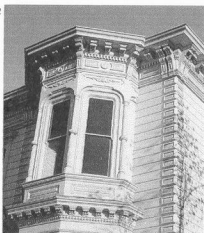
⑩ A wall bracket holding a kerosene lamp, 1865.

⑪ A Rococo Revival gas bracket, in gilt metal, 1850.

⑫ A kerosene wall bracket, mounted on a hinged arm. The shade is etched glass.

⑬ Oil and gas light fixtures were first attached to staircase newel posts in the 1850s. These two Renaissance-style examples date from the 1890s.

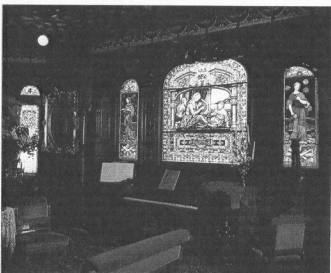
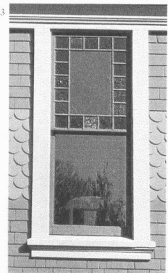
⑭ An Italianate design for a newel post lamp, from Woodward's National Architect, 1869.



① Tall sash windows with exterior shutters. In this example, note the decorative use of shutters even where shade is provided by a deep veranda. 371

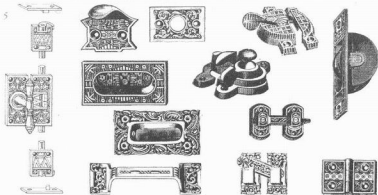
② Bay windows enjoyed great popularity in the Italianate style, and again in the Shingle and Colonial Revival styles. This is an Italianate example from Los Angeles.

③ A late Victorian upper-floor window set into a shingled facade. The upper pane of the sash is enlivened with a simple border of stained-glass panels. The paint colours in this example have been accurately restored. 318



④ Stained glass, Villa Montezuma, San Diego, 1887. The central panel depicts Sappho, the ancient Greek poetess who tutored girls in the Arts of music and poetry – apt for a room where music was played. 198

⑤ Miscellaneous window fittings, late 19th century, including espagnolette bars for French doors (left), sash pull plates, sash lifts, and a shutter hinge (bottom right). Cast fittings with relief decoration were used from c. 1860. Most designs were combinations of geometric and stylized decoration that are now termed "Eastlake".



AMERICAN VICTORIAN 1840-1910

① An expensive washstand, in the "Eastlake" style, 1888. The marble top is set into a black

walnut, ash, cherry or ebonyed cherry cabinet. MOT
② An enamelled wash basin,

designed to fit into a corner, 1888. MOT
③ A folding wash basin,

porcelain-lined, with bronzed, marbled or painted exterior, 1888. MOT



④ English ceramic basins with bands of decoration were imported. The less well-off used American-made versions in enamelled metal. MOT

⑤ The Victorian perfection of the metal tap/faucet made modern water systems possible.

⑥ A porcelain water closet with a self-raising seat. MOT

⑦ An all-porcelain bidet, 1888, in white or a subtle tint of ivory. MOT

⑧ Sinks with deep basins evolved from the wooden washtub. MOT

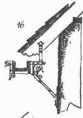
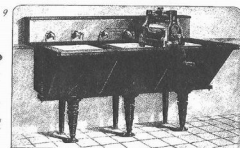
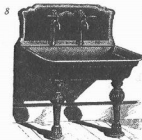


⑨ The "Imperial" porcelain-lined washtub, with a wringer. The positioning of taps/faucets above the tub was an improvement on early designs, in which they were set inside. MOT

⑩ A slop sink, for emptying chamber pots, 1888. MOT

⑪ The "Rosemont" radiator (c. 1898) (on the right), attached to an ornate heating stove. FL

⑫ The "pot belly" design became the classic 19th-century model for less formal rooms. FL



⑬ A wood-burning stove, with side collar, c. 1898. FL

⑭ A boiler, available in copper or galvanized iron. MOT

⑮ A detail of a cast-iron down pipe/downspout, with an ornamental bracket for fastening to the wall. MOT

⑯ An eaves gutter, in cross-section.

⑰ Gargyle water spouts often appear on Romanesque houses.



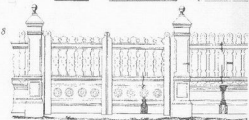
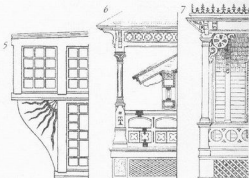
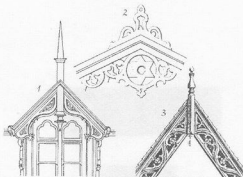
① In the Gothic Revival and Queen Anne styles, gables and dormer windows typically have bargeboards (vergeboards) and spire-like finials. Often finials continue to form a pendant.

② A gable ornament, 1873. CG

③ A Gothic bargeboard suitable for a porch gable on a cottage, 1873; also popular earlier. AD

④ An array of different shingle shapes (6 inches/15cm wide). Often the shingles would be restricted to the upper levels of the house, with plain clapboarding below.

⑤ A wing-like simularis bracket was a popular applied motif.



⑥ A piazza, or veranda, with incised, sawn and turned decoration, 1881. CK

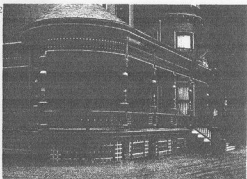
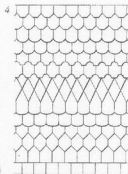
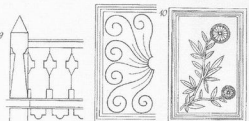
⑦ Another piazza design, of about the same period.

⑧ An attractive double gate. In the Queen Anne style, the straight sawn boards and simple turnings of earlier idiom gave way to more complex designs. CK

⑨ A fence with relatively simple cut-out motifs. CK

⑩ Two decorative wooden door panels, 1881. CK

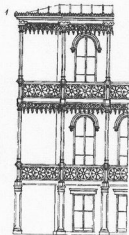
⑪ An example of interior woodwork: a screen used to make an arch in hallways, or to frame a "cozy corner", 1880-1910. Spindled and Moorish designs were also available.



⑫ Spindles along the eaves of a rich veranda echo the balustrade of this 1880s house in New York. The architectural critic A.J. Downing wrote of verandas: "The undoubted splendor and fierce heat of our summer sun render this very general

appendage a source of real comfort and enjoyment". JBE
⑬ An elaborate scrolled gable on a Queen Anne house, Los Angeles, 1894. Fanciful woodwork of this character is found on many West Coast Victorian houses. JBE

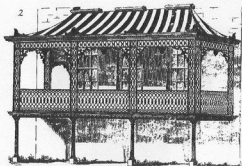




① Decorative railings for balconies were made in an infinite variety of designs. They

were used throughout the country, although iron balconies are most usually associated with

the South. This example is from New York, and dates from the 1850s. The pendant ironwork decoration at the upper levels helps to unify the design.



② Cast-iron columns support a wire railing veranda. The wire used is of 1/4-inch (0.6cm) thickness. The columns could be dispensed with, and brackets substituted, provided that the veranda did not extend too far from the exterior wall of the house. Verandas of this design could also be used at ground level, in which case the columns would not be necessary.

③ An ironwork stoop, from an 1857 catalogue. This example has a sober gravity, but more florid Rococo Revival designs were also popular at this period.

④ Cast-iron grilles like this were unusual on all but the fanciest Gothic-style Victorian houses. Cast-iron gates were more common.

⑤ Metal heating vents such as these became necessary when central heating was introduced in the 1830s. These designs date from the 1870s.

⑥ Metal urns and vases were used as garden ornaments, but could also be employed as finials to gate piers.

⑦ to ⑩ In the 1870s and 80s, wrought- and cast-iron garden railings grew in popularity.

⑪ A Gothic-style finial, suitable as roof decoration.

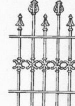
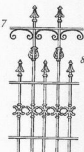
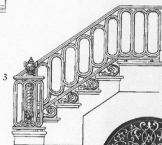
⑫ The motif of the galloping horse was a particularly popular weather vane design for the roofs of carriage houses and stables.

⑬ The complexity of Second Empire and Queen Anne houses was enhanced, at the roofline, by metal crestings and finials. The finial pictured here has a pennant at its tip, serving as a weather vane.

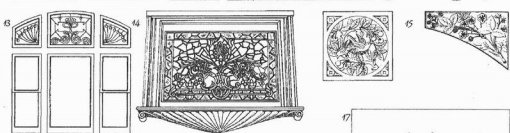
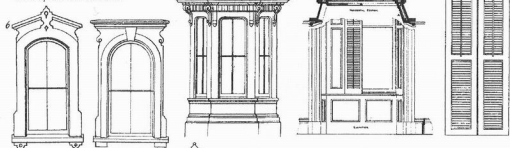
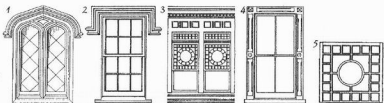
⑭ A profile and face-on view of a flower-shaped finial.

⑮ An iron finial with pennant, 1880s.

⑯ Iron roof crestings, from the 1870s. Second Empire houses often have such crestings arranged in a square on top of a tower with a steep mansard roof. The first of these two designs was produced by J.W. Fiske of New York, the second by the Phoenix Iron Works, San Francisco.



- ① A Gothic casement window, with hood moulding, 1852. SN
 ② A mid-century Gothic sash.
 ③ Queen Anne sash windows, 1880s. The circle within a square is typical.
 ④ A sash window of 1878.
 ⑤ A sash window section in the Queen Anne style. CK
 ⑥ Two windows of 1869, one with a pediment, the other with a flat cornice and keystone. WD
 ⑦ Bay windows became common after c.1850, often used to update older houses. CG

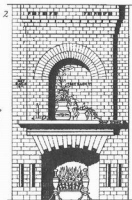


- ⑧ An interior partial elevation, with cross-section above, of a window with inside shutters (shown half closed). UD
 ⑨ One of a pair of exterior shutters, with stationary slats above rolling slats. UD
 ⑩ Three examples of dormer windows, 1869. The first two are in the Second Empire manner, the third is typical Queen Anne. Dormers helped to elaborate the roof lines of even the simplest structures. WD
 ⑪ A semi-circular gable window (interior, left, exterior, right), dressed with stone in the context of a brick-built house.
 ⑫ Neo-classical window shapes gave Colonial Revival

- houses much of their style. UD
 ⑬ A triple-fronted window with upper panes in leaded and coloured glass. It dates from the turn of the century. UD
 ⑭ This leaded and coloured glass design is from a Queen Anne-style house in San Francisco.
 ⑮ Designs for stained glass window sections in a loosely Aesthetic style.
 ⑯ A section of etched glass: various geometric designs were popular. UD
 ⑰ This sandblasted glass panel showing 17th-century pilgrims would have appealed to Colonial Revivalists. A turn-of-the-century design. UD



AMERICAN VICTORIAN 1840-1910



- ① A typical Queen Anne fireplace of the 1870s or 80s. A wooden overmantel, with mirrors and a space for a picture, surmounts the glazed brick surround.
- ② Another Queen Anne fireplace, 1881. The alcove has a recess depth of 8 inches

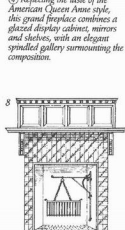
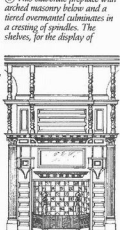
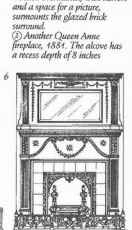
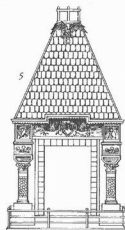


(20cm). The mantel shelf is soapstone. CX

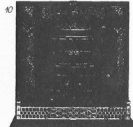
- ③ This elaborate fireplace with arched masonry below and a tiered overmantel culminates in a cresting of spindles. The shelves, for the display of



- ornaments, are a typical feature of the later Victorian period.
- ④ Reflecting the taste of the American Queen Anne style, this grand fireplace combines a glazed display cabinet, mirrors and shelves, with an elegant spindled gallery surmounting the composition.

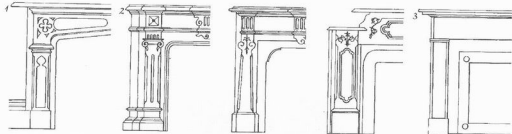


- ⑤ Designed to dwarf the onlooker: a gargantuan fireplace dating from the 1870s. The Romanesque columns support an elaborate shingled hood.
- ⑥ A more refined fireplace of the 1870s or 80s, with Neo-classical swags, acanthus leaves and other motifs, and an urn above the overmantel mirror.
- ⑦ The generous display shelves on this example owe much to the Arts and Crafts movement.
- ⑧ A simpler, Arts and Crafts-inspired fireplace, 1881: a reinterpretation of earlier designs.
- ⑨ A fireplace heater of the 1880s. Its openwork domed top could be removed and replaced with a tin plate, upon which kettles could be boiled.



- ⑩ Another fireplace heater, manufactured by Floyd, Wells and Company, Royersford, Pennsylvania, and illustrated in their catalogue of c.1900. It went under the trade name "Grand Social" and came in three sizes. As an alternative to the plain iron version, it was sold with nickel plates set in the sides and a nickel plate across the top. The sliding fire doors, when pushed back, convert the stove to an open grate. FI
- ⑪ An ornately ornamented fireplace heater, with a classical head design in the central cartouche.
- ⑫ Two designs for iron andirons, both dating from the 1880s, showing Arts and Crafts and Aesthetic influences.
- ⑬ A Colonial Revival-style andiron.





① A Gothic-style fireplace, with typical quatrefoil corners. The angle at which the arch is sloped is also characteristic.

② Three Renaissance Revival examples, with typical decorative details. The first is illustrated in Cummings' *Architectural Details*, published in New York in 1873. The second dates from 1869. The last of the

three, dating from the same period, is from a parlour in Batavia, New York.

③ Stone fireplaces of marble or slate were the first choice for the well-to-do. Simpler

houses could have plain stone surrounds of almost Neo-classical severity, like the example illustrated here, which is from a parlour of the 1860s.

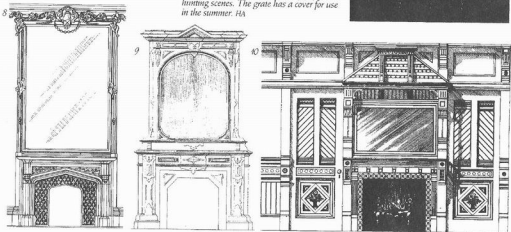


④ An elaborate slate fireplace, advertised by T.B. Stewart and Company of New York.

⑤ This fireplace features a slip of decorative tiles imported from the British firm Minton's.

⑥ A Queen Anne fireplace in pine featuring a pulvinate (convex) frieze.

⑦ A wooden chimneypiece from a late Victorian house. The tiles, in relief, depict hunting scenes. The grate has a cover for use in the summer. HA



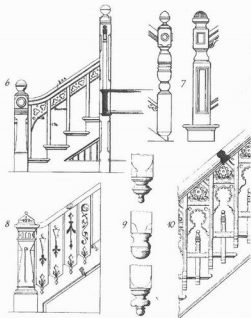
⑧ The pairing of a fireplace with an overmantel mirror was an 18th-century idea that became readily affordable after the 1850s. The combination of fireplace and mirror featured in every Victorian revival style except Shingle. This is a Gothic Revival

example of the 1850s; the mirror is framed by gilded wood.

⑨ An Italianate-style fireplace with overmantel mirror. From Woodward's *National Architect*, 1869. WD

⑩ An ambitious fireplace, with overmantel

mirror, designed for the hall of an opulent house in the Stick or Queen Anne style, 1880s. To the left is a closet door, to the right, a solid wood panel, matching the closet door in every detail except the handle and keyhole escutcheon plate. CK



① A Gothic oak staircase of the mid-19th century. The solid chamfered newel and the tracery design of the balustrade are typical.

② This staircase of the same period is in the Italianate style. Note the turned balusters and the more elaborate form of the newel post.

③ The newel in this example of the 1870s has a carved foliate design echoed in the balusters. The stair-ends have moulded

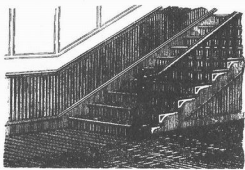
decoration.

④ This staircase, in the Italianate style, dates from the 1870s. BT

⑤ An Italianate baluster-shaped newel, with ribbed base. The balusters themselves would echo the newel, in miniature. From Woodward's National Architect, 1869. WD

⑥ A staircase from a Shingle house, 1881. CK

⑦ Two newel designs, 1881, suitable for Queen Anne houses.



⑧ This Queen Anne design of the 1870s shows alternative treatments for cut-out designs.

⑨ Drops, or pendants, sometimes added interest to the underside of the staircase. CK

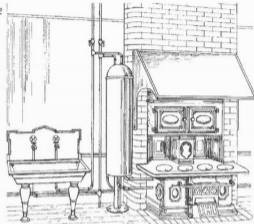
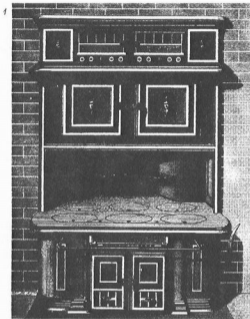
⑩ Exotic motifs, such as Islamic motifs, were reserved for the grander houses.

⑪ A typical Italianate staircase with a single flight between stories, c. 1870. The wainscoting that follows the line of the stair was sold in flexible strips.

⑫ Newel posts with a turned knob and faceted shaft were popular from the 1850s into the 1870s. WT

⑬ The Queen Anne staircase with stained glass in the landing window was a typical formula. Newel posts frequently featured a rosette motif.

Kitchen stoves

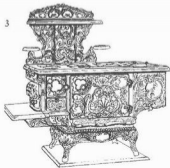


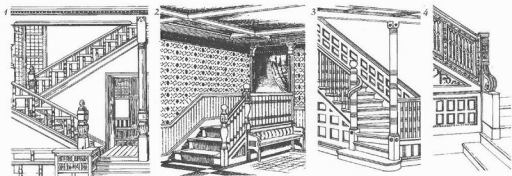
① A built-in range, 1870s. Few survive in the United States, perhaps because they were more expensive to install and difficult to accommodate when buildings were modernized. Trade catalogues tend to show built-in and freestanding stoves in equal numbers.

② A sophisticated though cumbersome stove of the 1870s, used not only for cooking but also to heat water. The hood over the stove is a typical feature.

③ In 1902 Sears, Roebuck and Company offered this Acme American Range with the latest Rococo-style mouldings. Made of cast iron with nickel linings and knobs, it has a tiled oven door and a porcelain-lined reservoir, or warming cabinet. It was suitable for burning hard or soft coal, or wood. By this period gas stoves were also very popular; they tended to be box-shaped, with two or four top burners. Some models had a tank for heating water.

④ Earlier Victorian stoves like this one of 1867 had less surface decoration, merely providing a flat cooking surface over a fire box.





① Architects of the Queen Anne, Richardsonian Romanesque and Shingle styles experimented with the length of flights and the number of landings. This example is from a combined staircase and living hall. The landing continues a little way to the left (not shown), forming a gallery from which to look down into the room or admire the view through the tall leaded windows.

② Another living hall staircase, with well-placed bench, 1880s. CK

③ This staircase, of the same period, turns to make room for a fireplace. CK



④ A staircase with carved Neo-classical decoration, including swags, festoons and scrolls.

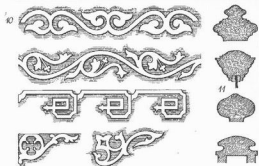


⑤ A "woven" balustrade, Shingle style, c. 1880.

⑥ Enormous drops (pendants)

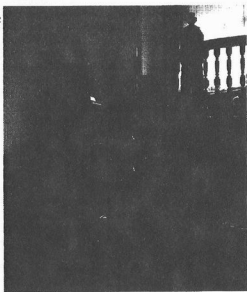


combine with a foliate balustrade in this carved Gothic stair.



⑦ Victorian manufacturers produced balusters based on 18th-century originals. These ones are c. 1900. UD

⑧ A box-like newel, 1880s.
⑨ Three designs of 1903. UD
⑩ String decoration, 1903, showing the elaboration of the



millworker's art. Available in yellow pine or oak. UD
⑪ Typical handrail profiles, late 19th century.

⑫ Later Victorian stairs tend to have more square elements and to be heavier in scale. This example is from the 1880s. HA



① A cast-iron Art Nouveau fireplace, painted white. This type was mass-produced, and fitted into a conventional interior without being too incongruous. 88

② This example, from the same house, is more sculptural. The plant forms are accompanied by owls perched in the upper outer corners. 88

③ A typical beaten copper fireplace by the Scottish designer George Walton, made in 1902. The grate is by C.F.A. Voysey.

④ The drawing room fireplace at The Hill House, Helensburgh, Scotland, by C.R. Mackintosh, 1902-03. Five ovals of colored and mirror glass are set in a mosaic surround. Fire irons hang from bright steel hooks. 12

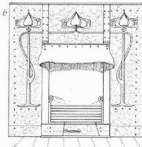


⑤ The grate gave ample opportunity for decoration. This one with doors dates from 1901.

⑥ A craftsman-made piece in wrought copper, 1901.

⑦ The gas fire with artificial coals was made in both Britain and the United States. This is the English "Derby", from 1901-02. 100

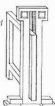
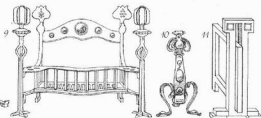
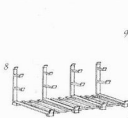
⑧ A strongly horizontal grate by Frank Lloyd Wright from Riverside, Illinois. The logs, held straight, become part of the composition.



⑨ Made in wrought iron, a British Art Nouveau basket grate of 1903.

⑩ This firelog in polished bronze is decorated in typical Art Nouveau style with translucent enamel bosses, 1902.

⑪ One of a pair of firelogs from Frank Lloyd Wright's Robie House, Chicago - angular and austere.



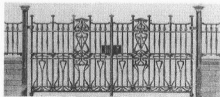
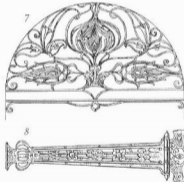
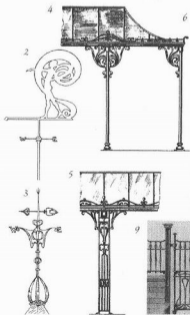
Metalwork

① C.R. Mackintosh's simple wrought-iron gate at The Hill House, Helensburgh, Scotland. Replacing the traditional spires are small disc-shaped finials, each of which rises from a cluster of verticals with swirling lacework at the top. *ii*.



② Weather vanes were very popular in the period. This example won a prize in a competition run by The Studio magazine in 1903.

③ Another prize-winner from the same competition, and ⑤ Iron verandas with Art Nouveau flourishes. *NC*

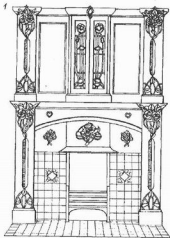


⑥ This hammered iron grille of 1898 has the flowing curves of Art Nouveau, although the dolphin and shell motifs are classical in origin.

⑦ A design for a copper and brass fanlight grille, 1898.

⑧ A large iron wrought steel, 1904.

⑨ An ironwork double gate, 1906. *NC*



① A drawing room fireplace by E.A. Templar, of the Glasgow School, showing a distinct Mackintosh influence.

② A less disciplined design of 1902. The canopy is treated as

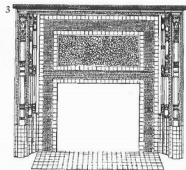
a pastoral landscape, with a sunrise and trees. Note the built-in clock, whose surround picks up the landscape theme.

③ This flat-fronted Tiffany fireplace, encrusted with mosaic,



shows a love of gorgeous materials and colour.

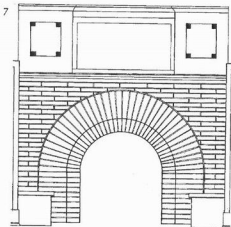
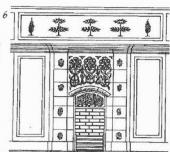
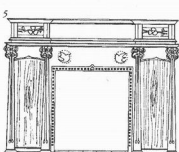
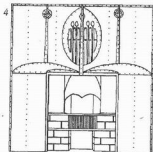
④ Made in beaten lead, this piece is by Charles Rennie Mackintosh. The extreme simplicity of the grate is



characteristic of his work.

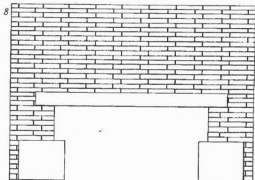
⑤ A 1903 design, with bird motifs and the usual flowers.

⑥ This simple design, shown with wall frieze and side panels, dates from c.1895.

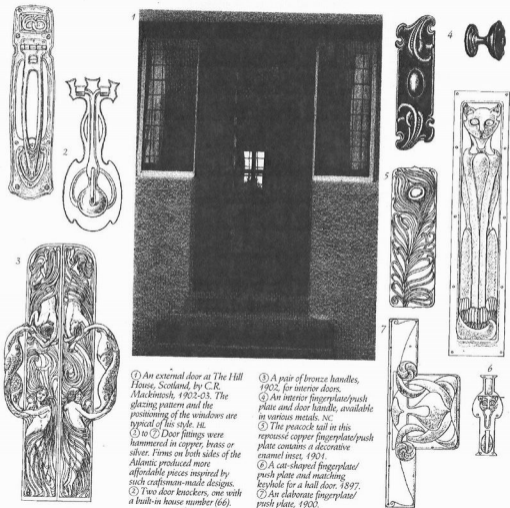


⑦ A brick inglenook fireplace by Frank Lloyd Wright, Oak Park, Illinois, 1899. The overmantel bears a motto.

⑧ Another Wright fireplace, Chicago, 1909. Austere brickwork is combined with stone blocks and a lintel.



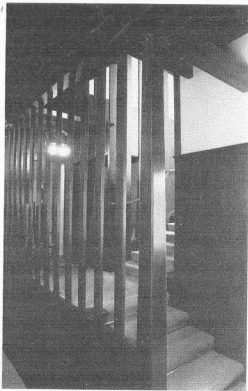
Doors



① An external door at The Hill House, Scotland, by C.R. Mackintosh, 1902-03. The glazing pattern and the positioning of the windows are typical of his style. HL
 ② to ⑦ Door fittings were hammered in copper, brass or silver. Firms on both sides of the Atlantic produced more affordable pieces inspired by such craftsman-made designs.
 ⑧ Two door knockers, one with a built-in house number (66).

④ A pair of bronze handles, 1902, for interior doors.
 ⑤ An interior fingerplate/push plate and door handle, available in various metals. NC
 ⑥ The peacock tail in this repoussé copper fingerplate/push plate contains a decorative enamel inset, 1901.
 ⑦ A cat-shaped fingerplate/push plate and matching keyhole for a hall door, 1897.
 ⑧ An elaborate fingerplate/push plate, 1900.

Staircases



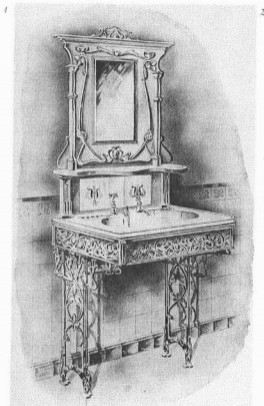
① Charles Rennie Mackintosh's staircase at The Hill House, Helensburgh, Scotland, shows his sensitive handling of space. The balusters are close together, creating a lively rhythm, yet without closing off the stairs from the hall. 111

② Mass-produced iron balusters and balustrades

supplied to the building trade could be used to update an existing staircase. These examples present a contrast: one interpretation is organic, the other more geometric in form.

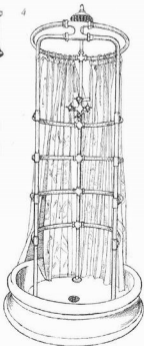
③ An American staircase with the subtlest Art Nouveau detailing exhibited on the newel post, c.1905.

Services

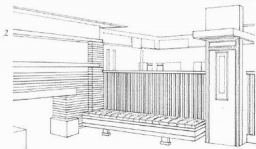
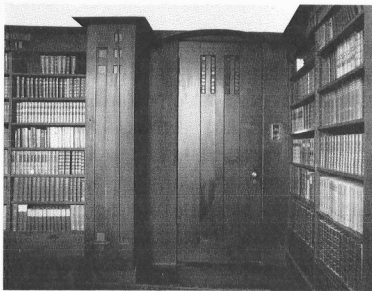


① Ornate ironwork, tiles and a sinuously curving mirror surround Irving Art Nouveau styling to a commercially produced wash basin, c.1910. FC
 ② The painted decoration on this bathtub nods towards Art Nouveau, but the taps/faucets

are conservative in style. CF8
 ③ Rainwater hopper heads/leader heads of the early 20th century are often modestly styled, as in these examples. MCA
 ④ A shower of c.1900, with elegantly curving pipework for side jets.



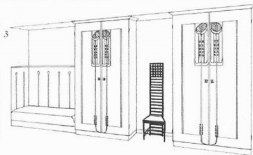
Built-in furniture



② In the library-study at *The Hill House*, by C.R. Mackintosh, stylized organic decoration above the bookshelves and on the

adjacent cupboard/closet enlivens rectangular forms. *11.*

② A fireplace settle by William E. Drummond, built for a house



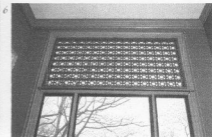
in *River Forest*, Illinois, 1910. The low bench seat is typical of the Prairie Style and Art Nouveau. *11.*

③ A bedroom wall, *The Hill House*. The chair plays a key part in the effect. Pink glass insets ornament the wardrobes. *11.*

① and ② Small dormer windows and other traditional vernacular forms were much used on smaller houses. These examples are from Hamstead Garden Suburb, London, c.1910. The first one has a small casement window set beneath a tile-hung gable above a deeply recessed porch. The second, symmetrical design on a semi-detached house, is enhanced by the graphic use of the pipes. *KS*

③ An elegant window divided into four narrow lights at the Gamble House, Pasadena, California, 1908-9. *GC*

④ British Arts and Crafts architects often attempted to unify the semi-detached house by symmetrical window groupings. Here, two windows belong to one house and the third to its neighbour. *KS*



⑤ Coloured glass was an important feature of many Arts and Crafts designs. The painted panes from William

Morris' house reflect his taste for motifs derived from nature. *RH*
⑥ Frederic E. Church's studio in Olana, Hudson River Valley,

New York, 1880s, has an Oriental-style ventilational grille. It can be opened by means of pulleys. *O*



① A typical American Craftsman window, with a shelf for flowers. Early 20th century.

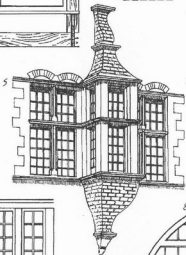
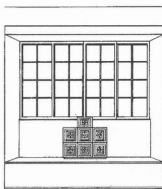
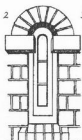
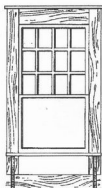
② A narrow light by Charles Greene showing Spanish Colonial influence. 1923.

③ Window seats were very popular. This example is by Ernest Gimson. England, c.1910.

④ A detail of a "pair of cottages with common dining-room" and traditional casement windows. The Studio, 1904.

⑤ The oriel was often used in London, to circumvent regulations concerning property boundaries.

⑥ White-painted wooden frames are typical of Queen Anne houses. This Venetian window is from a summer house in New York State, late 1890s.



⑦ and ⑧ Designs combining windows and glazed doors were popular. The first group is from a Craftsman town house, c.1910. The second, English design is by C.F.A. Voysey, c.1904.

⑨ A tall window in Bedford Park, west London, 1880s, reminiscent of the great studio

windows designed by Richard Norman Shaw for artists' houses in Kensington, London.

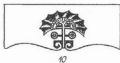
⑩ Two carved lintels, typical of the work of Louis H. Sullivan in Chicago, 1880s.

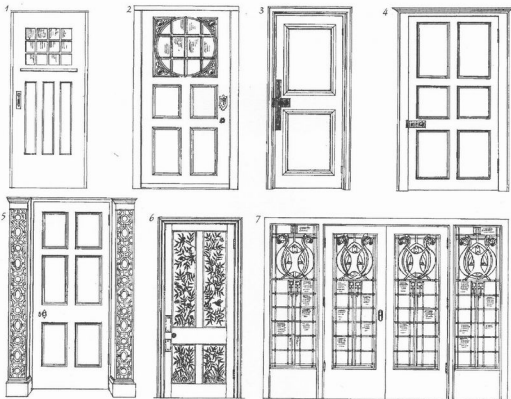
⑪ Leaded lights were used in commercial developments and show the influence of Aesthetic

taste. New Jersey, c.1900.

⑫ Small windows are a feature of Arts and Crafts design. The first, c.1905, was sited above a row of built-in cupboards; the second, c.1899, allowed light into an inglenook.

⑬ Dormer windows were often used in groups. England, 1904.





① and ② Paneled and glazed doors. The first example recalls the designs of Voysey. The second, more elaborate design is from *The Longcroft, Helensburgh, Scotland*.

③ and ④ Two- and six-paneled doors were Queen Anne Revival

forms. The proportions of the second example, with the emphasis on width, identify it as a 19th-century fixture.

⑤ Surrounds could be richly carved, as in this doorway from Kensington Court, London, 1897.

⑥ This design for a painted door by Lewis F. Day appeared in *Art Amateur*, December 1880, an American periodical which provided useful advice on the enrichment of houses.

⑦ Glazed doors, used internally,

gave additional light and a sense of space to a house. This stylish group of four glazed panels (a double door with side lights) is from the living room of a house in Riverside, Illinois.

⑧ A wide variety of mass-produced items was available through builders' suppliers catalogues.

Wrought-iron and cast-iron door furniture/hardware that resembled beaten work was popular.

⑨ These mass-produced items were sold under the name of Art Black Garden City Furniture. They reproduced wrought-iron work. Y&I

⑩ The Studio ran design competitions. This knocker was a prize-winner in the 1890s.

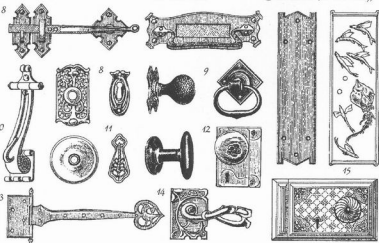
⑪ A copper escutcheon plate by Charles Emanuel, with an embossed scorpion.

⑫ An elegant door knob and lock by Charles and Henry Greene.

⑬ C.F.A. Voysey's characteristic heart-shaped metalwork was widely copied.

⑭ A brass handle from a Birmingham (England) foundry.

⑮ Thomas Easley's chased lock and Emanuel's copper fingerplate/push plate are among the best examples of commercial door fittings.

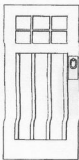


① The plain plank door, with glazed panels above, derives from a design by C.F.A. Voysey. It became a typical feature of Arts and Crafts houses.

② A heavy carved front door that draws upon elements of Spanish design. London.

③ This doorway from the Henry Osborne Havemeyer house, New York, 1890-91, is sumptuously glazed with Tiffany glass. Such work is at the height of Arts and Crafts taste, in which Renaissance prototypes are as prevalent as traditional vernacular models.

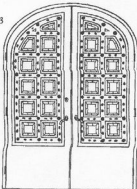
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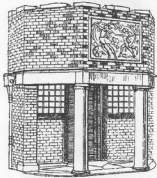
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8



④ Glazed doors in the Queen Anne taste are typical of suburban houses throughout Britain.

This porch displays the fancy white woodwork that is typical of the style, in both Britain and the United States.

⑤ This door by C.F.A. Voysey, c.1908, has a deeply recessed porch with built-in seating. The large simple forms are typical of the architect's style.

⑥ and ⑦ The influence of "Old English" models on Arts and Crafts architecture is seen in these two porches from large houses. The first incorporates a room above the

entrance. It was designed by the architects Baillie Scott and Beresford for a house in Kent, 1927. The second, half-timbered example is from 1904.

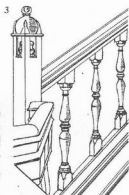
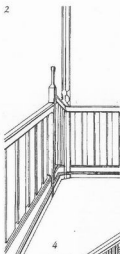
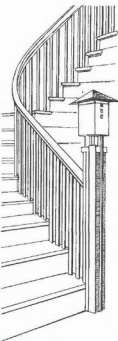
⑧ This porch, published in *The Studio* in 1903, is an imposing feature on the facade of a large house. Built of brick, it incorporates a decorative stone relief and piers.

⑨ Elegant carved panels on and over doors are found in the most luxurious designs. This overdoor and door panel by Louis H. Sullivan feature spiked and curled foliate motifs, hallmarks of some of his best decorative work. Both details come from Chicago houses of the mid-1880s.



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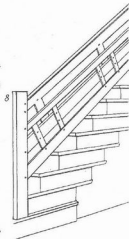
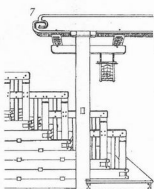
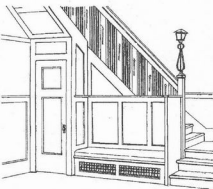
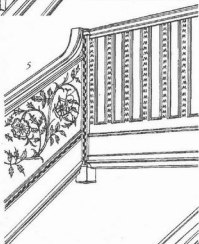
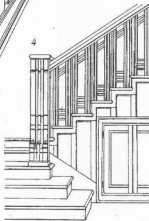




① Strong lines make this staircase by the American architects Spencer and Powers particularly effective. The uprights are equally spaced, even on the sharp bend, where the three uprights per step become two. The newel post is topped by a lamp. *The Western Architect*, April 1914.

② This staircase and landing was illustrated in *The Studio* in 1903. It utilizes the closed-string form; that is, the balusters are secured between the handrail and a diagonal brace which conceals the stair-ends.

Wooden staircases were preferred by most Arts and Crafts architects. The material lent itself to simple lines, enhanced by the natural decorative qualities of the grain.



③ These turned balusters from The Longcroft, Helensburgh, Scotland, are complemented on the half-landing by a fine newel post with a clasped orb. The designer has borrowed from Baroque staircase forms.

④ This elegant staircase couples a large, carved newel post with

thin uprights. Note the effective grouping of four uprights to each step. A cupboard has been built into the cavity beneath.

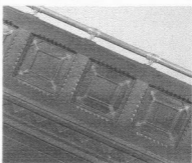
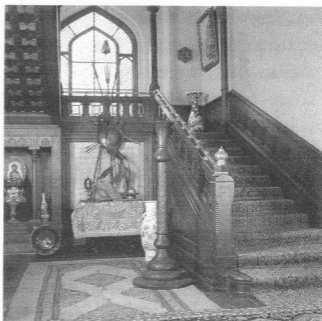
⑤ In sharp contrast is the elaborate surface decoration of the staircase at Stanmore Hall, Middlesex, by Morris and Company - typical of the best

work of William Morris' firm.

⑥ This staircase, published in the American periodical *The Craftsman* in January 1906, incorporates a settle and a built-in hall cupboard at the foot.

⑦ and ⑧ The staircase designs by Charles and Henry Greene have a distinctive Japanese

quality. The first example is from the Robert R. Blacker house at Pasadena, California, 1907. It is connected to the solid roof beams by a stout upright. The second staircase was constructed two years earlier for the Henry M. Robinson house, also in Pasadena.

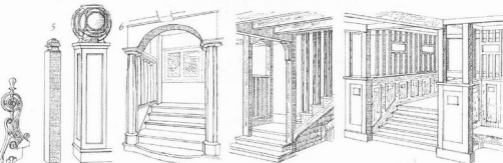


① William Morris and Company of London (no connection with the great designer) supplied wrought-iron and bronze balustrading. These examples, c.1920, show late Art Nouveau influences.

② A metal balustrade (c.1894) framed by arching columns.

③ Two refined wrought-iron designs: a Hispanic staircase by Charles Greene, c.1930, and twisted balusters of the 1870s.

④ The Moorish staircase at Olana, New York, 1870s. A detail is shown below the general view. ⑤



⑤ Newel posts received much attention from architects. Here, a typical plain example is flanked by a dramatic wrought-iron newel (6 feet/120cm high)

by Louis H. Sullivan, c.1883, and the mighty newel post from the Edward C. Waller House, Illinois, designed by Frank Lloyd Wright in 1899

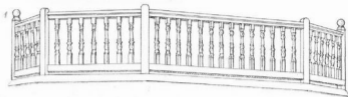
The urn device appears in at least seven of Wright's houses.

⑥ Enclosed staircases are typical of later Arts and Crafts style. The first, archid

example, c.1900, is almost classical in feeling, when compared with the two rectilinear designs from The Centreville, 1906

Woodwork

① A balcony, set above a deep bay window, c.1880. The turned balusters recall Baroque models.



② Bargeboards, with fretwork or carved decoration, reflect the early Arts and Crafts interest in British vernacular details.

③ This porch from California, 1906, is a fine example of the refined designs of late Arts and Crafts. The post caps have a Japanese quality.

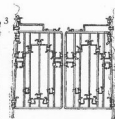
④ The shingle cladding of the Gamble House, Pasadena, California, 1908–9, recalls an early development in American architecture, where shingles of wood sometimes replaced the tile hangings of English cottages. More immediately, it is related to the widespread use of shingle

on American Victorian and Beaux Arts houses. The overhanging eaves are fundamental to many designs by Charles and Henry Greene. CG

⑤ to ⑧ Porches and hoods from Bedford Park, west London, constructed in the 1880s. Some houses have full-width seats

structures with built-in seats, others have variously shaped hoods with carved wooden brackets. The shell-head and the double-ogee-shaped pediment on the right are true to authentic Queen Anne forms, as used in England in the early 18th century.

Metalwork

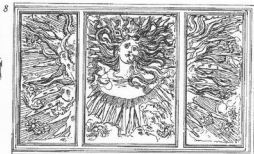
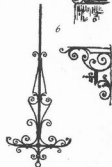
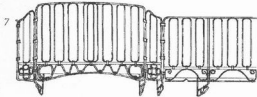
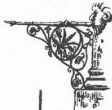
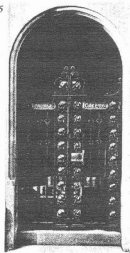


① to ④ Handsome wrought-iron double gates, made by the Birmingham Guild of Handicraft of England; a stylish

entrance gate, c.1920; a design by Greene and Greene, c.1905; a dynamic fence and gate group by Alfred A. Newman,

London, 1884.

⑤ Elaborate wrought-iron gates, forged, "in the 13th century manner". S



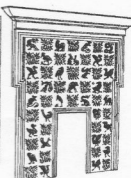
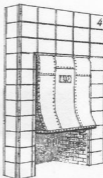
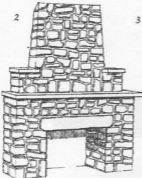
⑥ Wrought-iron brackets and a chandelier in "Old English" vein (Newman, London, mid-1880s).

⑦ A Spanish Revival landing by Charles Greene, c.1930.

⑧ "The Soul of the Sunflower" fireback by Elihu Vedder (United States, 1882).

⑨ A sinuous stove-grate panel by Charles Greene, c.1930.

⑩ A rugged bootscraper.



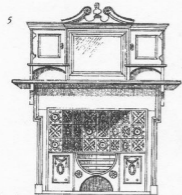
① and ② These examples are typical of vernacular stone chimneypieces in making a feature out of the whole chimney breast. Both were designed by Gustav Stickley.

③ This chimneypiece incorporates a copper hood and a chimney breast covered with matt, glazed tiles.

④ A more sophisticated, tiled surround. English.

⑤ Overmantels were an important feature of Arts and Crafts and Aesthetic interiors. Robert W. Edis' overmantel with capboards and a mirror is topped with a classical motif.

⑥ M.H. Baillie Scott's small grate and surround from the late 19th century neatly incorporates the overmantel into the composition by means of tiered shelving.

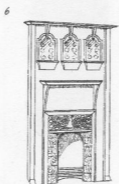


⑦ This chimneypiece of 1878 has a shelved overmantel above a tiled surround. China would have been displayed in profusion on the shelves.

⑧ Grander chimneypieces in the Aesthetic taste could be decorated with William DB

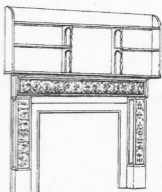
Morgan tiles as here.

⑨ This chimneypiece by George Jack dates from the 1890s and features a carved stone tablet of St George and the Dragon. Such subjects from myth and legend illustrate the close association between the

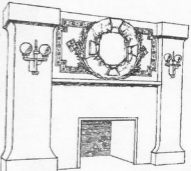
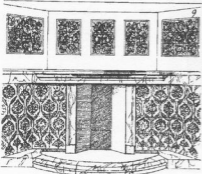


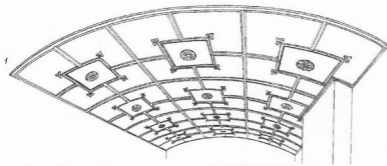
exponents of Arts and Craft principles and the Pre-Raphaelite Brotherhood of artists; both favoured subjects that recalled "Old England".

very wide chimneypiece has imposing, simplified pilasters and a marble overmantel with a central mirror.

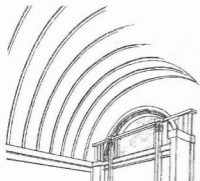


⑩ A dramatic ensemble by George H. Maher, made in 1904 for a house in Illinois. The

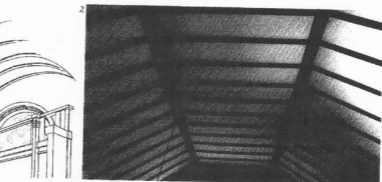




① Plaster relief used on cornices and the main body of a ceiling usually derived from 16th-century and earlier English precedents. This curved living room ceiling from a ranch near San Antonio, Texas, was designed by the architects Adams and Adams. It was featured in the American periodical *The Architect* in 1917. The strapwork and quatrefoil leaves are true to Tudor workmanship.



② Barrel vaulting was desirable and usually consists of lath-and-plasterwork. The example from the Dana House, Illinois, by Frank Lloyd Wright, c.1903, shows incipient modernism. The second, traditional ceiling is by Philip Webb, 1859. RH



③ Exposed beams in English ceilings almost always refer to vernacular forms. These designs by M.H. Baillie Scott are for a living hall and a corridor, early 20th century.

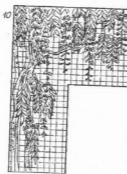
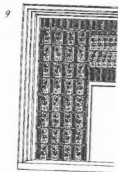
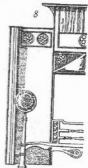
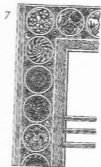
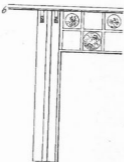
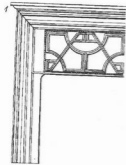
④ The rich tradition of ceiling painting adapted by Aesthetic

movement arises from the 1860s draws upon a number of sources. The first detail is in the Anglo-Japanese style (Vincent Stiepevich, New York, c.1875-85); the second is Islamic (P.B. White, New York, 1869); the third looks back to the Italian

Renaissance (E.H. Blashfield, United States, c.1900).

⑤ By contrast, a geometric plaster ceiling panel by Louis H. Sullivan, late 19th century.





① and ② Designs in wood, typical of the Aesthetic taste.

③ A surround by H.L. and W.H. Fry, 1875. It was made in walnut, for a house in Cincinnati, Ohio.

④ Tiling was very popular. This American relief surround of 1896 is by H. C. Mercer.

⑤ Winslow Homer's "Pastoral" tiles, 1878, recall the work of Kate Greenaway.

⑥ This wood and tiled surround of 1924 shows Japanese influence.

⑦ This elaborate brass surround was made by Barnard, Bishop and Barnard's of Norwich, England, c. 1875.

⑧ The dog grate of this

fireplace by C.R. Ashbee derives from 18th-century models, but is enclosed in an Aesthetic surround.

⑨ An elegant tiled surround by C.F.A. Voysey, c. 1903.

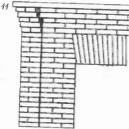
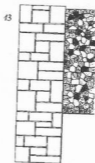
⑩ A Frank Lloyd Wright mosaic tiled design of 1904.

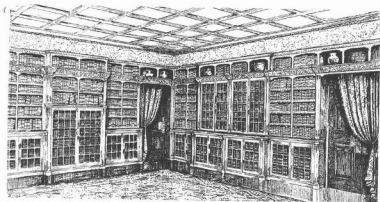
⑪ The use of brick and stone in later fireplaces shows a more stern and vernacular taste. This surround of 1906 is typical.

⑫ and ⑬ Limestone surrounds by W.B. Griffin for a house in Iowa, 1912. The second

example has a granite panel.

⑭ T.E. Colcutt designed this glazed brick and tile surround for his house in London, 1898.





① An impressive oak library from a house in Henley-on-Thames, Berkshire, England. A fine example of the medievalized aspect of Arts and Crafts design it was carried out by William Morris and Company. The proprietor of this firm shared many of the aspirations of his famous namesake. HWF

② A typical glazed Craftsman bookcase, c.1909.

③ Wooden settles were popular Arts and Crafts features. This design, c.1908, includes a space for a writing table.

④ A detail of an inglenook by Charles and Henry Greene. The mahogany settle is punctuated by square ebony pegs which cover the screw heads. The adjoining cabinet has decorative, textured glass. GG

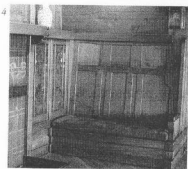


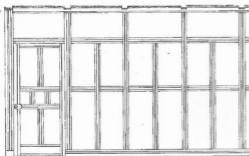
⑤ Kitchens could be practical without sacrificing the ideals of the Arts and Crafts movement, as seen in these well-proportioned units. GG

⑥ Rustic, medievalized cupboards from a bungalow kitchen, c.1905.

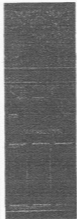
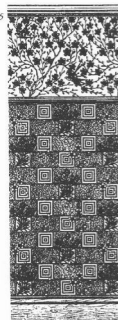
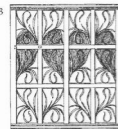
⑦ A recessed sideboard, published in *The Craftsman* in 1905, with dish cupboards and plain matt tiling. Leaded windows enhance the design.

⑧ A small built-in set of bedroom shelves, incorporating simple fretwork around the top. From a child's bedroom, c.1890.





① Cottage-style houses for the middle classes often received an Arts and Crafts treatment. This illustration, originally published in the American periodical *The Craftsman* in 1905, shows a simple design for wainscoting.



② Another example from *The Craftsman*, 1907, showing partial wainscoting. Note the contraction of the dado and the consequent elongation of the field. The window forms a decorative panel.

③ This wall treatment was published in *The Studio* in the 1890s. It was designed by C.H.B. Quennell and features sinuous stencilled patterns within a panelled framework.

④ A wide variety of wainscoting was produced commercially. These three show high panelling with a frieze above. The first and last examples have plaster friezes, the second has a William Morris wallpaper frieze. Note the linenfold panelling, borrowed from Tudor originals. I.

⑤ A wallpaper group for field and frieze, designed by Walter Crane in the 1890s. The frieze dominates the upper part of the wall, while the dado has been reduced to a residual skirting board/baseboard. The frieze narrowed during the 20th century.

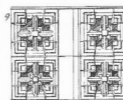
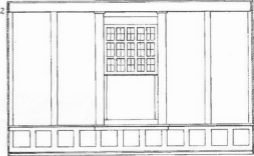
⑥ Relief work and carving also enriched the Arts and Crafts interior. This plaster panel of piping shepherds, from a house in Colston Street, Bristol, is a delicate and charming detail.

⑦ Servants' bell levers were produced in an Arts and Crafts style. This brass fixture was designed by Thomas Etsley.

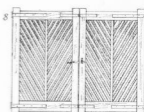
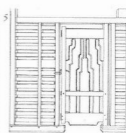
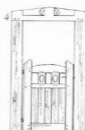
⑧ A handsome, abstract wood relief panel from the Barbe Residence in Chicago, designed by Louis H. Sullivan, 1884.

⑨ Frank Lloyd Wright, in his John Storer House, Los Angeles, of 1923, takes decorative abstraction to a logical modernist conclusion in these stone wall blocks.

⑩ A stone corbel taken from the Magpie and Stump, a house built on Chelsea Embankment, London, by C.R. Ashbee.



① A characteristic form of Arts and Crafts fencing is a repeated group of three short and two tall members with a cross-piece. ACC.



② to ⑤ Four distinctive gates. The first is a very narrow garden gate with fretwork panels, by Charles and Henry Greene. It featured in the *American*

periodical *The Architect* in 1915. The next is from Bristol, England. Here, the fretwork reproduces Tudor strapwork. Note the secondary status of the

gate. The third example, with its pleasing frame, was awarded an "honourable mention" in *The Studio*, c.1900. The last is from a house in Berkeley, California

(Greene and Greene, 1909); it has a modern flavour.

⑥ A typical fence, c.1902, with plain uprights, subtle angles and sparing fretwork.

⑦ A wide entrance gate with characteristic post capping.

⑧ Double gates by Greene and Greene. The flanking fencing repeated the chevron pattern.

⑨ to ⑪ Internal loading rails. The first example is a late flowering of Gothicized forms

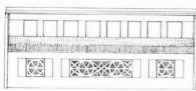
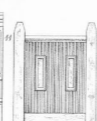
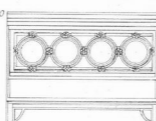
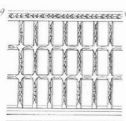
(English, c.1920). The second is by Frank Lloyd Wright, from a house in River Forest, Illinois, 1899. The circular motif is picked up in the newel post (see page 328). The last rail is a good example of understated Craftsman design, c.1906.

⑫ A band of carving; a modern interpretation of interlaced Gothic work. This detail was praised by Walter Crane in his *Ideals in Art*, 1905.

⑬ A ceiling screen from a Chicago house by Louis H. Sullivan, c.1885; an original use of spindles, much favoured in American screen designs.

⑭ Aesthetics overcoming utility: this settle with Celtic-style vents hides a radiator. (New York, 1914.)

⑮ The wooden veranda of Okana in the Hudson River Valley, New York, dating from the 1880s, is set against a wall of undressed and unequal stones. The contrast between the exotic Orientalism and the pragmatic settler-style walling is a feature unique to the American Arts and Crafts movement. (1)



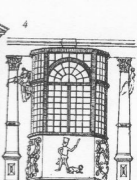
① *Winslow Hall, Buckinghamshire, attributed to Sir Christopher Wren, 1699-1702. The hipped roof, the pedimented brick facade dressed with stone, the orderly arrangement of white-painted sash windows, and the massive chimneys, are the major elements of what is popularly known as the "Queen Anne" house. This house type is characterized by what one author has called an "easy-going classicism". In some houses of this type, such as Eltham Lodge, Kent (1664), the pediment on the facade is taken to its logical conclusion by the addition of pilasters. W11*



② *A detail of the south facade, of Throppe Hall, Northamptonshire, c.1653, one of the finest houses of the Commonwealth. The view shows the central window above a porch leading to a corridor which crosses the house from side to side. This is an example of unity achieved by the use of a central dominant feature. The opposite facade is identical, except that the balustrade is stone rather than iron. The dynamic form of the segmental arched window pediment is typical of the period. (The windows themselves are not original.) T11*



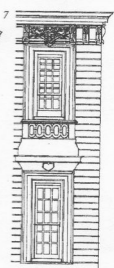
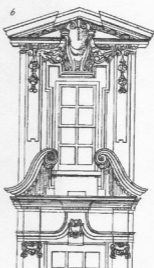
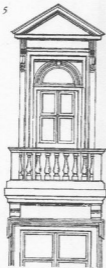
③ and ④ *Two grand arch designs by Michelangelo, illustrated in an Italian treatise on the Five Orders of Architecture that was published in 1620. Designs like these, based on antiquity, proved to be a major source of ideas for English Baroque architects. C202*



① to ③ The expressive possibility of windows was considerable. Those on the entrance front, particularly those on the middle floor, were styled with as much pomp as the front door. The brick window frame here dates from c.1655, while the stone surrounds were constructed between 1674 and 1679. The later pair are a purer expression of classical forms.

④ A town house of some standing could have a *serliana* (Venetian window), usually made more conspicuous by being set in a projecting bay or oriel. This example from Sparrowe's House, Ipswich, Suffolk, a late 17th-century merchant's house, is further enhanced by parqueting. Both the window and the decorative plaster pilasters are free interpretations of classical originals: this is typical of much provincial building at this date.

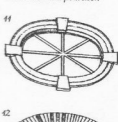
⑤ Balconies reflected the status of a house and its owner. They sometimes surmounted the front door and were used for watching the hunt, to view the garden, or, in towns, to enjoy the spectacle of the street.



⑥ Elaborately ornamented windows in the centre of the middle floor imposed unity on a facade by drawing the eye towards the centre. A fine example

from Barnell Hill, Surrey. Unity could also be imposed by the repetition of decorative forms, vertically, horizontally or both. The cornice of one window

becomes the sill of the other in this group from Petworth House, Sussex, 1690s. It is a variation on the fashionable group of a window above a front door.

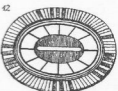


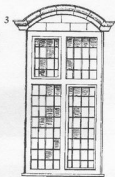
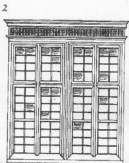
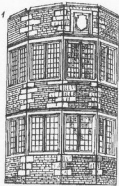
⑧ Windows were simpler on top floors, although even the attic dormers of a very classical composition had pedimented gables, as in this example from the 1650s/early 1660s.

⑨ This less classical dormer of 1684 has a hipped slate roof. Note the old-fashioned diamond-shaped quarries.

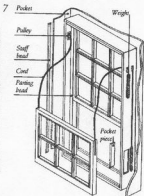
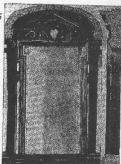
⑩ to ⑫ The circular window is one of the most characteristic

features of the age. Oval windows were even more popular, both at high and low social levels. The circular window, c.1695, is from Hampton Court Palace, London.

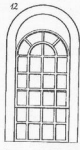
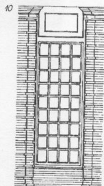
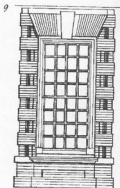




① and ② Until the English Civil War (1642-51) most windows differed little from those of the 16th century. These windows are from the 1620s. The second window has a large central king mullion, commonly used at this date to reinforce a wide window.
 ③ From mid-century, mullions acquired un moulded profiles.
 ④ and ⑤ Pattern books with classical designs were consulted in fashionable circles. They illustrated correct elements, motifs and proportions. AP, CBV
 ⑥ Narrower windows, which eliminated the need for king mullions, appeared in the 1630s.



⑦ The sash window was the great innovation of the 1670s. It operated on a system of weights and balances which allowed large areas of glass to be moved.



⑧ and ⑨ Decorative scrollwork or rustication framed principal windows on late 17th-century facades – that is, those above the front door or on the piano nobile.



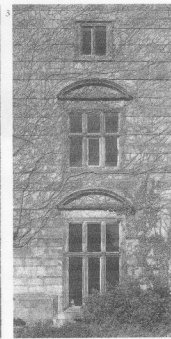
⑩ Tall and narrow proportions were highly desirable. This resulted in the elimination of mullions and transoms. The orangery window illustrated, c.1704, is 14 feet (4.2m) tall.
 ⑪ This attenuated window is one of a pair flanking a front door in Sussex, c.1712. The thick glazing bars are typical.

⑫ Round-headed windows similar to this were introduced by Hugh May at Windsor Castle, Berkshire, c.1672.

⑬ Simple round relieving arches, in the Netherlandish style, were popular in the 1650s and 60s.

⑭ A late 17th-century window head, with classical details.
 ⑮ The keystone became fashionable from the 1640s

① and ② Provincial designers combined traditional and classical forms, although classical features were often misunderstood. The pediment (left) does not span the opening, and the frieze above the mullioned and transomed window (right) has cyma (double-curved) profiles which have been invented. The round window is an archetypal Baroque form. *MC, MU*



③ Hierarchical fenestration in the classical style is treated in an eccentric, somewhat exaggerated fashion at *Moulton Hall*, Yorkshire, 1654–60, a house remote from fashionable London. *MU*

ransoms. The bottom lights in this four-light window, c.1703, would open. Most windows had internal

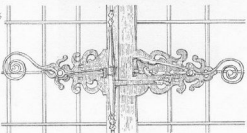
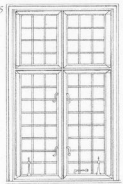
shutters; curtains were less usual. ④ Iron latches often display the blacksmith's craft. This highly

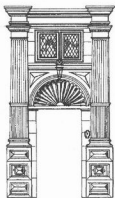
decorative pair is from a house in *Guildford*, Surrey, c.1680.

⑦ Some latch-plate patterns were popular over a very long period. The so-called *cock's head* pattern (left) is found from the 16th to the 18th centuries. Other zoomorphic shapes were used.

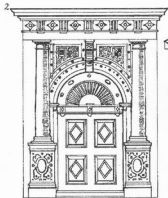
⑧ Iron springs and small pivots were common latch mechanisms.

④ Sash windows from *Winslow Hall*, Buckinghamshire, 1698–1702, designed by Sir Christopher Wren. Their elongated forms and the use of the counter-balanced sash typify windows of high Baroque and Queen Anne houses. *WH*



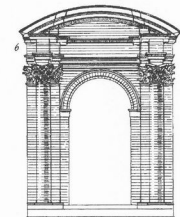


① The front door was made to look both festive and imposing. This surround is from Aston Hall, Warwickshire, 1618-35.



② Columns were a desirable but expensive frame to a door; plasters were a less expensive alternative. Ham House, Surrey, 1640.

③ A run of steps allowed the owner to descend in style. This



example is early 1580s.

④ The growing importance of classical proportions and motifs in fashionable architecture is illustrated by this engraving from an English edition of Andrea Palladio's First Book

of Architecture (1729). It compares the decoration and proportions of a door and a window. AP

⑤ Where classical allusions were appropriate, the door might have a pediment. The

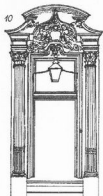
Judge's House in Salisbury, Wiltshire, is enriched with ornament in the tympanum.

⑥ and ⑦ The Corinthian Order looks most expensive but the Doric is more imposing. The first surround here, c.1677, is from King's Bench Walk, London. The projections of the engaged columns and pilasters are continued into the pediment. The second, stone surround dates from c.1695.

⑧ The alternative to a pediment was a cornice, here enriched with scrolls. 1717.

⑨ The Ionic Order gave elegance to a surround. This garden door from Wolvesey Palace, Winchester, 1684, is tall and well proportioned.

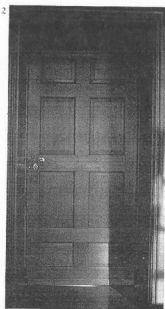
⑩ Classical learning and wealth are brought together in an exceptionally expressive design. The elongated form of this surround from Mark Lane, London, early 18th century, is typical of Baroque taste



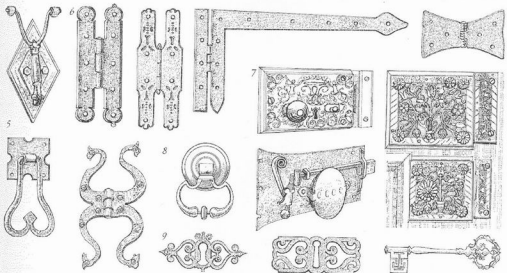
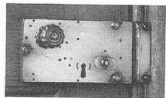
① Joiners were accustomed to framing doors in whatever shapes were determined by the bricklayers or masons. W11



② Fashionable tall doors needed many framing members. They often had more than the six panels typical of Georgian doors. W11



④ The thin joinery on internal doors prevented locks from being cut into the woodwork. Box locks were therefore mounted on front surfaces, on the inside of rooms (top). The reverse had mounting bolts, handles and keyhole plates (bottom). W11



① A door knocker, c.1650 (top). By 1700 more ornate, scrolled knockers had appeared (bottom).
 ② Hinges were mounted on the door face, rather than being cut into the inside edge as they were from the Georgian period. The three

standard forms of hinges are illustrated here: H-shaped, L-shaped and butterfly.

⑦ Locks were prestige items, even in simple houses. The mechanism was often ingenious and the box could be highly chased (engraved).

⑧ Cuck's-head hinges and drop handles are used on Baroque furniture and doors alike.

⑨ A decorative keyhole escutcheon plate on the back of a door complemented the box lock; an elaborate key would complete the set.



1 The front door to Kimbolton Castle, Cambridgeshire, 1680s, is a grand classical ensemble, approached by a flight of steps. The door is set within a courtyard, a consequence of recasing a medieval house. AQ



2 By the end of the 17th century, pattern books from Continental Europe were being published in England. This doorway from Bennington Hall, Yorkshire, c.1715, was designed by William Thornton who copied details from Domenico De Rossi's *Studio d'Architettura Civile* of 1702; these, in turn, were based on Roman remains. AQ

3 A typical Queen Anne town house from Albury Street, Deptford, south London. The narrow proportions are characteristic, reflecting the narrow passage within the house leading from the door to the stairs. AQ

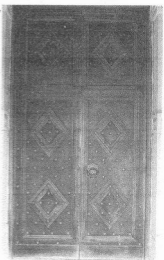
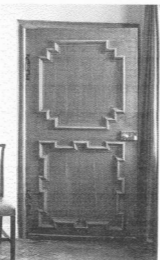
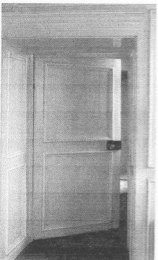
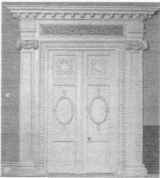


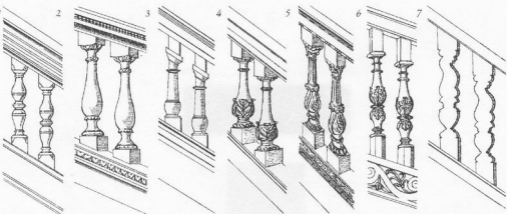
4 The rich decorations on this doorway from Thorpe Hall, Northamptonshire, designed c.1653, are indications of the importance of the room. The entablature and pilasters of the doorcase and the wreath motif on the doors are worked in high relief. TH

5 A great variety of panel arrangements was used in the 17th century. Doors with two square panels were common. MC

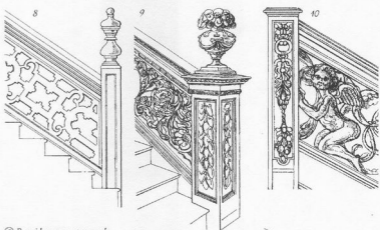
6 By the mid-17th century fashionable London doors had square and rectangular panels, but in more remote areas joiners continued to create more imaginative designs, as here, Yorkshire, c.1654-60. MC

7 Nail-head ornament (of medieval origin) and geometrical panel patterns (fashionable in the 16th century) were used until the English Civil War (1642-51). MU

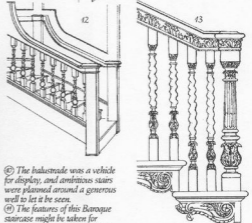




- ① In the 1620s and 30s balusters were waisted and were vertically symmetrical.
- ② As classical prototypes were sought, mid-century balusters were given a vase-shaped profile.
- ③ These balusters from Farnham Castle, Surrey, show how some joiners were unsure whether details should line up with the balustrade or with the treads.
- ④ Their greater bulk distinguishes Baroque balusters from their Georgian successors.
- ⑤ Elaborately carved balusters from Shropshire, 1670.
- ⑥ Acanthus leaves were carved on expensive balusters in mid-century.
- ⑦ Less expensive versions were obtained by cutting the profile from a flat piece of wood.
- ⑧ Grand balustrades were composed of continuous pierced panels rather than of individual balusters. This example, dated 1641, shows the use of strapwork.



⑧ By mid-century, strapwork was being replaced by continuous scrolls of acanthus foliage.



- ⑪ The balustrade was a vehicle for display, and ambitious stairs were planned around a generous well to let it be seen.
- ⑫ The features of this Baroque staircase might be taken for Georgian but for their boldness (c.1650). MO
- ⑬ Balusters were usually housed in a continuous diagonal beam or "closed string".
- ⑭ By 1700 joiners could produce "open strings", shown here with acanthus ornamentation at the base of the stems and fluted newel.

① Exceptional skill is shown in the engineering of the early 17th-century cantilevered stone staircase in the Queen's House, Greenwich Palace. Known as the "ulip" staircase, the wrought-iron balustrading is in fact ornamented with fleurs-de-lis.

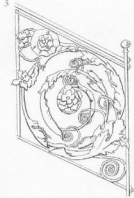
② Although the great stone staircase at Chatsworth, Derbyshire (1688-91), appears to be cantilevered, the outer ends of the treads are actually resting on a recessed diagonal beam. The finely executed scrolled carving is of a form more usually found in wooden staircases.

③ This late 17th-century Scottish wrought-iron balustrade panel has been worked into a pattern of flowerheads, foliage and coiled scrollwork.

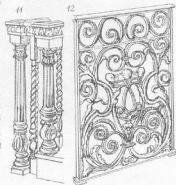
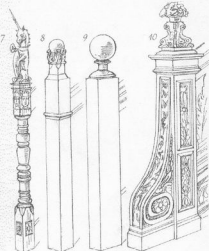
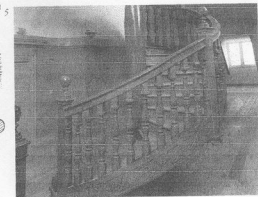
④ A detail from a cantilevered wooden staircase, c.1714. The scrolled moulding on the stair-ends is extended to the soffits with acanthus ornamentation.



⑤ The quality of the upper stair linking the gallery to the cupola of Thorp Hall, Northamptonshire (c.1650), indicates the importance of the upper stories. TH



⑥ Four handrail cross-sections dated, from left to right, 1701, 1618-35, 1684 and 1632. The later handrails would be used with iron or wooden balustrading.



⑦ Until the mid-17th century grander newels were turned and ornamented with carved finials.

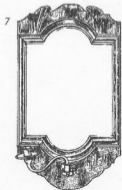
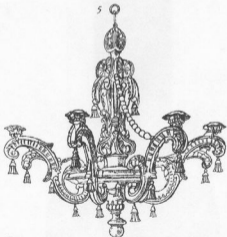
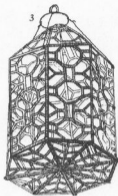
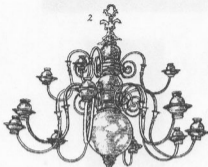
⑧ Square-sectioned newels were less expensive to produce. This ball finial has typical acanthus leaf decoration, c.1630.

⑨ A plain newel and ball finial. From the mid-17th century grander ornamented newels also became square-sectioned. This example, c.1655, is topped by a carved flower basket. It became fashionable to brace newels with carved consoles at floor level.

⑩ In the 18th century newels and balusters became slighter. On this stair landing, c.1700, the newel posts are styled as classical columns.

⑪ By the end of the 17th century the quality of ironwork greatly improved. This landing balustrade panel (c.1706) is from a grand staircase in Northamptonshire.

Lighting



① Fanlights with lanterns were seen at the end of the period.

② This branched light, c.1660, has typical serpentine arms.

③ A hexagonal lantern from Hardwick Hall, Derbyshire, c.1600.

④ An elaborate sconce, c.1700: 18 inches (45cm) high.

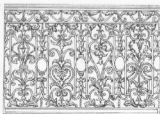
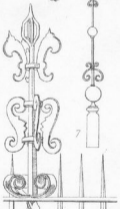
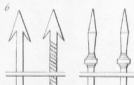
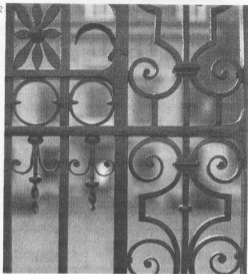
⑤ A wooden chandelier, c.1710, with a typical oviform finial.

⑥ A wall lantern from the early 18th century, shown open.

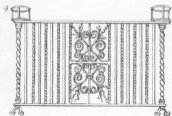
⑦ The framed mount of this sconce, c.1700, could contain mirror glass or embroidery.

⑧ An embossed sconce of 1686.

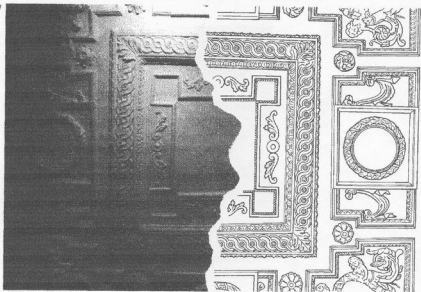
Metalwork



- ① and ② A typical gate and detail, c.1700.
 ③ An embellished chandelier suspension-rod, with flower and leaf motifs, c.1700.
 ④ In the late 17th century, railings were often punctuated by panels of scrollwork.
 ⑤ A detail of a reposed screen by J. Tijou, 1693. Tijou was a highly influential designer.
 ⑥ Finials: darts and spears, c.1680; spikes and a halberd (an axe-headed spear), c.1625.
 ⑦ A weather vane, common on grand houses.
 ⑧ and ⑨ Balcony railings; late 17th century. The second example has torch-stands.



Ceilings



① A detail of a grand plastered ceiling, Thorpe Hall, Northamptonshire, c.1653.

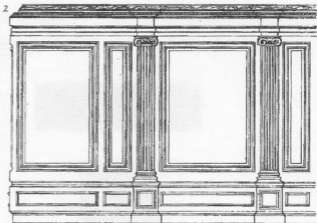
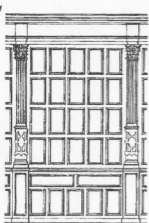
Vigorous moulded ornament against a plain ground divided by a grid. TH



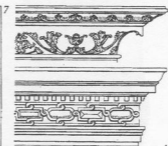
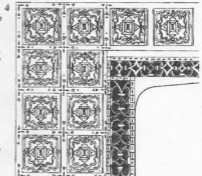
② A variant of the grid-plus-oval formula: a grid forming a central octagon. www.comi.com

circular breaks, c.1685.

③ A more elaborate design, of c.1695.



① In the first half of the 17th century wainscot was divided into small units. This wainscot from a merchant's villa of 1634 is ornamented with the classical Orders. The panels were painted, often with geometric patterns. ② Later, joinery skills increased and panels became larger. This allowed a more convincing classical elevation, as in this example from 1700. The profile of this wainscot (right) shows how classical Orders were also able to meet practical needs: the column plinth became a chair rail and a classical cornice attached the wainscot to the ceiling.



③ An early 17th-century example of figurative carving in oak, a form of ornamentation which could be found in better houses.

④ Painted geometric patterns decorate the plasterwork on the wall and fireplace surround of this early 17th-century house.

⑤ The late 17th century was the heyday of naturalistic carving.

This detail, c.1677, from a picture surround at Sudbury Hall, Derbyshire, shows the virtuosity of Grinling Gibbons. His reputation is such that the talents of contemporaries like Edward Pierce and John Selden have become overshadowed.

⑥ Strapwork decoration was popular early in the period. Here it is used on an oak pilaster.

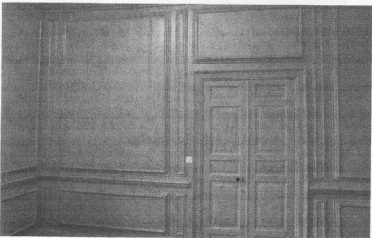
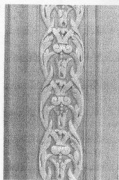
⑦ Two examples of wood corning. The top one (c.1690) is decorated with acanthus leaf carving in the cove. The early 17th-century example below has dentils and geometric carving.

⑧ In this carved overdoor detail Honour and Dignity are conveyed in the palms and the cloths of state.

① Inigo Jones and his pupil John Webb produced designs for interior ornament correctly modelled on ancient Roman examples, such as this frieze, early 1630s. The original Roman designs were for open-air use, in stone. AM

② It took time for Jones' ornament to become known. Meanwhile, the more inventive Romanticized ornament of the 16th century continued in use, much of it taken at second or third hand from the Italian

archaeologists who had studied remains of Roman interiors, lost before Jones could see them.



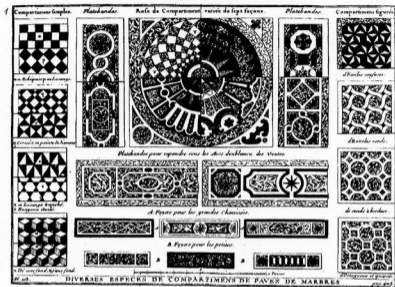
③ Beds were sometimes recessed into alcoves, which could be architecturally incorporated into the wall surface. Jean Le Pautre, c.1660.

④ and ⑤ The principal type of plant ornament was the acanthus, with its deeply cut leaves. Here it is used to form a running pattern the full height of the pilasters framing a mirror. TH

⑥ The older style of classical wall panelling: small panels rebated into their frame. AIC

⑦ The large panels of the second half of the 17th century were simply butted up to the frame, or to each other. Strips of moulded ornament were applied over the gaps where the panels met. The popular profile for such moulding was the bolection type, shown here. TH

Floors



① A selection of the many patterns obtainable by paving in different coloured marbles. These geometric designs are taken from a French source, C. A. d'Aviler's *Cours complet d'architecture*,

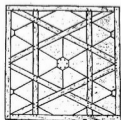
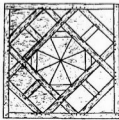
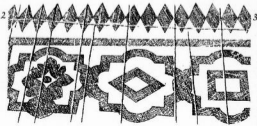
(1691). They were influential in England where marble was used in the grandest houses.

② A rare surviving detail of a painted wooden floor at Hanbury Hall, Worcestershire (c.1700). The pattern, taken

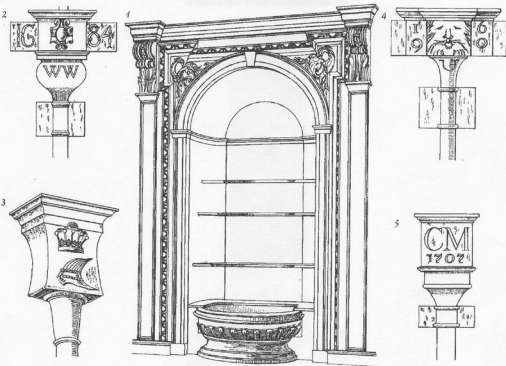
across the floorboards, is known as *brodère* and is similar to the designs for contemporary garden *parterres*.

③ Two patterns for parquet floors laid in the apartments of Queen Henrietta Maria at

Somerset House, London, in 1664 after her return from exile in France. They reflect the latest French tastes. The skill required to produce illusionistic designs made this an expensive technique. AP

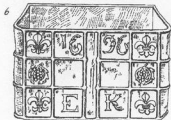


Services



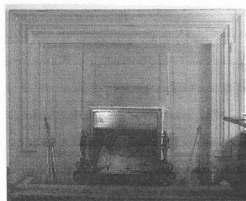
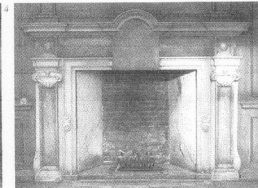
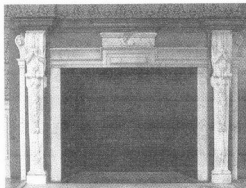
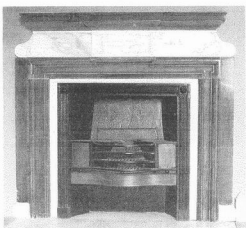
① Buffets with running water, flowing within a niche into a marble basin, were shown off by the envid few in the hall or main dining room. Glasses were rinsed here. Shelves above were used to display silver and glass. This one dates from c.1710.

② to ⑤ Lead hopper heads/leader heads. Rainwater was collected off the roof and passed by means of a lead



spout into vertical down pipes/downspouts. A lead box placed at the head of the down pipe caught spillage from the spout. The soft lead lent itself to displays of heraldry, classical ornament, or initials.

⑥ Rainwater was either carried clear of the foundations or fed into a lead cistern such as this. The Vyne, Hampshire.



① Although simple in design, this fireplace is dignified by a contrast of different marbles. Mid-17th century. TH

② Bizarre use of ornament suggests a provincial designer who has inaccurately

memorized antique detail seen in London, Yorkshire, mid-17th century. MO

③ Another provincial fireplace, more elegant but still not entirely harmonious. The pilasters support the cornice alone, not

the frieze; and the architrave seems to run on behind them. TH

④ An arched pediment breaks forward of the cornice. This is another fireplace that depends on a contrast of marbles. TH

⑤ By multiplying the

mouldings in the architrave, the designer here has achieved greater richness without seriously jeopardizing the unity of the composition. MU

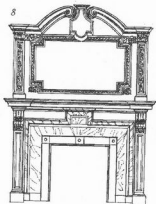
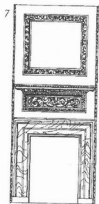
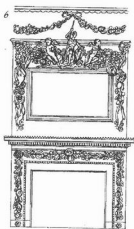
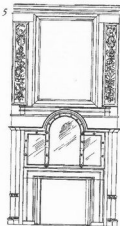
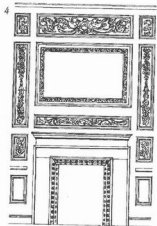
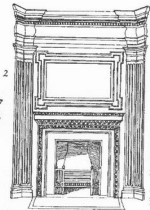
⑥ A cast-iron fireback, 17th century, in situ. C

① Hoods, used to induce smoke to ascend the chimney, survived into the 17th century. They could be combined with pilasters, frieze and cornice to form an imposing composition, rather like a tomb. This is an early 17th-century example.

② Corner fireplaces were a common feature of smaller rooms in the late 17th century, when space was at a premium. Usually they were set into a diagonal section of wall. This example dates from 1704.

③ Another corner fireplace, with bold marble mouldings, 1630s. The upper part is ingeniously worked into the panelling. Note the receding shelves, for displaying china.

④ A marble fireplace accentuated by a decorative treatment of the surrounding panelling, c.1700.



⑤ In the later 17th century, chimneypieces could include mirror glass panels – an indication of wealth.

⑥ The overmantel could be

richly sculpted with mythological figures, fruit, foliage and dead game birds. This example is c.1690.

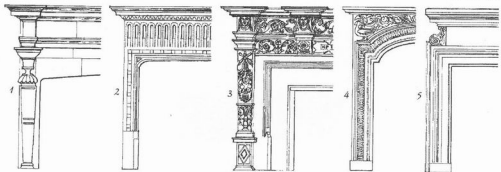
⑦ A simple chimneypiece could

have a discreet ornamental panel, perhaps carved in the Grinling Gibbons manner.

⑧ A more elaborate picture frame built into the overmantel,

dating from c.1650.

⑨ The sculpture could be lavish and vivid, like that of a church monument. Hampton Court Palace, Surrey, c.1700.



① Simple classical ornament in stone: pilasters, frieze and cornice, c.1640.

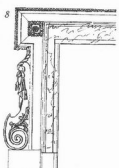
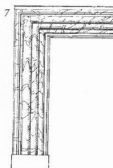
② Even without pilasters, classical learning could still be indicated by a frieze and cornice. This example, from a Gloucestershire house, dates from the early 17th century.

③ Elaborate ornament was often applied to a fireplace that was in a position of importance. Sometimes the ornament would indicate the use of the room, or the occupation or interests of the owner. Or it could simply include carved initials and a date. This example, in stone, is from Abbey House, Bristol, c.1664.

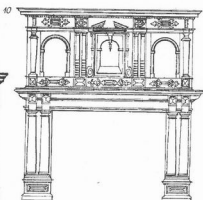
④ A small corner fireplace, from Honington Hall, Warwickshire, c.1670.



⑤ The frieze could be a plain panel of marble, here stopped by scrolls and surmounted by a cornice. Belton House, Lincolnshire, c.1685.

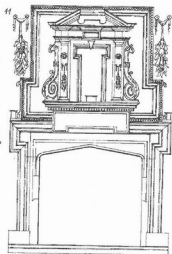


⑥ A sketch by Inigo Jones for a bedchamber chimneypiece in the Queen's House, Greenwich, c.1637. The draped heads (herms) come from a French source, but other details are of Italian inspiration. There would certainly have been an overmantel. RIBA



⑦ A much simpler but still luxurious treatment, with a fine bolection moulding in black and white marble. Designed by Hugh May for Eltham Lodge, Kent, 1664.

⑧ A fireplace with lugged architrave, marble slabs and Baroque scrolls, c.1700.



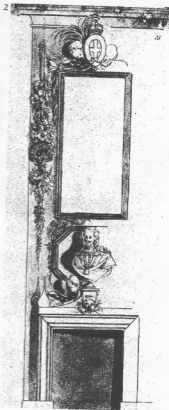
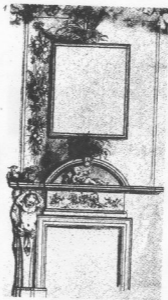
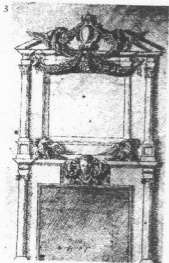
⑨ This fireplace is by the Italian architect, painter and theorist Sebastiano Serlio (1475-1554), from a translation published in England in 1611. His designs were influential in fashionable circles. SE

⑩ An oak chimneypiece of c.1640, with double pilasters

and an overmantel reminiscent of court cupboards of the period. This is an old-fashioned type, with limited concessions to classicism.

⑪ A more complex design of c.1632, showing an individualistic ransacking of classical ornament.

① This is a sketch by Sir Christopher Wren, with a detail of carving drawn in by the great woodcarver Grinling Gibbons. The architectural framework is relatively simple, and greatly enriched with naturalistic carving. The cornice is supported by atlantes (figures of Atlas), and graced by a lolling cherub and ho-ho birds. Fruit, leaves and trumpets frame the overmantel panel. 50



② Another design by Wren, with detail drawn in by Grinling Gibbons. The chimneypiece is as simple as possible, but the two-tier overmantel expresses the symbolism of the Stuart monarchy, from the bust of

Charles I below to the Garter badge above. 50

③ A palatial chimneypiece design of 1666 by John Webb, showing a full classical treatment with swags, crowns and imperial eagles. LHT

④ A fireplace with a fine

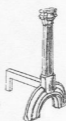
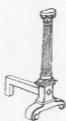
chimneyboard – a board fitted into the opening to stop draughts when the fire was not in use. Chimneyboards were decorated as lavishly as possible, usually in paint. This is a design by the Frenchman Jean Le Pautre, published in 1664.

⑤ Two cast-iron firebacks in the typical arched form. The first example is decorated with a Phoenix, symbol of the Commonwealth. The second is an allegorical figure of Spring. Other favourite ornamental themes from the Bible or classical mythology were the Nativity, the Woman of Samaria, Neptune, Charity, and Hercules slaying the Hydra. Rich floral borders are characteristic.

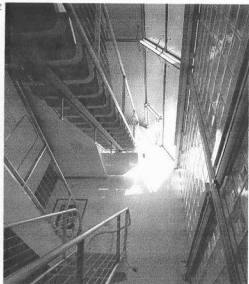
⑥ Four andirons (firedogs). These were used in pairs. Two posts at the front of the fire were all that was needed to prevent logs from falling on to the floor. Some andirons had brass or even silver mounts.

⑦ An early example of a raised grate, Jean Le Pautre, 1665.

⑧ The andiron lost its importance to the basket grate in the early 18th century, when sea coal began to replace wood as a fuel. This is an early example of a grate, from the late 17th century.



Windows



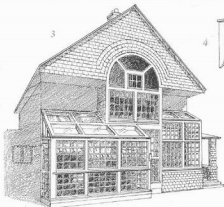
① *Post-Modern game-playing by Venturi, Scott Brown and Associates: the inflated classical window is interrupted by the solid wall. VE*

② *Future Systems dissolve the distinction of window and wall in a house that uses the maximum area of glass. DW*

③ *This 1980s solar house in New York's Catskill Mountains, by Paul F. Pritz, looks back consciously to the American Queen Anne style.*

④ *A canopy awning in striped canvas.*

⑤ *An Arts and Crafts Revival shutter, in pine, available with club, heart, spade or diamond cutouts.*



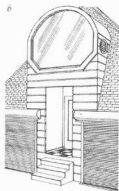


① ② and ③ Three catalogue doors (exterior): Gothic Ogee, a mahogany-faced door with

imitation planking, and Tudor. All three of these doors date from the 1980s. Brush.

④ This example of freely adapted classicism is the entrance porch to a limestone house in Austin, Texas, designed by Hal Box, 1980s.

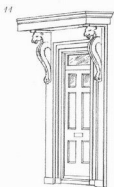
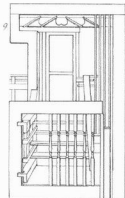
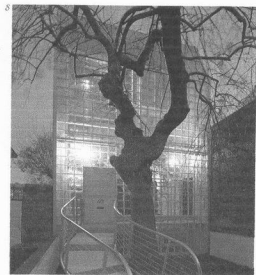
⑤ A Georgian-style surround, which may be used in a Post-Modern context or alternatively as pure kitsch.



⑥ A bizarre, bug-eyed manifestation of Post-Modernism: an entrance flanked by twin garages, designed by the Connecticut architects Bump Zoid.



⑦ A Neo-Stick-style entrance to a riverfront apartment block in New Haven, Connecticut, 1980s.



⑧ Not so much the door, more the entrance experience at Future Systems' house in Islington. It is shown here to dramatic effect at night. DAV

⑨ A complex layering of catalogued products: Charles Jenks's Garagia Rotunda, Wellfleet, Cape Cod, 1977. The entrance door is announced by a double broken pediment.

⑩ A joke door surround to a remodelled Los Angeles bungalow, dating from the 1970s.

⑪ A Georgian-style doorcase by Robert Adam, Hampshire, England, 1986. The brackets were cut from a template.

Interior doors:

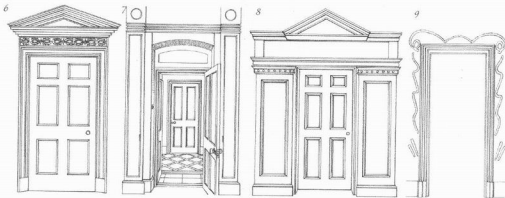
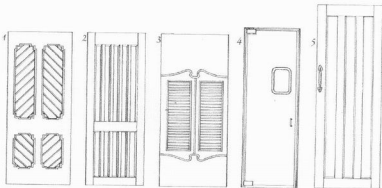
① A catalogue door with "Stopped Chamfer" mouldings, available in European redwood, 1980s, Britain.

② A glazed interior door, available in Brazilian mahogany, in three sizes.

③ Imitation Wild West saloon doors - a typical example of a lighthearted cultural allusion. They might be used to separate a kitchen from a dining area, Britain.

④ A restaurant-style metal door adapted to domestic use, with a mirror instead of a window.

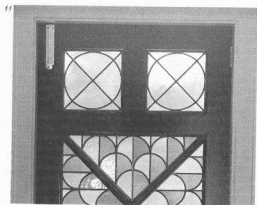
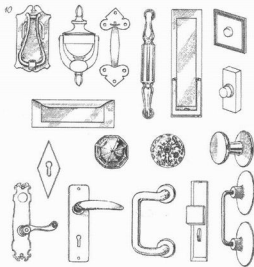
⑤ A planked hardwood door, with three glazed strips.



⑥ A classical door with carved architrave by Francis Johnson, 1960s. Johnson is one of the best-known British exponents of

pure classical revivalism.

⑦ This door surround is influenced by the Neo-classical forms of Sir John Soane.



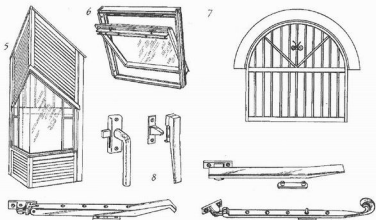
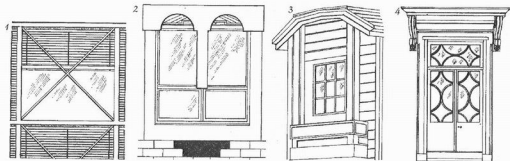
⑧ A monumental Classical Revival door surround.

⑨ This door has a swirling Neo-Rococo surround.

⑩ Door fittings display stylistic pluralism. The examples here include period revivals (Tudor, Georgian). Some handles (top row, 4) are used with a ball catch, so that the door clicks

into place. The upright letterbox/knockout (top, 5) has a built-in knocker.

⑪ An inventive use of stained-glass panels in Robert Adam's house at Crooked Pightle, Hampshire, England. The design carries through the theme of classetized symmetry used elsewhere in the house. AD



① Criss-crossing tension wires offset by the horizontal lines of a Venetian blind.

② Screened sash windows and a void in the wall: a joggle face. Charles Jencks.

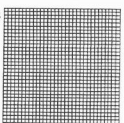
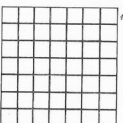
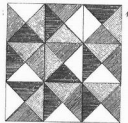
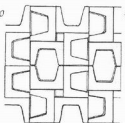
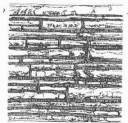
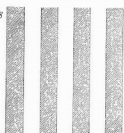
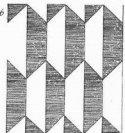
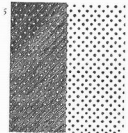
③ A small balcony supporting oversailing eaves above. Seabridge Villas, California.

④ Decorative glazing bars combine with a full Palladian architrave and consoled cornice. Quinlan Terry, England, 1981.

⑤ Frank Lloyd Wright Revival corner window on a house by D. MacDonald, United States.

⑥ The metal-framed Velux rooflight is a standard British unit for attic/loft conversions.

⑦ A round-headed window with iron grille, from a modern interpretation of the Spanish Colonial Revival style, California.



① A folksy stencilled look in wallpapers from Creffell, United States, early 1960s. WF

② Wallpaper in the style of decorative tiling, Creffell, United States, 1973. WF

③ The "Natural" floral wallpaper, which breaks down the usual repeat-pattern effect. Warner Fabrics, Britain, 1987. WF

④ "Wood Anemone": a wallpaper design by graphic artist Glyn Boyd Harte for Dolphin Studio, London,

1990, for use in historic interiors, but with a contemporary twist. BH

⑤ Polka dot wallpapers can be used to create a contrast of "positive" and "negative" in the same room. 1950s.

⑥ Black and white wallpaper in the Contemporary style, 1950s.

⑦ A fabric wallcovering with floral motifs, in the Pop style, c.1970.

⑧ Striped wallpaper has never been long out of fashion.

⑨ Frank Lloyd Wright-style stonework presents a strong wall texture, with variations in thickness.

⑩ Standard concrete units could be assembled as an asymmetrical screen to make a sculptural room divider. 1960s.

⑪ Regular engineering bricks create a neat facing, often with warm red colouring. A variation is dark blue-grey bricks with recessed black mortar joints.

⑫ Stone veneer, 1980s. The thickness is 4 inches (10cm).

This was commonly used for fireplace walls.

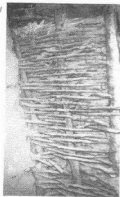
⑬ Harlequin kitchen tiles, c.1965.

⑭ Neo-Victorian wall tiles, available from one

manufacturer in a choice of 100 colours, mid-1960s.

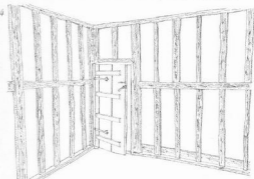
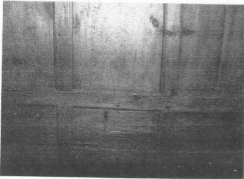
⑮ White kitchen tiles, a standard approach of the 1980s.

⑯ Regular mosaic bathroom tiling, c.1970.

**WALLS**

The internal wall finish added status to individual rooms and expressed their relative importance.

① Timber-framed walls were finished with wattles inserted between timbers, and occasionally these were left uncovered, as in this example from Warbleton, East Sussex. Usually, however, they were plastered and limewashed, in which case the timbers of the frame, left visible, made an attractive pattern against the plain plastered sections. (31)



② The space between the vertical timber studs could be filled with planks to differentiate an important room, as in this 17th-century partition between the main rooms in a house at Chetnole, Dorset. (42)

③ In the grander vernacular houses built toward the end of the 17th century, the timber framing could be covered by panelling, as illustrated by this house at Charlton Kings, Gloucestershire, dating from c.1740. (11)

④ A less expensive approach was to make a partition with the timber studs positioned in such a way that they gave the impression of panelling. This example is from a mid 17th-century house in Avon, southwest England.

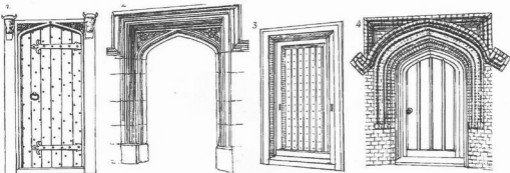
⑤ Stone, when well laid, has always been thought good enough for farmhouses, as in this house of c.1500 at Letaford, North Bovey, Devon, where the projecting timber joists forming the ceiling of an inner room add to the decorative effect. (42)



⑥ Plastered walls could be pargeted inside as well as outside, or they could be finished with an overall herringbone pattern, as seen in this detail. (42)

⑦ Vigorous scrolled decoration on the dado of a panelled wall, from a farmhouse in southwest England, 1651. Similar patterns could also be used at a higher level of the wall, to make a frieze. (11)





All the doors and details shown on this page, except ⑤, are exterior.

① The front door to a merchant's house in Stratford-upon-Avon, dated 1596. The

timber surround has a four-centred arch and a typical leaf pattern carved into the spandrels.

② This grand stone doorway, c.1530, has richly moulded jambs that sit on a block plinth, a

moulded hood and spandrels carved with an ornate foliate design. Such a surround could contain a door or surround the entrance to a porch.

③ An early 17th-century

square-headed stone doorway with chamfered lintel and jambs.

④ Brick was a versatile building material and it was often given an ornamental treatment. Mid-16th century.



⑤ A four-centred timber doorhead, with Gothic quatrefoils and tracery. Early 16th century.

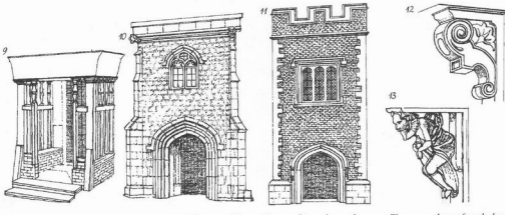
⑥ Early 16th-century stone doorhead with a hoodmould.

⑦ Only the grandest houses had terracotta ornament. This group – doorhead, hoodmould and overdoor frieze with hoodmould – is made from light

and dark terracotta. It was constructed c.1525 for Sutton Place in Guildford, Surrey.

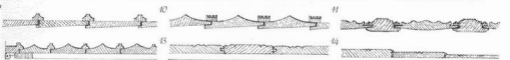
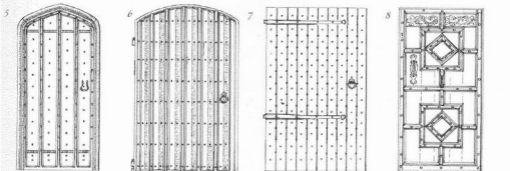
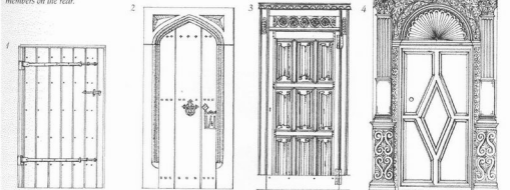
⑧ A common form of late 16th- and early 17th-century doorhead

has a pediment and obelisks. This example is from York. The use of such motifs, in a restrained composition, reflects the growing influence of classical forms.



① A boarded internal door, typical throughout the period. The nails indicate five cross members on the rear.

② An early 16th-century internal door in a stone surround.

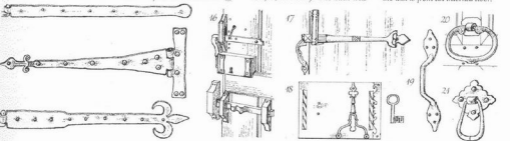


③ Some internal doors from the early to mid-16th century had linenfold panelling.
 ④ This late 16th-century doorway combines classical elements with traditional details.
 ⑤ to ⑧ Door panelling. All but the last are cross-boarded.
 ⑤ and ⑥ Large external doors with ribbed and moulded faces were common to better houses in

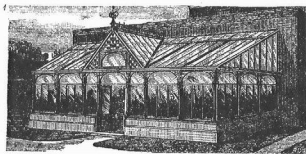
the 16th century.
 ⑦ A single from door, enhanced by staggered nails.
 ⑧ An external door from a Jacobean town house in York. The panelling is formed by applied battens.
 ⑨ to ⑫ Sections of door panelling. Profile ⑨ is the section of the fifth door above, ⑬ the section of the sixth door and ⑭

the section of the third door. These and profile ⑫ show elaborate schemes; ⑬ and ⑭ are typical of vernacular and service doors.
 ⑮ Strap hinges were secured either by a pintle (a hook) sunk into the door jamb, or, on lighter doors, by a pivot and a plate which was nailed into the jamb.
 ⑯ A wooden latch, lock and bolt, 17th century. The latch was

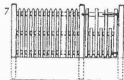
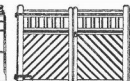
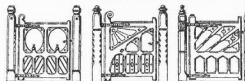
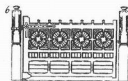
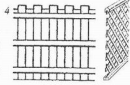
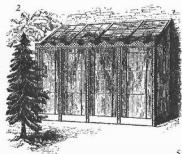
operated externally by a piece of string.
 ⑰ An iron latch, very common throughout the period and well into the 19th century.
 ⑱ Wrought-iron or brass box locks were luxury items. Early 16th century.
 ⑲ to ⑳ Typical handles. The first is the most common form; the last is from an internal door.



Woodwork



① A lean-to conservatory from the 1890s pre-fabricated range supplied by William Cooper and Company. The woodwork is seasoned red deal (fir or pine) painted with two coats of white oil paint. WC

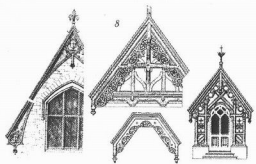


⑤ A section of trellis could be added to a low fence or wall to provide extra privacy. TL

⑥ Various designs for garden gates popular from the 1870s. They were produced in softwood, which was usually painted green or white, or in oak with a stain finish. RP

⑦ This palisade fence and gate would suit a rural setting. RP

⑧ Machine-carved wooden bargeboards were very much a Victorian feature; porches were decorated in a similarly ornate fashion. VC



② Ferns were popular with the Victorians, and ferneries were common. RU

③ A late Victorian Gothic-style pattern for gates and fencing. VC

④ An example of close boarded fencing with "castellated" top. RP

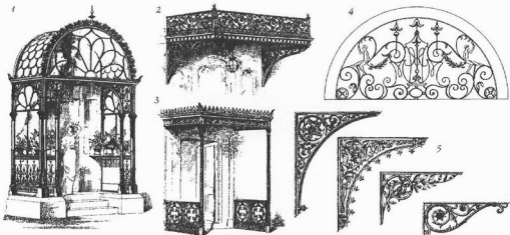
The use of wood for external decoration developed apace in the Victorian period. Oak had normally been used for durability outdoors, but it was expensive. Now, less expensive softwoods, such as pine, could be treated with coal tar or oil-based preservatives, and pressure treatment with creosote made them even more weather-proof. Pine was also easy to carve and shape into patterns.

Most large joinery works used steam machinery, and machine sawing and planing made working with timber simpler and less expensive than before. Manufacturers developed extensive ranges of prefabricated functional and ornamental garden buildings, including conservatories, for dispatch by rail. These were delivered in

component parts for immediate erection.

Trelliswork, very much a feature of the period, was delivered folded, concertina-style, and when expanded created very effective screens and panels. Dark creosoted shiplap fencing became an alternative to expensive brick walls; open palisade fencing was also popular. Garden entrance gates were painted dark green or white. They had solid lower panels and the tops were openwork panels formed by a variety of spindles.

A.W.N. Pugin's *Ornamental Timber Gables of the Sixteenth Century* (1831) was popular as a pattern book for elaborate machine-carved softwood bargeboards. Wooden porches also reflect this interest in decorative carpentry.



① Macfarlane's of Glasgow supplied this elaborate cast-iron entrance porch from 1870. The curved roof was glazed with small panes of glass. The

standardized parts could be assembled to make up different designs. MC

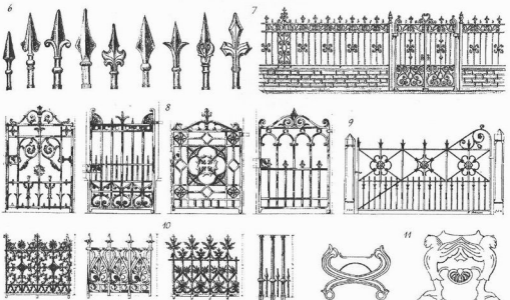
② A bracketed door hood with an ornamental balcony above.

This would have been suitable for a town house. The lamp was an optional extra. MC

③ A porch with frieze rails and filigree cresting. MC

④ Fanlights/transom lights often had decorative ironwork.

⑤ Four examples from an extensive range of cast-iron brackets, c.1885. MC



⑥ The manufacture of iron railings expanded during the Victorian period; foundries were kept busy supplying the demand from parks and town house gardens. This selection of standard finials is from a range illustrated in the 1891 catalogue of Bayliss, Jones and Bayliss of Wolverhampton. JB



palisading was used to enclose the front gardens of villas. JB

⑧ Four gate patterns from the 1880s Macfarlane's range. MC

⑨ A carriage entrance gate in

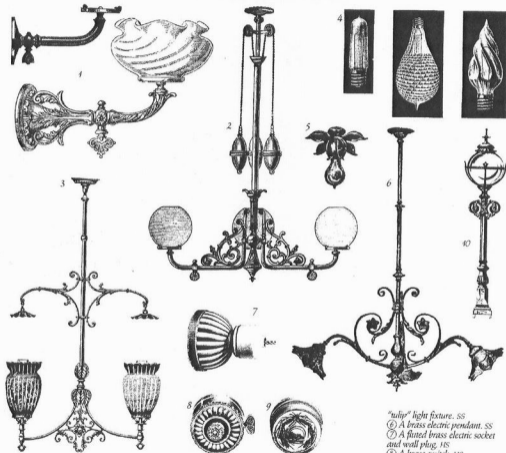
wrought iron. The finials and some of the enrichments would have been cast. JB

⑩ Four examples of palisade patterns from Macfarlane's. MC

⑪ Bootscrappers were practical and attractive entrance fixtures.

⑫ Low railings were used on sills and parapets, as crestings for walls or as a border to paths. MC

Lighting

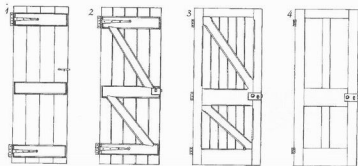


① Two gas wall brackets. SS
 ② An adjustable brass pendant gas light with a telescopic stem, operated by weighted pulleys. SS

③ A ceiling pendant gas light with etched glass shades. SS
 ④ The tube-shaped candle bulb (left), cut-glass ornamental bulb

(centre) and spiral candle-flame (right) are three examples of early electric light bulbs. HS
 ⑤ A brass or copper electric

"ulip" light fixture. SS
 ⑥ A brass electric pendant. SS
 ⑦ A fluted brass electric socket and wall plug. HS
 ⑧ A brass switch. HS
 ⑨ A porcelain ceiling pendant fixture, 1892. HS
 ⑩ A cast-iron external lamp standard, for use with gas or electricity. MC



Three types of exterior paneled doors. These were inexpensive to produce and were often used for outbuildings and cottages.

① A ledged and battened door; the "ledges" are the horizontal framing members.

② A ledged, braced and battened door; the diagonal "braces" add extra strength.

③ A framed and battened door.

④ A simple four-panel door without moldings, popular throughout the Victorian period.



⑤ A modest front door with the vestige of a fanlight/transom light. There is a knocker but no letterbox/mailslot, indicating that the door is probably pre-1840.

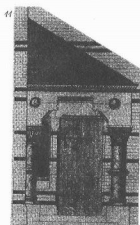
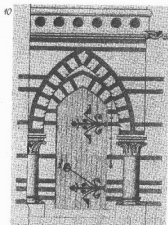
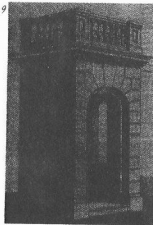
before the introduction of the penny post.

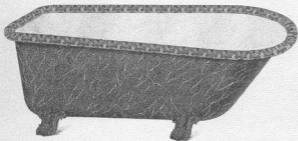
⑥ and ⑦ These recessed porches are typical of terraced/row or town houses of the 1870s.

⑧ A rustic wooden porch.

⑨ This grand classical porch could be constructed from stone, or from rendered brickwork to reduce expense. MB

⑩ and ⑪ Polychromatic brickwork reflects the strong influence of John Ruskin's writings about Venice and Italian Gothic, c.1850. CL





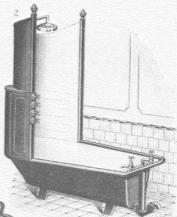
① A cast-iron "Roman" bath (1884) with enamel "marbling" and studded rim. 115

② Spray baths combined the bath, shower and screen in one unit and became popular from the 1880s. 116

③ A "Colada" copper gas heater (1892) with a pyramidal finish. 117

④ Late Victorian bath taps/faucets, available in nickel plate or polished brass with ebony lever handles. 118

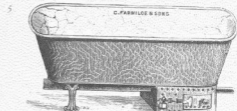
⑤ "Universal" gas baths had copper bottoms and incorporated a bath-in-heating element underneath. 119



⑥ A representative example of a late Victorian "marbled" wash basin which would have been plumbed into the main water supply. The popular shell motif is used to mask the overflow outlet

and also form the soap dishes. The brass taps/faucets are mounted onto a separate wooden pedestal behind the basin. 111

⑦ A late 19th-century ornamental standard earthenware wash basin



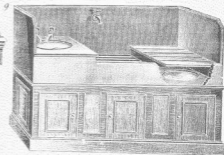
THE REGISTERED "UNIVERSAL" GAS BATH, Tinned Iron, Right Hand, entire Copper Bottom, fitted with Washer and Plug.

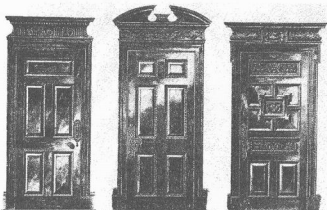
with lever taps/faucets, supplied by Enamelled and Son. 112

⑧ The same manufacturer also produced these two wash basins mounted on white enamelled cast-iron frieze brackets. The lower

example is designed to fit into a corner. 113

⑨ Hampton's 1892 "Improved Housemaid's Sink" provided a slop sink, wash basin and water closet in one cabinet. 115





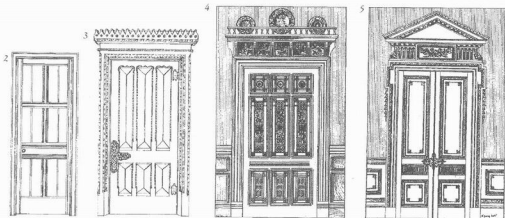
1. 2. 3. Three classical doors with pediments above the doorheads. These "overdoors" were popular throughout the period.

Grand internal doors will have cornices and pediments above the doorheads. These "overdoors" were popular throughout the period.

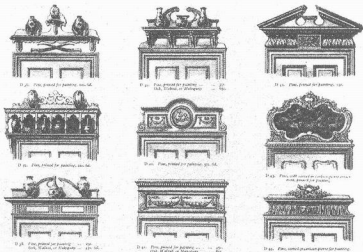
① Three "classical" doors with fielded panels and mouldings from the 1892 catalogue of Hampton and Sons. They were available in polished hardwood or in pine with carton-pierre (a form of papier mâché) embellishments ready for painting, 115.

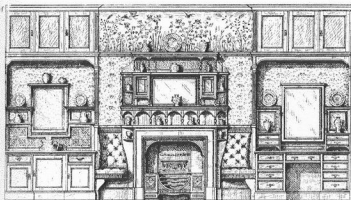
② Large panels filled with tongue-and-groove boarding; a form of joinery usually associated with doors to utility rooms.

③ Pointed crenellations decorate this Gothic doorway. The door has raised panelling and elaborate pierced fittings, 1890.



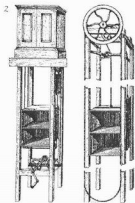
④ A shelf for the display of china is included above this "Aesthetic" doorhead, 70.
 ⑤ The panels to this door are decoratively enriched, either with carton-pierre mouldings or trompe l'oeil paintwork, 70.
 ⑥ Nine overdoor designs from Hampton's 1892 catalogue. They were supplied in pine ready for painting or, more expensively, in a polished hardwood such as oak or mahogany. These examples show varying forms of debased classical styles. For example, there is a French influence in the design of the overdoor shown centre right: this incorporates an oil-painted panel with a Rococo frame. Other designs include shelves and alcoves. These were very popular in the late Victorian period for the display of china ornaments, 115.





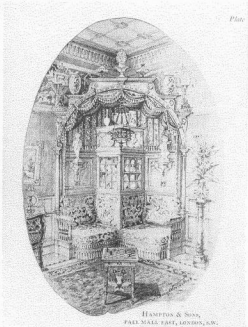
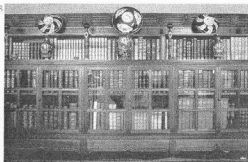
① Bedroom furniture from C. Houldley and Sons, with a built-in washstand, dressing table and overhead cupboards. "Cozy" fireside seats complete the picture. CH

② Food lifts or "dumb waiters" were useful in urban houses with basement kitchens. They ran on a hand-operated system of ropes and pulleys; a wooden cabinet (left) could hide the lift cage. CH



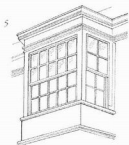
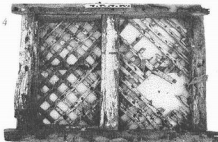
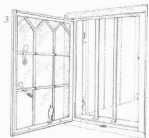
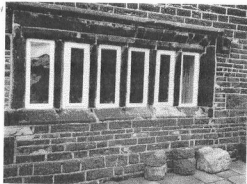
③ The library at Crossade, Northumbria, was completed in 1872. The oak bookcases fill the walls; they are elaborately moulded and have glazed doors. CH

④ A typical Glasgow kitchen dresser with open shelves above and a built-in cast-iron hunket below. TE



⑤ An elaborate example of the popular "Cozy Corner". The glazed cabinet is for displaying china. The silk canopy drapes would match the seats, which would be covered in tapestry or silk, and the woodwork would be painted to match the room. HS

HAMPTON & SONS,
FABRIK MANSION, LONDON, S.W.



WINDOWS

① When glazing first became common toward the end of the 16th century, numerous arrangements of lights were devised, mostly based on setting them into large windows with mullions and transoms for support. This band of lights, with stone mullions, at New Thame, Saddleworth, Manchester, is of the later 17th century. AQ

② Two small windows, Swinthorpe, North Yorkshire, 1692. The right-hand one lists had its mullion removed and a sash window inserted. AQ

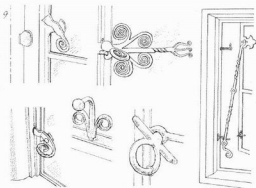
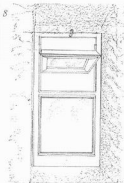
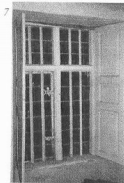
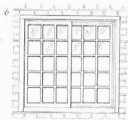
③ The earliest opening windows were iron-framed casements. This 18th-century example is from Gloucestershire.

④ The use of lead canes to hold panes of glass in place may derive from the lattice

pattern of hazel wattle. This example is from East Sussex. DM

⑤ In seaside towns vertical sash windows were often fitted into projecting bays to take advantage of the view.

⑥ The alternative form of horizontally sliding sashes ("Yorkshire sliders") needs no counterweights, but the vertical seal may let rain in.



⑦ Window shutters were customarily used from ancient times. They simply folded back on vertical hinges. By the 18th

century, they were usually painted in pale colours to reflect light into the room. On larger houses they would be integrated

into schemes of panelling. 11.

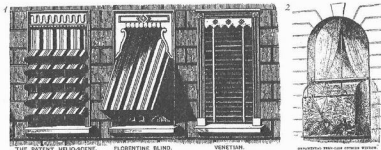
⑧ A rotating window: this method of opening gained ground in the 19th century.

⑨ Examples of 17th-century wrought-iron window hardware, including fasteners and stays.

① A selection of exterior sun blinds supplied by R. Lovther and Company in the 1870s. Furnishings, and women's pale complexions, needed to be protected from the damaging effect of sunlight. Some blind boxes still survive today. 1P

② An ornamental Wardian fern case illustrated in John Mollison's *The New Practical Window Gardener* (1877). These self-contained window greenhouses were often installed in urban houses to create a garden effect. They were introduced by Dr Nathaniel Ward. NP

③ The dirt and grime of city life made window cleaning a continual task. This patented device allowed a sash window to pivot in such a way that the glass could be cleaned on both



sides from inside the house. CM
④ Extensive ranges of window fittings became available. This typical sash furniture is from Selden and Son's 1902 trade catalogue. At the top there is a

decorated brass sash pull, usually used in pairs; the two brass sash drops were to hold an open window in position; the brass sash lift was used to raise the lower half of the window. SS

⑤ A rack pulley for tightening blinds/shades. 110

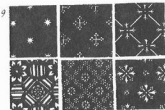
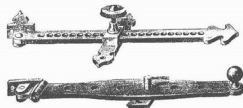
⑥ A selection of late Victorian patented brass fasteners which featured in the 1894 Pryke and Palmer catalogue. PP



⑦ Brass casing fasteners; the top two examples could be used on the left or the right. SS



⑧ Casement stays. The first has a brass barrel and screw to secure the window. SS

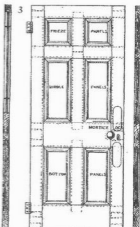
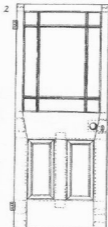
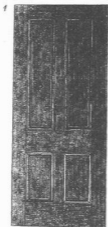


⑨ Until late in the period glass used for bathroom windows was enamelled or etched, using acid or abrasive methods. SS

⑩ In the 1890s this technique was largely superseded by the use of cast or rolled glass, where a roller with an embossed surface was passed over a sheet of molten glass to imprint a pattern. These were two favourite designs. SS

Three modest internal doors.

- ① A four-panel door with a "mousemoulded" (double-curved) panel bread. TL
- ② "Borrowed" light is provided by a glazed panel which often has a stained-glass border. BC
- ③ A typical six-panel door with square top panels. BC
- ④ An escutcheon, handle and knocker make up this brass entrance door set, c.1885. HD
- ⑤ Letterboxes/maillots became the rule with the introduction of the penny post in 1840. The first here is made from iron and also serves as a door knocker. The other two are made from brass. HD, PP
- ⑥ A quadrant bell pull and a brass bell pull with ivory handle. SE
- ⑦ Three electric bell pushes, c.1890. SC
- ⑧ Decorative wrought-iron exterior hinges with elaborate leafwork, designed by A. W. N. Pugin, 1841. PC
- ⑨ Three designs for entrance door knockers in brass, bronze or special metallic finishes. PP
- ⑩ Ornate Gothic-style polished

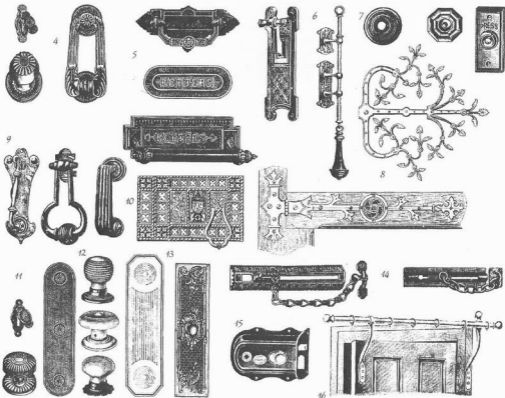


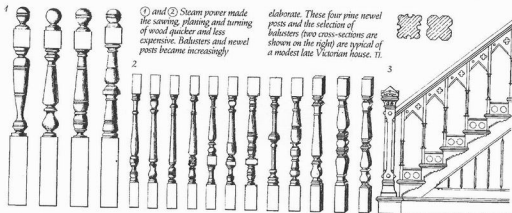
brass interior rimlock by Pugin, 1841. PC

- ⑪ Brass interior door fittings: a handle, escutcheon and fingerplate/push plate. HD
- ⑫ China knobs, usually available in white or black and

often decorated with a gold line. PP
 ⑬ These two brass fingerplates/push plates were supplied by Gratrix of Manchester. SC
 ⑭ Door chains: the one on the left has an electro-bronze finish, the other is cast brass. SE

⑮ A stamped-steel cased rim latch with brass bolts and flush slide, 1892. PP
 ⑯ A brass portière pole, fitted to the back of a door for hanging a curtain to provide extra insulation. SC





① and ② Steam power made the sawing, planing and turning of wood quicker and less expensive. Balusters and newel posts became increasingly

elaborate. These four pine newel posts and the selection of balusters (two cross-sections are shown on the right) are typical of a modest late Victorian house. 11.

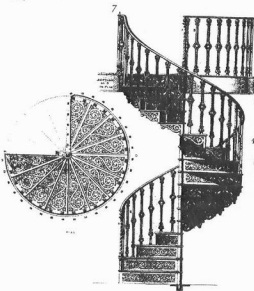
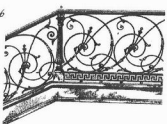
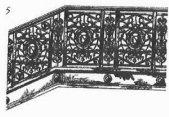
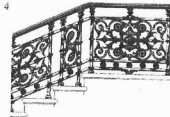


③ Speculative builders welcomed the wide choice of mass-produced stair-features available from builders' merchants, but an architect-designed house would have its own specially commissioned staircase. This example for a Gothic

villa is featured in G. A. and W. J. Audsley's *Cottage, Lodge and Villa Architecture*, c.1860. CI
④ to ⑥ Cast-iron and bronze balustrades were an expensive but elegant alternative to wood. These three examples come from the

1882 catalogue of Macfarlane's Castings of Glasgow. Monograms for the shields featured in the centre example could be supplied to order. MC
⑦ The cast-iron spiral staircase was an ingenious device. Unlike the medieval

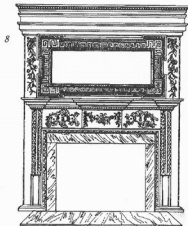
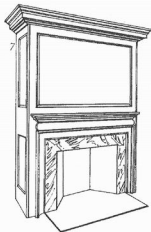
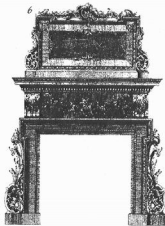
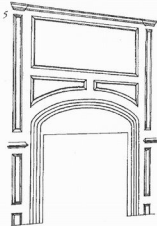
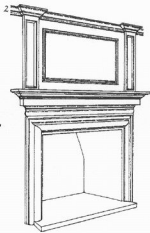
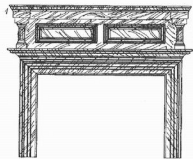
version which was keyed into the circumference wall, the Victorian spiral was free-standing and often used outside. This example, supplied by Macfarlane's Castings, has a typically intricate scroll pattern on the treads and stair-ends. MC



⑧ Cross-sections of handrails. These would be polished oak or mahogany, even if the stair itself was made from pine.
⑨ and ⑩ Carpet runners were kept in place with stair rods secured into eyes; both would usually be made of brass. These examples were

supplied by H. and C. Davies and Company and were illustrated in their 1888 pattern book. HD
⑪ If stairs were covered with linoleum or sustained heavy wear, as the backstairs to service areas did, reinforcing brass nosings were fitted to the edges of the treads. SC

① This large hall fireplace has typical heavy bolection mouldings. The wood panelling and surround have marbled paintwork. It is from the Joseph Reynolds House, Bristol, Rhode Island, c.1698, and is 7 feet (2.10m) wide and more than 4 feet (1.20m) high.



② Italian mouldings around fireplaces were popular. This elegant example, c.1720, is coupled with a narrow purlinated frieze and with paneled pilasters in the overmantel.

③ This classically inspired wooden chimneypiece, c.1725, has a rather shallow overmantel. The inner surround is marble.

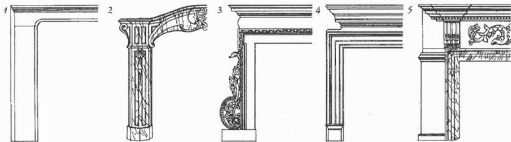
④ A dramatic chimneypiece, from the small drawing room in Drayton Hall, Charleston, South Carolina, c.1738. It illustrates an early use of the broken pediment.

⑤ The elegant panelling around this fireplace is typical of middle-class or rural upper-class houses of the mid-18th century.

⑥ A plate from Abraham Swan's *The British Architect*, 1745. Swan's book was a source of inspiration for several fine houses during this period. AS

⑦ A restrained fireplace with a purlinated frieze. The chimney breast projects into the room. Delaware, mid-18th century.

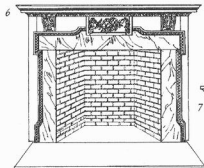
⑧ Another projecting chimney breast from Portsmouth, New Hampshire, c.1755-65, with unrestrained Chippendale carvings.



① A wooden fireplace surround with modest mouldings, Salem, Massachusetts, before 1681.

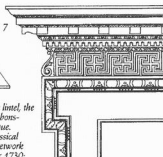
② This marble fireplace from a town house in Newport, Rhode Island, c.1727, is fancy for the date. It was possibly imported.

⑤ An elegant surround with egg-and-dart moldings, a purlinated (convex) frieze, Rococo-style brackets and an early use of capped dentillation. Maryland, c.1740.



④ Very large hall fireplaces were still common in the early 18th century. They often had elaborate mouldings, as here. ③ and ⑥ Two bracketed surrounds, c.1750; the first has

carved dolphins on the lintel, the second a Grinling Gibbons-style carving on a plaque. ⑦ to ⑨ Details of classical surrounds: swastika frieze from South Carolina, c.1730;

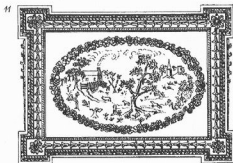


delicate acanthus leaves and a potted flower from Maryland, c.1740; a Maryland detail with a floral frieze, c.1750.

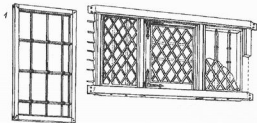
⑧ An intricate carved marble plaque from the Governor's Palace, Williamsburg, Virginia, early 18th century.

⑩ A wooden lintel and splendid plaster overmantel from Kenmore, Fredericksburg, Virginia, late 18th century.

⑨ A typical early kitchen fireplace from West Gloucester, Massachusetts, c.1656, with a bake oven in the back and a simple chamfered oak lintel.

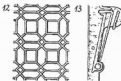
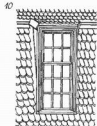
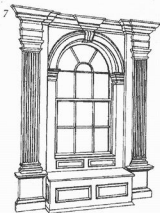
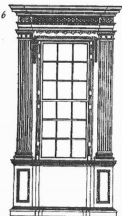
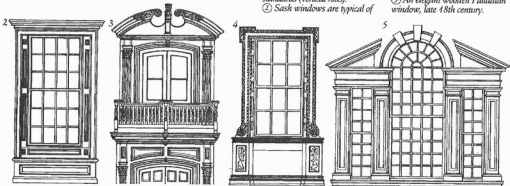


12



① Typical 17th-century wooden casement windows, showing two methods of fixing the glass. The first example, from Rhode Island, c.1640, has vertical comes (grooved bars of lead) and wooden cross-pieces. The glass is secured by the comes. The second casement is from Massachusetts, c.1675. The comes are set in a diamond pattern and are fixed to iron standards (vertical rods).
② Sash windows are typical of

Georgian houses. This example, c.1720, has panelled shutters that fold into shutter boxes. Internal shutters are usual in brick houses; external panelled and lowered shutters are common on wooden buildings.
③ A fine, rare balcony window from Rhode Island, c.1740.
④ An elaborate sash window from Maryland, c.1740, with moulded and carved ornament.
⑤ An elegant wooden Palladian window, late 18th century.

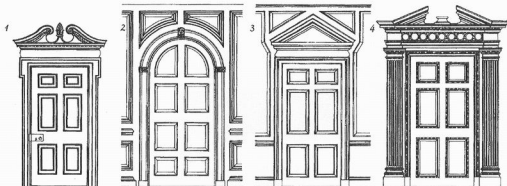


⑥ and ⑦ Two elaborate sash windows, from Fairfax County, Virginia, c.1755, and North Andover, Massachusetts, late 18th century. The influence of English pattern books is evident in the ornament. The second

example has a window seat.
⑧ An upper-story rusticated window from Virginia, c.1770.
⑨ to ⑪ Dormer windows carried the fenestration pattern into the roof. The first example

is gabled, while the others are set into the roof.
⑫ Elaborate leaded glass was found in better houses from the late 17th century.
⑬ A typical casement fastener.
⑭ An iron shutter dog, used to

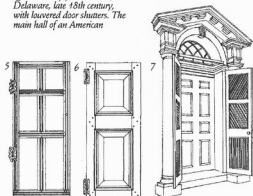
hold lowered shutters open.
⑮ Three plan sections of windows with wooden mullions and iron standards, c.1637.
⑯ Profiles of typical glazing bars (top to bottom) of the 1770s, 1750, 1740-60 and 1735.



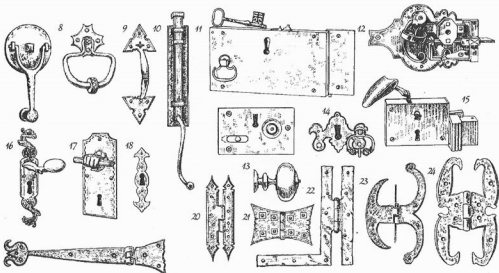
- ① to ④ Interior doors.
 ① Broken pediments were popular in American architecture for some time after they had gone out of fashion in Britain. This is a fairly early example on an interior door, c.1730, from Charles City County, Virginia.
 ② and ③ Wall panelling was used to enhance the framing of a doorway. The first, elegant doorway, c.1720, from New Hampshire, has a deeply moulded surround. The second is from Annapolis, Maryland, c.1740.
 ④ The dining room door from Gunston Hall, Fairfax County, Virginia, c.1758, designed by William Buckland. An elaborate doorway, which reflects the importance of the room.
 ⑤ and ⑥ Two New England panelled doors. The first, c.1650, has moulded rails and

stiles and thin panels. The second, c.1740, is an early raised-panel door with applied moldings. Note the hinges.
 ⑦ A doorway from Odessa, Delaware, late 18th century, with louvered door shutters. The main hall of an American

Georgian house was often used as a room, and the shutters acted as a screen door during the summer.



- ⑧ Knockers, 1661 and c.1730.
 ⑨ A typical handle and latch.
 ⑩ A typical iron bolt, 1768.
 ⑪ Box locks were made of wood, iron or, as here, brass.
 ⑫ A wrought-iron lock, c.1750.
 ⑬ A brass box lock and detail of the knob, c.1722.
 ⑭ An escutcheon and handle, c.1768.
 ⑮ A Moravian box lock, 1773.
 ⑯ A front door latch-lock, mid-18th century.
 ⑰ A brass doorknob, North Carolina, late 18th century.
 ⑱ A typical brass escutcheon plate, late 18th century.
 ⑲ to ⑳ Hinges: a tulip-finished strap hinge; an H-hinge, early 17th century; an early butterfly hinge with leather washers and iron nails; a typical H-L hinge; a New Mexico-American Indian H-hinge, late 18th century; an early cock's-head H-hinge.



Metalwork



- ① A high-quality wrought-iron gateway with a large, ornate finial, a mark of status. Charleston, South Carolina, late 18th century.
 ② An elegant iron stair railing

from Drayton Hall, South Carolina, c. 1740. EN

- ③ The iron entrance gate from Westover, Charles City County, Virginia, 1730-34. It was



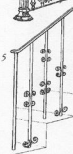
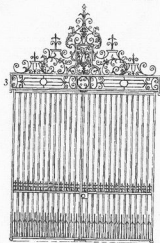
imported from England; similar designs were American-made.

- ④ Chimney cast-iron balustrading from the entrance to a house in Libertytown, Maryland, late 18th century.
 ⑤ Balustrades of iron stems with applied wrought-iron scrolls were popular in the early to mid-18th century.

⑥ Pronged and bird-like iron finials decorated fences and gates. Mid- to late 18th century.

- ⑦ Weather vanes are important examples of Colonial folk art as they allowed blacksmiths and tinmiths a free rein. Fretted dates were common, as on the first example from Pennsylvania. The second vane, from Albany, New York, mid-17th century, takes the popular cock form. It is brass. The last vane is a Germanic design of 1670 from Pennsylvania.

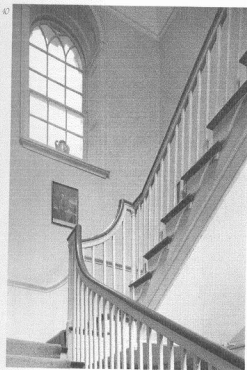
⑧ Bootscrapers were used in towns and on some farms. Most were plain bars, but these 18th-century examples are more imaginative.





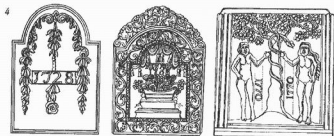
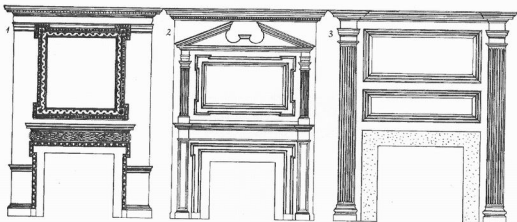
- ① A steep rise and closely spaced balusters were common on early staircases, c.1675.
 ② Early 18th-century turned balusters, Massachusetts.
 ③ Less expensive flat balusters had stark silhouettes, c.1720.
 ④ Attenuated, closely spaced

balusters show classical influence, Connecticut, c.1740.
 ⑤ to ⑦ Georgian staircases, with balusters fixed into the treads and decorative stair-ends: North Carolina, c.1780; Virginia, 1753-59; Connecticut, c.1750-60.



- ⑧ The degree of complexity of handrail moldings depended on the class of the house and the status of the staircase. These examples date from the early 17th to the mid-18th centuries.
 ⑨ Stair-ends were a favourite location for carved decorative detail on later Colonial staircases. These typical examples are from Maryland (1729 and c.1740) and Delaware (late 18th century).

⑩ The staircase at Hammond-Harwood House, Annapolis, Maryland, 1773-4 was designed by William Brouillet. Its simple, flowing lines look toward Federal elegance. 1881
 ⑪ The central stair hall is typical of American Georgian architecture. The details vary, but the pattern of a long hall with a bracketed arch and a staircase to the rear was very popular. 1881

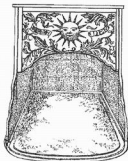


① to ③ Three variations on the classical Georgian chimneypiece. The first is an early example of highly developed architecture from Shirley Plantation, Charles City, Virginia, c.1725-35. The second and third chimneypieces are both from Massachusetts, c.1760, and have fluted Doric pilasters, but the interpretation and emphasis differ dramatically, showing the differences that can occur even in a comparatively small region.

④ Three cast-iron plates or much more elaborate cast types, as here, bearing dates and places of manufacture.

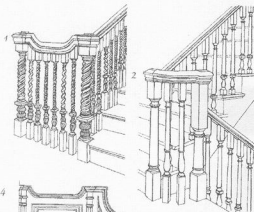
⑤ Wood-burning stoves did not come into use until the late 18th century, except in some German and Dutch settlements. These examples are basically open iron fireplaces. The first is Benjamin Franklin's design, which helped popularize the stove.

⑥ A selection of andirons. Brass, or brass and iron andirons were reserved for the best rooms of the finest houses. The first example is early 18th-century and has penny feet; the second is later and is from Paul Revere's foundry in Boston, Massachusetts. Cast-iron figures were popular in formal or semi-formal rooms of middle- and upper-class houses. These may have been painted. The third andiron, early 18th century, is cast in the form of a woman; the fourth is a Hessian soldier, probably cast by immigrant German craftsmen in the late 18th century. Finally, a wrought-iron andiron, common in most households and in the secondary rooms of more pretentious homes.



⑦ Delft tiles, usually Dutch, were fashionable for fireplace slips. Amusing figures and religious or moralistic themes were popular.



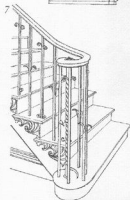
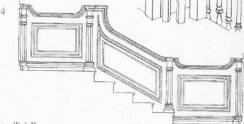


① A detail of the elaborate staircase at the Jeremiah Lee House, Marblehead, Massachusetts, 1768. Landings in grander houses like this often had emphatic baluster displays.

② A less elaborate, more common landing rail. Charleston, South Carolina, mid- to late 18th century.

③ This staircase is typical of middle-class merchant, artisan and farm houses of the late 18th century.

④ Inner walls on staircases were often given a treatment complementary to the balustrade. This "shadow" railing with wainscoting and pilasters, c. 1720, is representative.



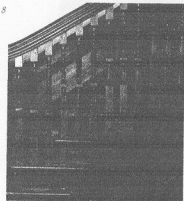
⑤ Newel posts provide structural support to the ends of stair rails. They also give visual stability and become the logical focus of decoration when staircases are no longer hidden behind walls. The examples shown are from Connecticut, late 17th century; South Carolina, c. 1730; Virginia, early 18th century; Maryland, c. 1740 (a Germanic board newel post); New Hampshire, 1760;

Massachusetts, 1770.

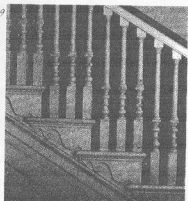
⑥ An early example of the Federal style, with mostly square balusters and restrained ornament on the handrail and stair-ends. Massachusetts, late 18th century.

⑦ An even lighter effect is obtained in the William Gibbs House at Charleston, South Carolina, c. 1780, through the unusual use of iron balusters in an interior setting.

⑧ The staircase at Hunter House, Newport, Rhode Island, 1758, has elegant and expensive twist-turned balusters in sets of three, a typical Georgian treatment. Note the paneled stair-ends and the shadow rail with wainscoting on the wall behind the staircase. NHH

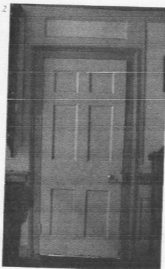


⑨ A detail of the staircase at Chiveden, Germantown, Philadelphia, 1764-7, a highly refined, classical composition. The baluster turnings are elegantly attenuated and the stair-ends are simple sawn and applied profiles, with no carved ornament. CV

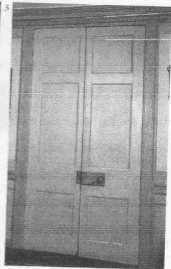




① A simple two-panel door, a type common throughout the 18th century for upper floors of good houses and in more modest dwellings. DC



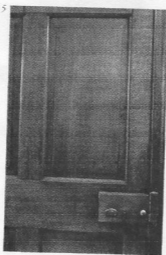
② This six-panel arrangement was the standard pattern for internal doors of the first half of the 18th century. This example has flat panels and simple mouldings. DC



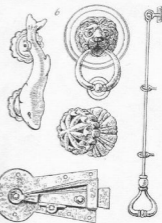
③ A simple pair of double doors in a 1720s house in Spitalfields, London; they run to the full height of the room and match the panel detail. DC



④ An extravagant Gothic door, c.1750; the entrance to Horace Walpole's 'little plaything castle', Strawberry Hill in Twickenham, London. SJ

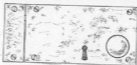


⑤ A detail of an internal door of 1730 with thin mouldings and fielded panels. SJ



⑥ A front door would have a large fixed knob and possibly a knocker. A bell-pull could be attached beside the doortcase. There are no letterboxes/mailslots at this date.

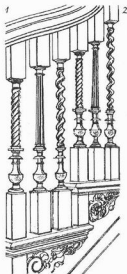
⑦ Plain iron-locks of brass or iron (left) were standard in most houses. A very grand lock (right) would be brass or gilt and engraved or chased after designs in pattern books.



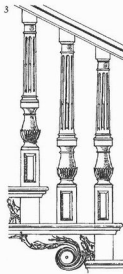
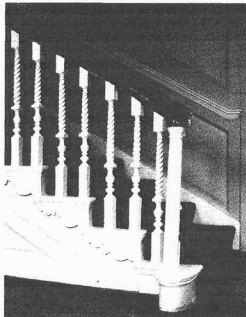
⑧ A wrought-iron latch.

⑨ Drop-handles are typical of interior doors

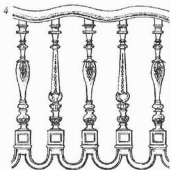
Staircases



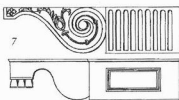
① Turned and carved balusters in three patterns: barley and Salomonic twists and fluted. By Colen Campbell, 1718-23.

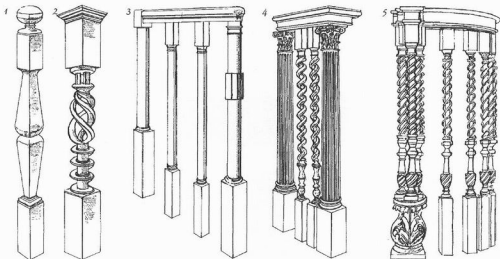


② Typical balusters and tread-ends on the staircase of a fashionable house, c.1735.
③ Robust balusters, c.1735-48.



④ A very fine serpentine handrail and carved balustrade, c.1730, Mawley Hall, Shropshire.
⑤ A Rocco carved tread-end, from Abraham Swan's British Architect, 1738.
⑥ A typical floral tread-end of 1726, Spitalfields, London.
⑦ Neo-classical tread-ends of the mid-18th century.





① A newel post of simple, heavy baluster form carved into facets.

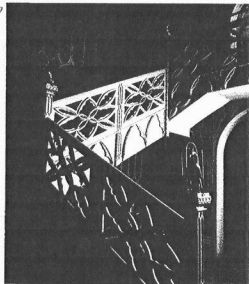
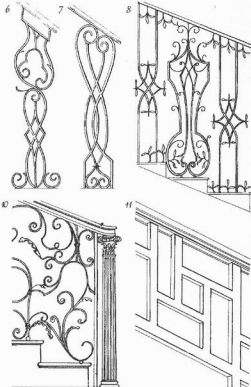
② A sophisticated and very finely carved double-twist newel, dating from the late 1720s, Castle House, Lewes, East Sussex.

③ A characteristic arrangement of two newels and balusters on the turn of the stair or half-landing in a mid 18th-century house in Bath.

④ A similar arrangement, but here showing architectural detailing and carving and joinery of a very superior order. From 6 Cheyne Walk, Chelsea, London.

a very good terrace of 1717-18. The newels are Corinthian columns.

⑤ The terminal sweep of the main staircase in 15 Queen Square, Bristol.

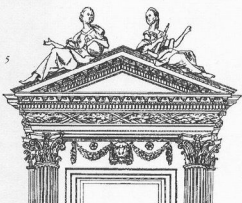
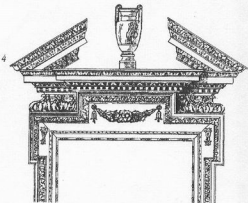
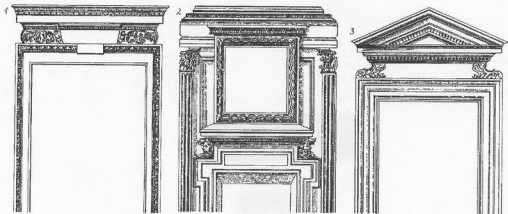


⑥ to ⑧ Patterns for ironwork balustrading from Wollaton's pattern book, The Smith's Right Hand, 1756. The best examples are wrought-steel.

⑨ A staircase with carved tracery at Strawberry Hill, Twickenham, completed c.1754. Though tricked out with Gothic details, the basic form of the

staircase is 17th-century. 511
⑩ A continuous scrolling balustrade of ironwork with mahogany newels and rails from a fine London town house of 1736 by James Gibbs.

⑪ A detail of balustrading in the form of a continuous Chinese fret. This was a craze of the mid-century; few examples survive.



In grand houses internal doors on the ground or next floor were given elaborate and fully architectural treatments.

① A correct classical entablature

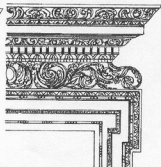
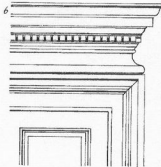
is typical of such doors.

② A very grand group would have a fully integrated door and overdoor panel for a painting. By *Bamy Langley*, c.1729.

③ A shallow pediment was very popular on overdoors.

④ The broken pediment was fashionable in the 1730s. It could frame a vase or a bust.

⑤ The grandest Palladian enrichment is seen in the mid-1720s, for example in this saloon door from *Mereworth Castle, Kent*.



Door heads in middle-status houses are elegant. The basic form is that of a classical entablature.

⑥ Plain door heads, such as this one from *York*, c.1730, often have

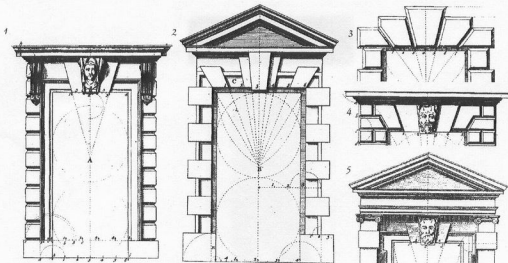
tiny dentil ("toothed") blocks.

⑦ This richly carved doorhead from *Rainham Hall, Essex*, has the "eared" lintel typical of doors and chimneypieces in the 1730s.

The architrave mouldings around the door frame at this date are frequently enriched with carving. Variations on egg-and-dart and beaded rope patterns

are common, but continuous floral or leaf ornament was also popular.

⑧ A prominent central subject ("lintel") often added enrichment, as in this *York* door, c.1735.

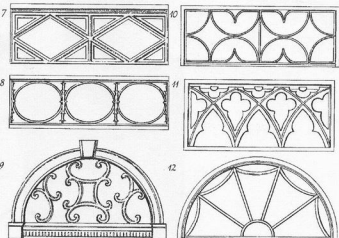
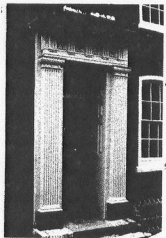


① to ⑤ Five designs for doorcases (or window surrounds) by Batty Langley from his *City and Country Workman's Remembrancer*, 1745. Langley issued several

small pattern books as practical guides for speculative builders who needed clear directions about proportions and details, such as the placing of keystones. These designs for heavily

rusticated and solid doorcases recall those of James Gibbs (see page 75). In all such ideas derive from Italian 16th-century sources, for example the treatise by Sebastiano Serlio, *Tutte*

l'Opere d'Architettura, 1584. The finest buildings had carved stone rustication; less grand ones had wooden doorcases, carved and often painted white or stone-colour. *ib.*





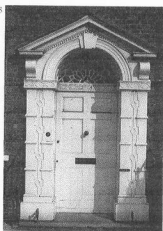
① A finely proportioned decrease, c. 1730.

② A good Doric decrease with a segmental pediment. The door contains later glazing, etc.

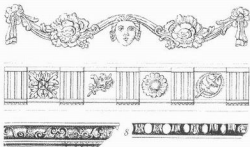


③ A decrease of c. 1740-50 in which the arched top of the door void breaks into the pediment, etc.

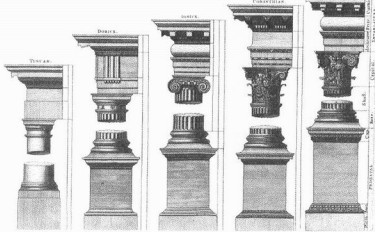
④ The pediment often has a carved cartouche (panel) inset.



⑤ Pattern books reproduced the most commonly used classical motifs: these grotesque and egg-and-dart mouldings were used on the lintel or jamb's of a door, etc.



⑥ The Five Orders of ARCHITECTURE with their PEDESTALS.



⑦ The Five Orders, from Isaac Ware's A Complete Body of Architecture, 1756. All the pattern books begin with the Orders, which dictated decorative detail and proportions. Most doorcases and porches derive their design from the Orders. 10

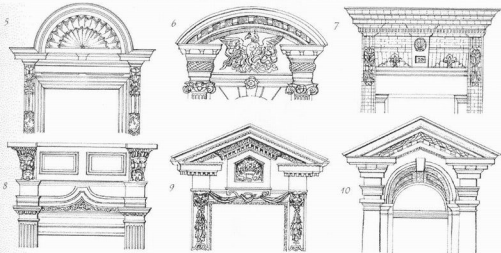
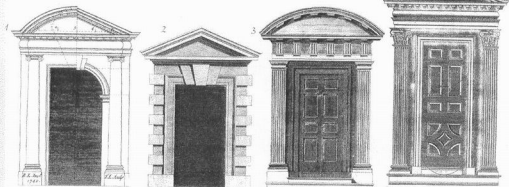
⑧ Classical patenae (small circular motifs decorated with leaves or petals) were commonly used on doorcases and porches, etc.



① Two variations on the standard Ionic doorcase from *The Builder's Jewel*, 1746, by Barry Langley. The arch-topped opening would be suitable for a fanlight. 10

② A heavily rusticated doorcase from *James Gibbs' Book of Architecture*, 1728. Emphatic keystones are typical of Gibbs' designs but were widely copied. 10

③ and ④ Two designs from *William Salmon's Palladio Lordlinersists of 1734: a sober Doric doorcase and an enriched Corinthian doorcase. 11*



In the first half of the 18th century external door heads developed from projecting hoods to complex pediments.

⑤ A carved shell hood with small brackets, from Essex, c.1710.

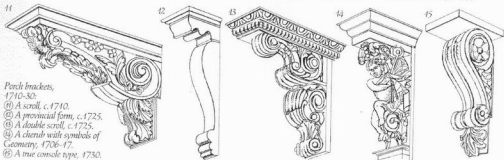
⑥ An Ionic segmental broken pediment with carved inset, 1717.

⑦ An incised flat architrave on consoles in cut brick, 1717.

⑧ A typical composite form of the 1720s, Ragby Street, London.

⑨ A broken flat pediment by John Wood, Bath, 1729.

⑩ A deep pediment on full columns, London, c.1755.



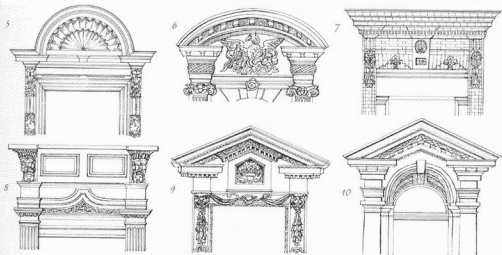
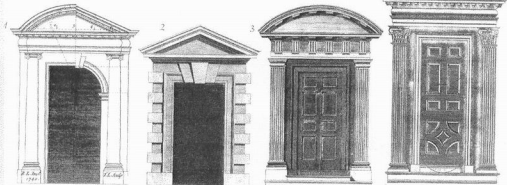
Porch brackets, 1710-30:

- ⑪ A scroll, c.1710.
 ⑫ A provincial form, c.1725.
 ⑬ A double scroll, c.1725.
 ⑭ A cherub with symbols of Geometry, 1706-17.
 ⑮ A true console type, 1730.

① Two variations on the standard Ionic doorway from The Builder's Jewel, 1746, by Barry Langley. The arch-topped opening would be suitable for a fountain. 10

② A heavily rusticated doorway from James Gibbs' Book of Architecture, 1728. Emphatic keystones are typical of Gibbs' designs but were widely copied. 11a

③ and ④ Two designs from William Salmon's Palladio Londiniensis of 1734: a sober Doric doorway and an enriched Corinthian doorway. 11

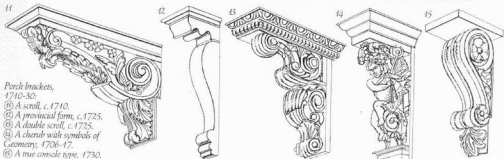


In the first half of the 18th century external door hoods developed from projecting hoods to complex pediments.

⑤ A carved shell hood with small brackets, from Essex, c.1710.
⑥ An Ionic segmental broken pediment with carved inset, 1717.

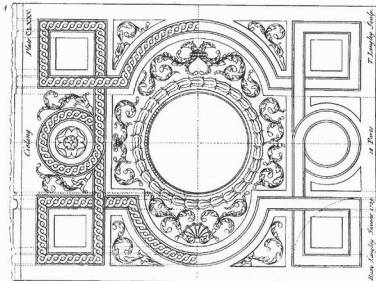
⑦ An incised flat architrave on consoles in cut brick, 1747.
⑧ A typical composite form of the 1720s, Rugby Street, London.

⑨ A broken flat pediment by John Wood, Bath, 1729.
⑩ A deep pediment on full columns, London, c.1755.



Porch brackets, 1710-30:

- ⑪ A scroll, c.1710.
⑫ A provincial form, c.1725.
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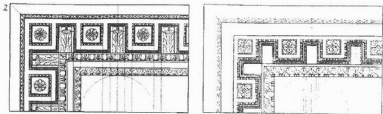


① A ceiling with heavily enriched plasterwork, by Batty Langley from *The City and Country Builder's and Workman's Treasury*, 1745. The 17th-century penchant for massive ceiling mouldings and a Roman splendour. The richest ones were gilded and painted in various colours. However, a unifying design of broken white accorded well with the chaste Palladian principles of decoration. BA

② Modillion cornices from Batty Langley, *A Sure Guide to Builders*, 1729. Modillions (brackets formed as enriched scrolls) alternate with panels, each of which contains a patera or rosette. This remained one of the most popular options for grand ceiling cornices. A

③ Another cornice design. This type, with dentil ("beaded") blocks, is lighter in effect than the modillion cornice. The leaf-scroll anticipates the Rococo in feel. A

④ A design for a cartouche of plasterwork from James Gibbs' *Book of Architecture*, 1728. Gibbs' cartouches with their sturdy symmetrical forms remain firmly anchored in the grand Baroque tradition. They had many applications, from ornaments for wall panels and friezes to adaptation as the corner pieces of coved ceilings. BA



⑤ A decorative corner cartouche in moulded and modelled plasterwork, c.1725, representing Spring, from a set of the *Four Seasons*. The detail comes

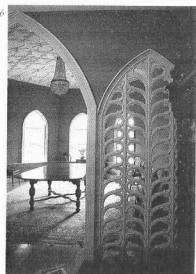
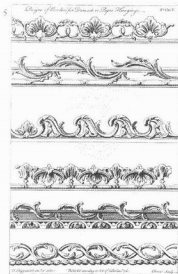
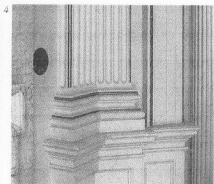
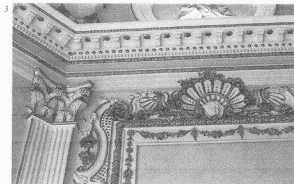
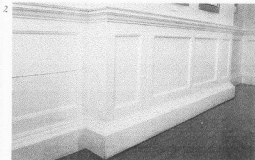
from a ceiling at Pierrepont House, Bath.

⑥ Another cartouche design from James Gibbs' *Book of Architecture*, 1728. BA



① The dividing wall between front and back rooms in a typical 1720s town house. The tall doors are detailed en suite with the other panelling. DC

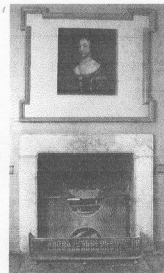
② A plain paneled dado, showing the simple moldings and pronounced base and dado rail characteristic of the early 18th century. AI



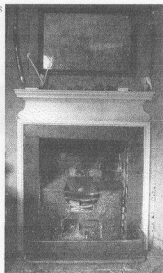
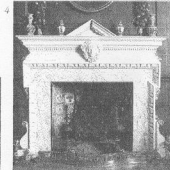
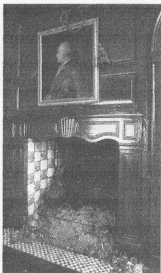
③ and ④ Details from the upper and lower walls of James Gibbs' Octagon Room at Orleans House, Twickenham, showing rich use of the Orders and other ornament. The picking out in colour is not original. c.s.

⑤ Designs from the third edition of Thomas Chippendale's The Gentleman and Cabinet Maker's Director, 1762, for fillets to edge either wallpaper or fillets stretched on walls. Fillets were made of wood, metal or composition and were usually gilded. TCI

⑥ The dividing wall of the Holbein Chamber at Strawberry Hill, Twickenham, 1758-9, with pierced Gothic tracery, copied from the old choir-screen at Rouen cathedral. SI



① An exceptionally pure and austere surround in veined marble, 1720s. The "savior's nest" gate is c.1770 or later. DC
 ② An elegant example of a surround with a flat lintel and jamb, typical of the mid-1720s. The lintel is embellished by a serpentine profile. DS

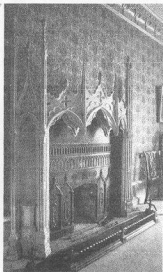


③ This type of surround was popular in the 1720s. It usually held more robust details. The attenuation of this example was necessitated by the modest scale of the room and the corner location of the fireplace. The gate is from the second half of the 18th century. DC



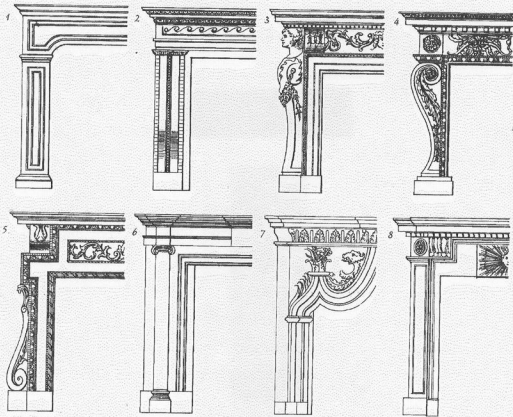
④ This surround, with robust decorative details, typical of the period 1720-30, is from the drawing room of a house in Spitalfields, London. DS

⑤ The brick jambs and the arch of the hearth are revealed in this fireplace of the 1720s. The firelogs with beetle warners are more typical of country areas at this date. DS



⑥ This chimneypiece is of very high quality. It is from the Octagon at Orleans House, Twickenham, and was designed by James Gibbs. DC

⑦ A Gothic chimneypiece based on a medieval tomb. It is in the Great Parlor at Strawberry Hill, Twickenham, and was designed by Richard Bentley in 1753-4. DS

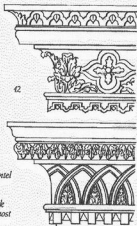


- ① A variegated marble chimneypiece, c.1726. The stepped lintel is typical.
 ② A design by William Jones, 1739. The lintel with a frieze of Vitruvian scrolls rests on vast

- consols that span the uprights.
 ③ A favourite Palladian form with flanking herms (busts on pillars), often used by William Kent.
 ④ Console jambs and a richly carved lintel, after a design by

- William Kent, 1744.
 ⑤ A stepped and eared lintel with inset carved panel and simple scrolls. William Jones, 1739.
 ⑥ From B. Langley's Builder's Director or Bench-Mate, 1751,
 ⑦ A fanciful Gothic chimneypiece from the same source.

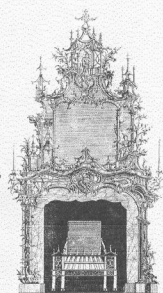
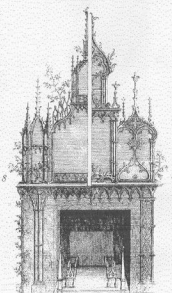
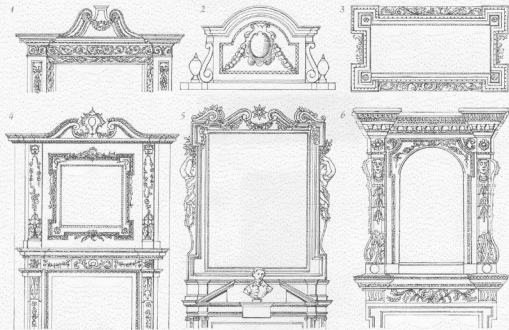
- with enervated Ionic columns.
 ⑧ A break-front pattern with a carved head and sun-burst panel on the lintel. From Bath, c.1730.



- ⑨ A detail of the richly carved lintel from a chimneypiece in Castlegate House, York, c.1730s. The symmetrical stems and scrolling acanthus leaves emerging from the central bust are still wholly in the Baroque style.

- ⑩ A finely carved Palladian lintel from a chimneypiece in Redland Court, Bristol. The mask and swags are typical motifs.
 ⑪ A characteristic central motif from a chimneypiece of the late 1730s, in the form of a lion mask.

- ⑫ Two "Gothic Cornices" suitable for use as fireplace mantel shelves, from *Benny Langley's Builder's Director or Bench-Mate*, 1751. Langley's Gothic chimneypieces are among his most successful inventions.



① A detail of a chimneypiece from John Vardy's book of designs by Inigo Jones, 1744, typical of Jonesian proportions.

② An elaborate overmantel designed by E. Hoppus, 1737.

③ A carved ornamental frame, dating from c.1740-50.

④ An ingenious design for an integrated chimneypiece and overmantel with a frame for a mirror or painting, 1737.

⑤ This rather coarse design for a chimneypiece and overmantel, 1745, typifies Batty Langley's taste.

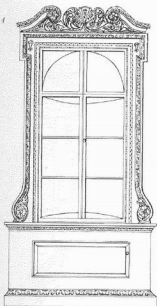
⑥ A finely carved example of a

chimneypiece, dating from c.1735.

⑦ A chimneypiece and overmantel of a rare type with full-blown asymmetrical shell and leaf forms in the Rococo style, 1738. AS

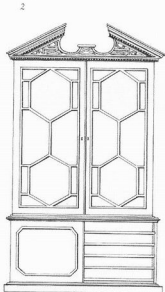
⑧ and ⑨ Two designs by Thomas Clappendale for Rococo fantasies

in the Gothic and Chinese tastes. The juxtaposition of alternative designs, as in the first example here, is thought to be the origin of the asymmetry typical of the Rococo style. Note the grates, which are designed to be in character. IN



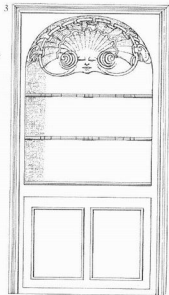
① One of a pair of niches flanking the chimneypiece in a London breakfast room. It has glazed doors.

② A design of c.1750 from a series by W. Ince showing "Bookcases for Recesses".

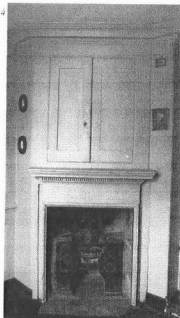


③ A niche with open shelves for glasses and crockery at 1 Pierrepont Place, Bath. The carved shell head was a favourite motif in the first half of the 18th century.

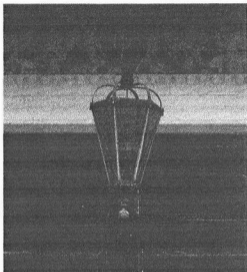
④ A shallow cupboard with double doors built in front of the flue of a canted (corner) fireplace of the mid-1720s. DC.



⑤ The built-in dresser in the kitchen of a house in Spitalfields, east London, of the 1720s. Note the graduated shelves and baluster supports and the open storage below. DC



Lighting



① A hanging exterior lantern of elongated "brazier" form, 1722.

② and ③ Lanterns (hanging candle lanterns) for hallways or other interior spaces. The first is in the French style, the second in the Gothic taste (1750s).

④ A mid 18th-century lantern with domed storm cowl.

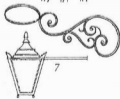
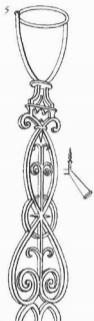
⑤ An ironwork standard for an oil lantern. This would rise from area railings outside a terraced/

row house. Alongside is a link-extinguisher, which could be part of the standard or wall-mounted.

⑥ An ornamental bracket with a loop for a lantern, c. 1740. From Church Row, Hampstead, London.

⑦ A mid-century type of lantern on straight rod support, from Castlegate, York, 1761.

⑧ A spherical lantern mounted on a projecting curved bar from a flat doorcase.



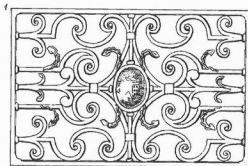
① A grille or panel of symmetrical cartouches in wrought iron above a door on the main staircase at 6 Cheyne Walk, Chelsea, London, 1717-18. The central raised panel is painted

with a coat of arms.

② An elaborate pair of wrought-iron gates in the Baroque style, from the forecourt of an early 18th-century Bristol house. Note the centrally placed

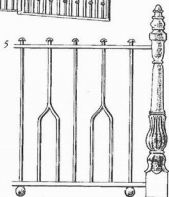
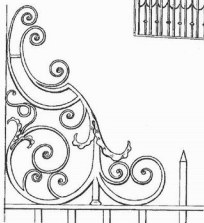
motif above the gates.

③ Pairs of wrought-iron brackets for a simple porch could be used in place of the conventional carved wooden scroll supports. This example is from Bath.



④ Two details of elaborate front railings from a house in Stamford, Lincolnshire, with Baroque curls and small decorative finials and leaves of wrought and cut work.

⑤ Plain forged railings with flat hammered finials and split shafts, from Bath.



⑥ Finials from Hampstead, London.

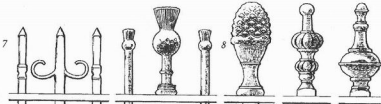
⑦ These details, from front area

railings of the 1720s, in Fournier Street, Spitalfields, London, feature hammered spikes and cut

and hammered decorative finials.

⑧ A selection of ornamental cast finials from front railings of

houses including the popular thistle, pineapple and baluster designs, c.1726.



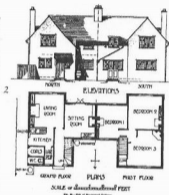
EDWARDIAN

1901-1914



① The "double-fronted" terraced/row house, with central front door and staircase, increased in popularity during the Edwardian period. A generous bathroom with separate water closet is provided in this three-bedroomed example. Roughcast, or pebbledash, rendering was a means of finishing the facade when cheap bricks were used - as on the upper story here. MID

② Semi-detached houses were generally less



expensive than detached houses, as they shared a wall. This example is in the cottage style, popular in new garden cities and suburbs. The plan shows both ground and upper floors. There is only an outside water closet and no bathroom: the bathtub may be a tip-up type in the kitchen. SUT

③ Mansion block apartments became popular during the 1890s. The drawing rooms and dining rooms in this Queen Anne-style London block are light and airy, with balconies and bay windows on the front: the services and servants are at the rear. PE

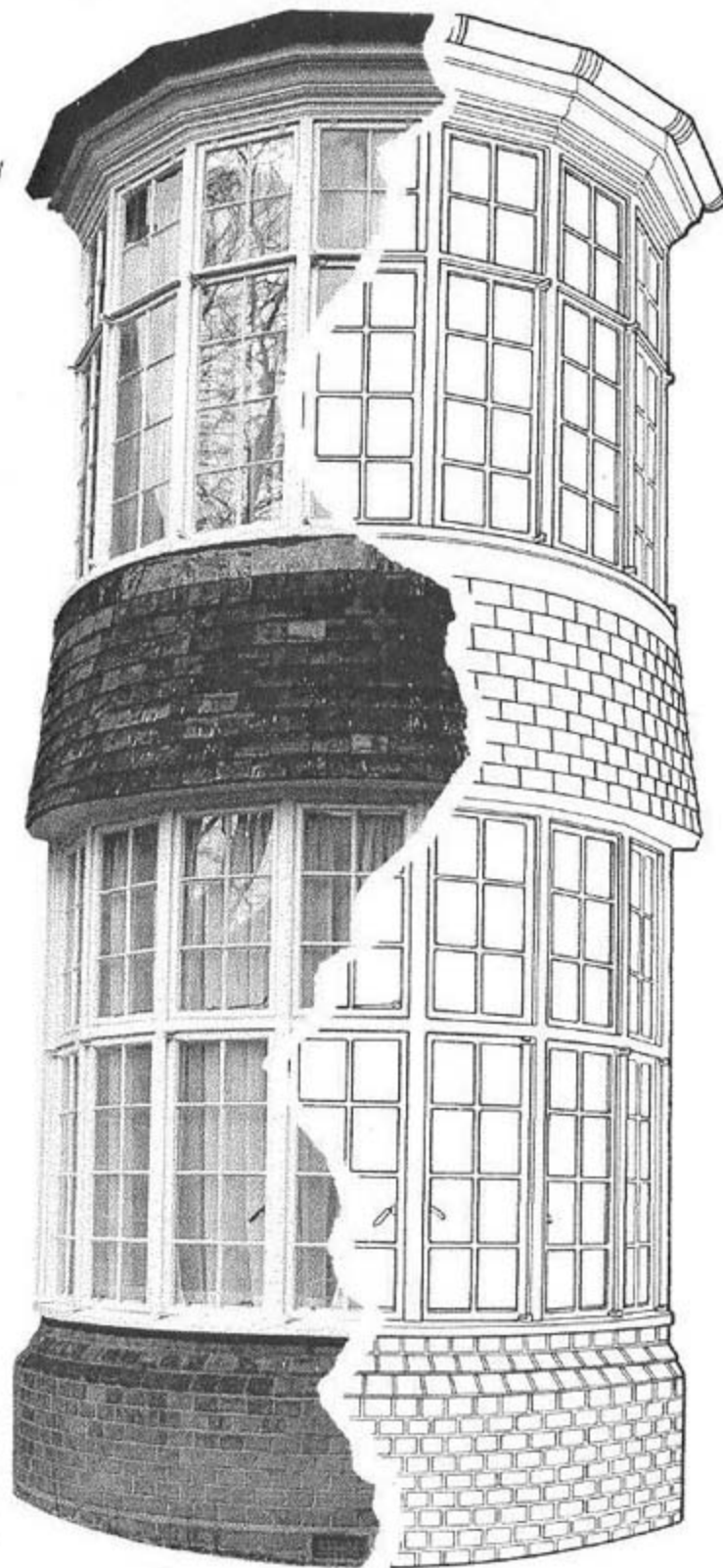


J. A. Pugh, Architect

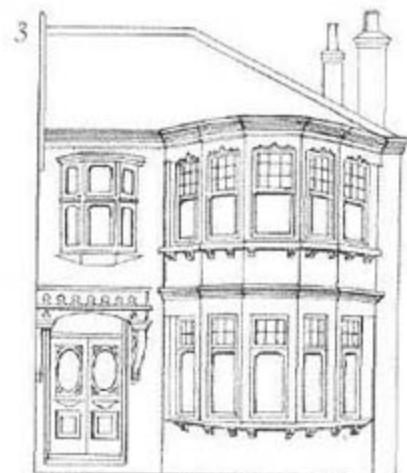
Windows

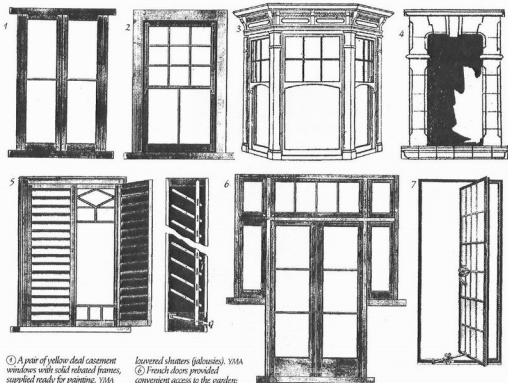
① A fine bow window on two stories. The use of tiles and red brick derive from Queen Anne architecture, but the proportions and details are entirely Edwardian. The casements are standard metal windows, inserted into wooden frames, a popular arrangement that has continued throughout the 20th century.

② Planning laws barely existed in Britain in the early 20th century. Bungalows proliferated; they were mass-produced in prefabricated form and sprung up all over the countryside and coastline. This very typical example was manufactured by David Rowell and Company of Westminster, London. The construction was light and inexpensive, primarily of wood, with asbestos tiling. DR



③ Generally, Edwardian houses have a lighter appearance than Victorian ones, with more space given to windows. The bay window was still popular and was often divided into a greater number of segments than in the 19th century. In the case of this semi-detached suburban house, the top lights are typically divided into smaller panes. White became a popular choice for woodwork, instead of shades of green.



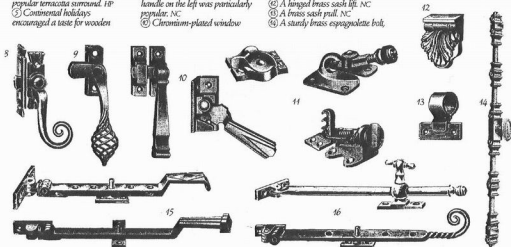


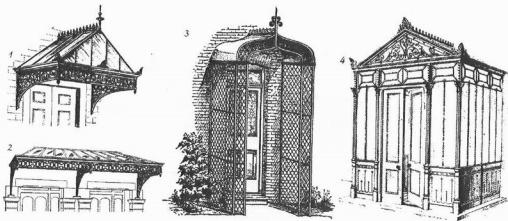
- ① A pair of yellow deal casement windows with solid rebated frames, supplied ready for painting. YMA
- ② This double-hung sash window with iron pulleys has characteristic smaller top panes with a simple divided lower sash. YMA
- ③ A double-casement bay window with moulded brackets; again there are smaller panes at the top. Y
- ④ A basic pattern for the still-popular terracotta surround. HP
- ⑤ Continental holidays encouraging a taste for wooden

- louvered shutters (jalousies). YMA
- ⑥ French doors provided convenient access to the garden; this example includes side windows. YMA
- ⑦ A metal casement window with an unusual hinge which exposes both sides of the window for easy cleaning. GS
- ⑧ and ⑨ Two iron casement fasteners. The wrought-iron scroll handle on the left was particularly popular. NC
- ⑩ Chromium-plated window

- casement fasteners, as well as those made from more traditional metals, were now in use. RB
- ⑪ Three sash fasteners; they were available in a variety of metals, including brass, gun metal, and bronzed or brassed iron. NC
- ⑫ A lingual brass sash lift. NC
- ⑬ A brass sash pull. NC
- ⑭ A sturdy brass espagnolette butt,

- used for closing French doors. EB
- ⑮ Two angular copper-finished casement stays. RB
- ⑯ Two brass casement stays; the top one is a wedge stay secured by a screw. NC





① and ② Cast-iron porch canopies, with glazed roofs, were much more widely used than their scarcity today suggests. The lower example is for a double

doorway in a terrace. Both were made by Young and Marten of London. Y&M

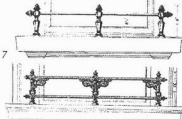
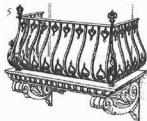
③ Wirework porches, popular for cottages, were a legacy from

the Regency period. This example (1905) has a zinc roof. CS

④ Glazed porches kept out draughts and could be attractive when filled with potted plants.

This one is from c.1910. MC

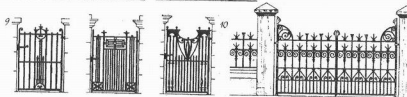
⑤ and ⑥ Two wrought-iron balcony designs. The bracketed one would probably have acted as a porch to a doorway. CS



⑦ Ironwork guards to protect window boxes are very similar to Victorian designs. MCA

⑧ and ⑨ A selection of typical

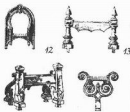
wrought-iron front entrance gates and railings from Gardiner's range, c.1900-05. The last gate shows Art Nouveau influence. CS



⑩ A pair of wrought-iron carriage gates. The finials were solid forged. CS

⑪ From the same manufacturer, a delicate wrought-iron garden gate. CS

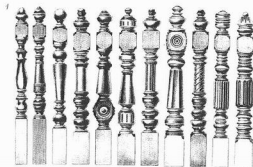
⑫ Bootscrapers were available in a range of designs. In addition to those shown here there was a type with six scraper bars arranged in a row. Some



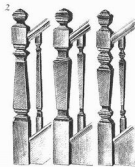
scrapers had a long spike for fixing into the ground. MCA

⑮ Weather vanes were popular on rooftops or surmounting

ventilators. This design by Maxwell Ayrton nostalgically harkes back to coaching days. Golfing scenes were popular.

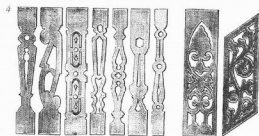
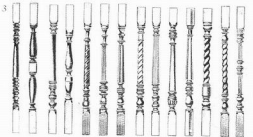


① Robust round wood newels, turned and carved, which date from c.1910 but show very little development from the Victorian period. YM



② Three square-cut newels with balusters to match. Square-cut baluster shapes were more difficult to produce than round ones, and were a speciality of the Edwardian period when they were made less expensive by new technology. YM

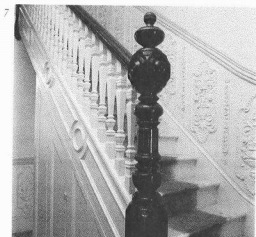
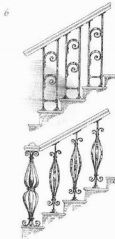
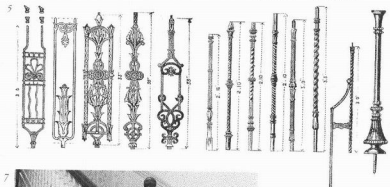
③ A selection of round turned wood balusters. They were supplied by the dozen in softwood, ready for painting. YM



④ Fret cutting was a late 19th-century craze that extended into the Edwardian period. Here are some fret-cut balusters which were sold 'planed and cleaned up ready for fixing'. YM

⑤ Some cast-iron balusters and newels (1902). SS

⑥ Wrought iron was also popular after its revival in the late 19th century. Here are two patterns from *Catalogues of Bristol*, c.1905. The balusters would normally be provided with a polished oak or mahogany handrail. CS



⑦ A typical turned newel post with polished hardwood handrail. The square turned balusters are in painted softwood. BR

⑧ A small selection of typical Edwardian stair rods and clips, which were popular in polished and lacquered brass. NC

Floors

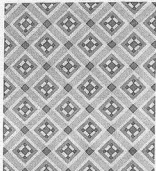
Special Books of actual Samples post free



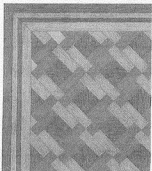
No. 4990—3/10 per yard



Parquetry. No. 1/1106—3/9 per yard.



Staines' Inlaid Linoleum. No. 3292—2/7 per yard.



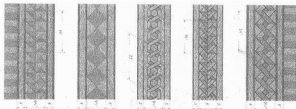
Parquetry. No. 1/1124—4/6 per yard.



No. 4940—3/10 per yard.

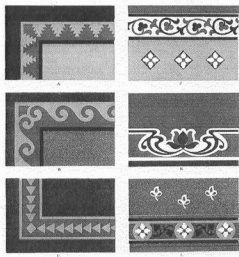


Staines' Inlaid Linoleum. No. 3203—2/7 per yard.



① Six inlaid linoleum samples from Harrods of Knightsbridge, London, 1910. It was still the fashion for lines to simulate more expensive floor finishes such as parquetry or carpeting. 11

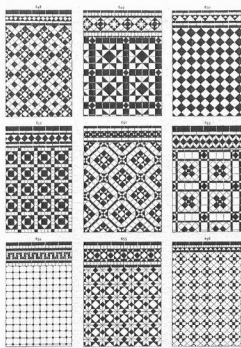
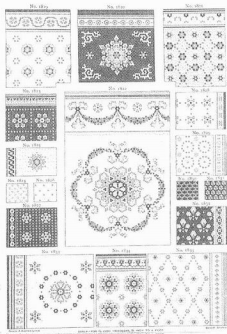
② Parquetry was hugely popular. Parquet borders were often laid around the edge of a softwood floor, which was then covered with a carpet. This is part of the range of ready-jointed parquetry made by Bennett's 'Tangier' Wood Flooring Company of Stratford, East London. 11



① Patterns such as these were applied as a finish to Ebuente composition floors. Made from a mixture of wood fibre, mineral powder and a cementing liquid, the compound was spread with a novel and then left for 30

hours to dry. Once painted and polished, it was waterproof, slip-resistant and durable. 87

② A popular floor for halls and bathrooms was "Tesella Uniforma" mosaic, which came in ready-assembled panels. 31



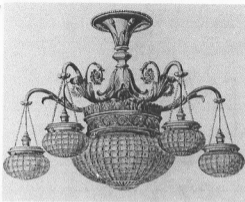
③ Baked clay tiles were the commonest form of paving. Geometric patterns made up from small black and white tiles were popular for bathrooms and conservatories. A terracotta finish was popular for passageways. 31

④ Carpets were preferred for the principal rooms of larger houses.

Most households still used loose carpets but wall-to-wall carpets were available. These Axminster and Moquette samples (fringed old French and Persian designs respectively) are from Waring and Galloway, London. A black background was particularly popular. Borders to these carpets were bought separately. WC

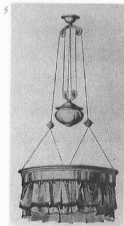
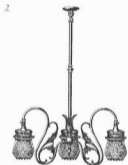
Lighting

① By 1911 the General Electric Company catalogue ran into three large volumes, one of which was almost entirely devoted to light fixtures. This G.E.C. ceiling light or "electrolite" - the "Cowbridge" - is in gilt-coloured polished brass. It would be suitable for a



large drawing room or a ballroom. The bowls may be cut glass or satin finish. GEC

② The invention of the inverted gas burner made possible the downlighting gas pendant. This one is typical (Young and Marten, 1910). YMA



③ A polished brass wall bracket with opal glass shades. Wall brackets were very popular. In smaller rooms all the fixed lights might be wall-mounted, with supplementary standard lamps for reading or sewing. GEC

④ A French-style armola (gilt bronze) wall fixture with twisting ribbonwork. N. Burst

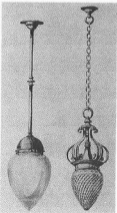


and Co. (Wardour Street, London). Such brackets were also available in Neo-classical styles, with urn finials. NB

⑤ Silk-vented lamps, with counterbalanced weights so that they could be raised and lowered, were popular over dining room tables. This is the G.E.C. Penistone model. GEC

⑥ Modestly styled pendant electric lights such as these would have been used primarily on landings and in corridors. GEC

⑦ Two characteristic wall switches. Covers could be fluted brass or plain china. Such switches have become popular again today. GEC



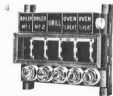
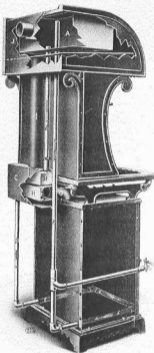
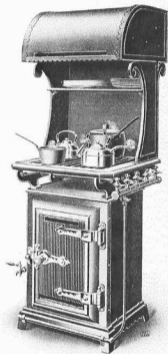
Metalwork



By the Edwardian period wrought iron had enjoyed a revival and was as popular as cast iron. This very elaborate scrolled work in the classical

revival style, from Berkeley Square, London, is an excellent example. The leaves are so modelled that they do not collect water.

Kitchen stoves



① Gas cooking became increasingly popular during the Edwardian period. This is the Imperial Gas Cooking Stove, which was the last word in technology when shown in Nicholls and Clarke's catalogue for 1906. It circulated hot water, and thus competed directly with the coal-fired range. The water

in the tank above the hood was heated by the oven. NC
 ② A more modest gas stove, "The Favourite", c.1910. This had two boiling burners and a grill, as well as an oven, and was made by O'Brien Thomas and Co. CB
 ③ The "Beeten" stove was the General Electric Company's latest model in 1910. The finish was

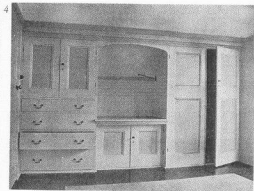
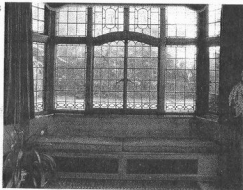
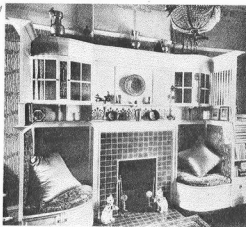
black enamel, easy to clean, though derived from the "black lead" tradition. The stove was provided with its own heavy solid tin or copper pots. CEC
 ④ The optional switch-board for the Beeten stove. The alternative was to buy the more expensive version of the stove (shown) with rotary switches on the side. CEC

Built-in furniture

① This fireplace doubles as an "inglenook" and a "cozy corner". The glazed wooden cupboards are very typical of the period. The entire unit is a good example of the commercialization of the Arts and Crafts ideals. CH

② A neat built-in bookcase, with cupboards below and adjustable open shelves above. BB

③ Built-in window seats were popular and were particularly well suited to boys which offered an attractive outdoor view. The boxes also frequently served as a radiator casing or as a useful storage compartment. BB

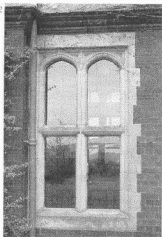


④ This floor-to-ceiling built-in bedroom unit includes a chest of drawers, a closet for shoes, with a wardrobe alongside. The flat surface could be used as a washstand; even in Edwardian

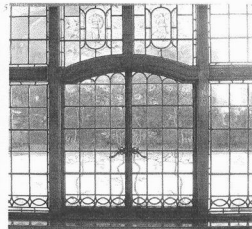
times not everybody would have approved of having plumbing in the bedroom. The unit has a painted finish which would have been integrated with the decoration of the room. BH



① A sliding sash window. The top sash is divided into small panes, a popular style revived from the Queen Anne Revival. 11



② This stone-dressed window with four central arches and incised spandrels is of a simplified Tudor character. 13



③ A dormer window in the steep pitch of a mansard roof. The shallow curved lead, designed to throw off rain, has a rather classical appearance. 16

④ A triple sash window with a cornice and broken curved pediment. The external sash pull handles give a better grip when opening the top sash. A Queen Anne influence is evident in the top lights which are decorated with small leaded panes. 16

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⑥ Delicately tinted glass and patterned leading decorate this attractive bay window. 16

⑦ The same window, seen from the exterior, contributes to an interesting elevation. Each of the four leaded windows is distinctly Edwardian in character while paying respect to the Arts and Crafts movement. 16

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① A charming panel from a house in Yorkshire which shows the personification of Architecture holding up a model of the house itself. This romantic notion is typical of the period, when the home was appreciated as an important element of English life. *BB*

② An extravagant console bracket used to form the springing of an archway across the hall of a modest town house. This sort of feature tended to be used indiscriminately by speculative builders from the late 19th century until World War I. Similar brackets in fibrous plaster could be readily purchased from most builders' suppliers. *BB*

③ From the same house, an elaborate bracketed cornice is superimposed above a deep scroll frieze over the picture rail. Although impure in detail, the whole produces a rich classical effect. *BB*

④ This is a more elegant and sophisticated treatment of the frieze and cornice. The frieze is in Anagyris, whereas the cornice above is plaster. The swags in this example are derived from the "Adam" period. The overall effect is characteristically Edwardian. *BB*

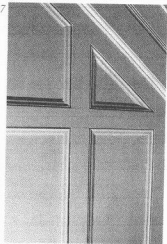
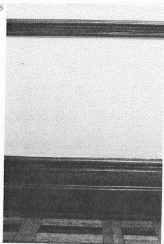


⑤ A plaster dado infill panel. It is unusual to find this degree of elaborate detail in Edwardian plasterwork. *EL*

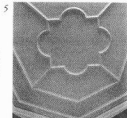
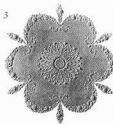
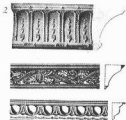
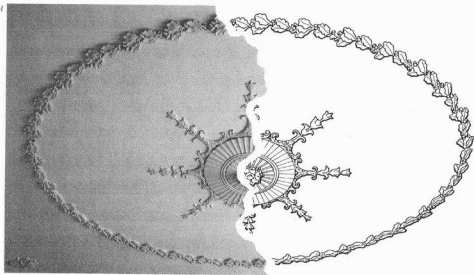


⑥ The use of polished oak or hardwood for raised features, such as dados and skirting boards/baseboards, became very popular. *EL*

⑦ The space under the stairs was often framed and panelled in wood. A cupboard might be introduced for storage. *EL*



Ceilings



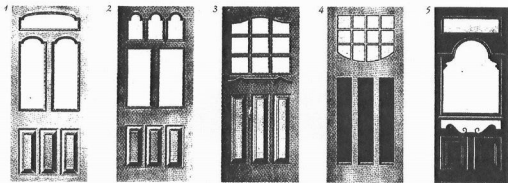
- ① Typically eclectic elements from the ceiling of a London house. The fluted central rose/medallion with radiating palmettes reflects late 18th-century "Adamesque" classicism; the outer ring is earlier 18th century in character. *in*
- ② Three cove and cornice

moldings. The top one is embossed steel which was supplied in 8-foot (240cm) lengths that could be cut to size and nailed onto wooden battens. The others are "paper-stucco" moldings. Such details, made from composition, embossed paper and

derivatives of papier mâché, were widely produced as an alternative to plasterwork. *YM*

③ An Anaglypta ceiling rose/medallion in a debased Georgian style. It would have been pasted directly onto a flat plaster ceiling. *AC*

- ④ This "paper-stucco" rose/medallion is just over 2 feet (60cm) in diameter. *YM*
- ⑤ Plaster ribbing on the ceiling was a popular treatment. The ribs could also be made of wood, Anaglypta or other moulded materials. *EJ*



① to ⑤ Typical Edwardian suburban front doors from the London builders' merchant Young and Marten. They all have glazed panels to allow light into the hall. The two doors with glazing bars show a strong Queen Anne influence. YM

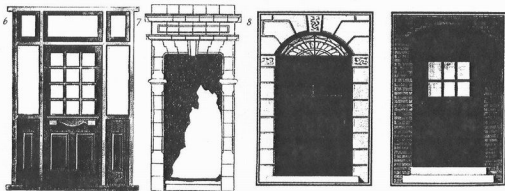
⑥ Extra light could be provided by the addition of side windows and fanlights/transom lights. YM

⑦ Doorways are still often dressed in a terra-cotta surround, as in the Victorian period. HP

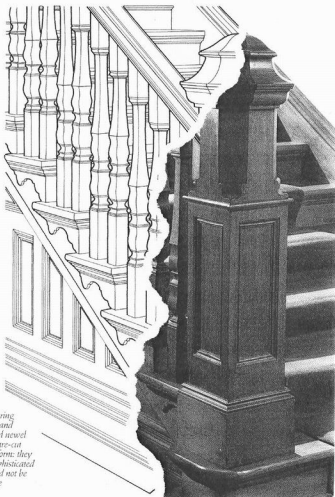
⑧ The Edwardians painted their front doors in a variety of colours, and it was fashionable to paint the panels in a lighter shade. TP

⑨ A Tudor-styled dressed stone porch with bracketed canopy.

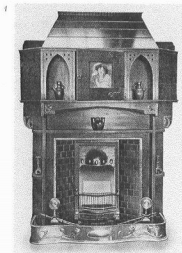
⑩ and ⑪ Prefabricated wooden porches in a variety of styles could be purchased direct from joinery manufacturers.



Staircases

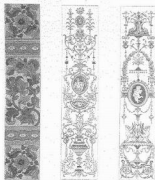
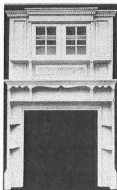


An Edwardian open-string stair, with an unusual and imposing square-turned newel post. The popular square-cut balusters continue the form: they would have needed sophisticated machinery as they could not be rotated on a lathe in the traditional way. 11.



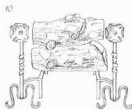
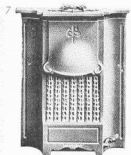
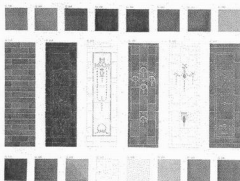
① An extraordinary Gothic fireplace. The surround is fumed oak with marble slips, the canopy is hammered copper. The curb is also copper. All

Dutch green tiles and a hammered copper canopy. The curb is also copper. All



② A distinct "Queen Anne" influence is evident in this chimneypiece of 1906. With its little shelves and glazed cupboard for china ornaments, it could only be Edwardian. It would be suitable for a

suburban living room. NC
 ③ Tile panels would often be much more elegant than their Victorian forebears. The second and third designs are Adamesque. CS
 ④ Two hearth tile patterns.



⑤ The colours and lively designs of these fireplace tiles (c. 1900) are typical. CS
 ⑥ A fireplace interior with copper repoussé canopy. Note the simple daisy motif. All
 ⑦ Gas fires were becoming simpler in design and more efficient. A big advance was the use of clay elements. This model has a boiling ring on top for a kettle. WC

⑧ A more ornate gas stove, with tiled stand. Finished in bronze, brass or nickel. WC
 ⑨ Antifracture stoves could burn all through the night. The fuel was put in through the feed door at the top. A regulator controlled the rate of burning. LW
 ⑩ A big-effect gas fire with andirons and copper roses. All
 ⑪ Two Edwardian andirons, in cast brass or copper. All

Lighting



① A rolled and tinned iron chandelier, pre-1800.

② A design for a French Empire-style chandelier, 1810.

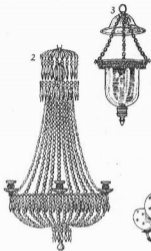
③ A hanging stamped brass and glass lantern, 1790-1820.

④ A gilt brass gas chandelier with etched glass shades, c.1840.

⑤ Glass chandeliers were rare before 1820.

⑥ A double Argand lamp with etched glass chimneys.

⑦ A mid-period rolled and



tinned iron sconce.

⑧ A wooden sconce with an American eagle motif, c.1800.

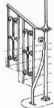
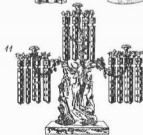
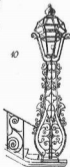
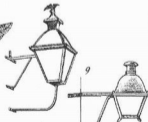
⑨ Exterior oil lanterns were a feature of town houses.

⑩ Two exterior wrought-iron lamp standards.

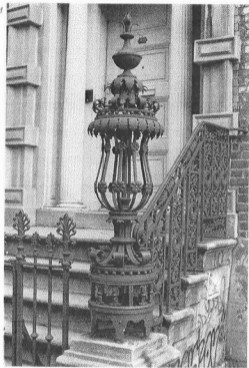
⑪ A girandole with a marble base and glass drops, c.1840.

⑫ Late 18th-century rolled and tinned iron lanterns.

⑬ A turn-of-the-century rolled and tinned iron lantern (cage-like iron lamp).



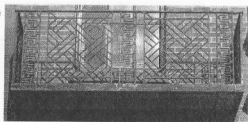
Metalwork

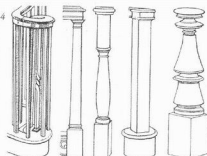
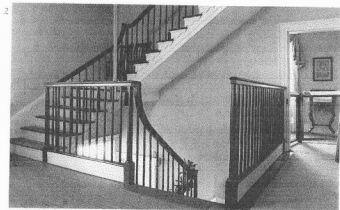
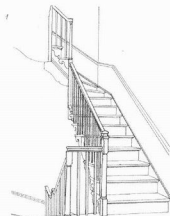


① A decorative iron newel post at the entrance of the Old Merchant's House, New York, 1832. CM

② A mid-19th-century cast-iron tethering post at the Caillard-Bennett House, Charleston, South Carolina. This is an example of a foundry-produced object having a decorative as well as a functional value. GB

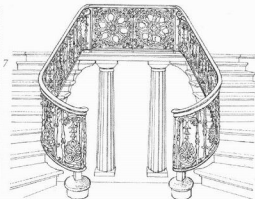
③ and ④ Two cast-iron balconies. On the left, anthems and other Greek Revival motifs decorate the balcony from the Barton-Pell Mansion, New York, 1842. The example on the right, from a Boston townhouse, is more delicate and exhibits late Neoclassical characteristics, with Chinese panels and Greek key motifs. BW, BS





① and ② A compact winding back stair (left) and a grander example from the Morris-Jumeil Mansion, New York, 1765 (right), share common Neo-classical features, including straight balusters, attenuated columnar newels and simple decorations to the stair-ends. *AG*

③ The handrail of the staircase from the Gaillard-Benett House, Charleston, South Carolina, c.1800 terminates in a spiral with a decorative central button. *CS*

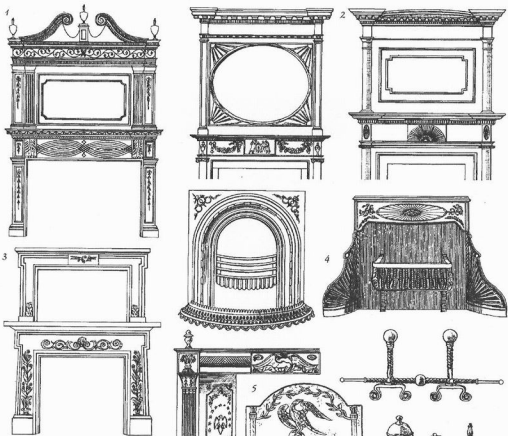


④ Various examples of Federal newel posts. In the first, wooden balusters encircle one of iron to form a newel, 1800. The second is a late 18th-century attenuated column, and the third a waisted early 19th-century example. The straight-sided newel is c.1824, and the heavy turned post on the right is mid-19th-century Greek Revival.

⑤ The termination of the basement stair of the Barrow-Pell Mansion, New York, 1842, is formed by a newel shaped in a heavy and elaborate S-scroll. The attenuated balusters are delicately turned. *WV*

⑥ The robust newel post of the Old Merchant's House, New York, 1832, is turned and richly embellished with carved acanthus leaves; the curved handrail receives the same treatment. The turned and waisted balusters are slender and attenuated. The scrollwork decorating the stair-ends is characteristic of the Greek Revival style. *DM*

⑦ This entrance hall staircase is made of marble and has an ornate cast-iron balustrade decorated with acanthus leaves. Fluted columns support the landing which has a balustrade decorated with roundels, c.1836.



① A fine Neo-classical fireplace and overmantel from Rhode Island, 1780s: fluted pilasters, Greekian urns and floral devices are surmounted by a swan-neck pediment.

② Two overmantels from the coastal Carolinas. The first has carved fanwork, an oval panel and applied composition mouldings, 1786; the second has a bowed entablature supported by Tuscan columns and carved wooden mouldings, 1818.

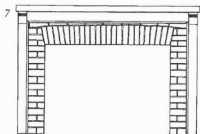
③ A marble surround and overmantel with carved Greekian floral and acanthus leaf devices, dating from the 1830s.

④ Two coal grates. The mid-19th-century example on the left developed from the Franklin stove (c.1785) on the right.

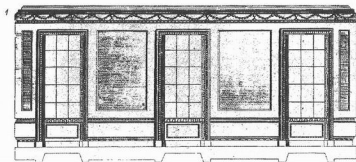
⑤ Patriotic American motifs. The 19th-century cast-iron and brass fireplace surround features an eagle on the lintel and cheeks; the same emblem appears on the fireback (not to scale).

⑥ Federal andirons. The top set is made of iron. The other examples are made of brass and iron. The Boston andiron (centre left) has ball finials set on pedestals, 1820-30. The Neo-

classical example (centre right) features an urn finial, spur legs and ball-and-claw feet, c.1800. The robust "turned" andiron (bottom left) contrasts with the attenuated example (right).



⑦ A simple wooden surround frames this 19th-century brick fireplace. From a southern kitchen, unusually located in the cellar of a house.

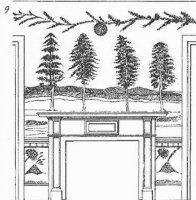
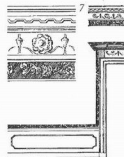
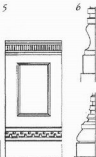
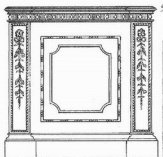
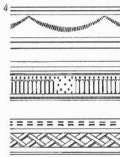
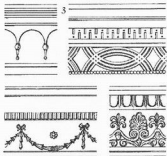
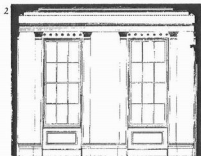


① and ② Two wall pattern treatments. The first, from *William Pain's Practical House Carpenter*, 1766, shows *Adamesque* interpretations of *Neo-classical* details. The lower example, from *Misard Lafever's The Modern Builder's Guide*, 1833, shows the simplicity of a *Greek Revival* wall treatment.

WP, ML/B

③ Four complete entablatures showing cornice and frieze decorations. The first (top left) is a wooden arched cornice, c.1818. The interlace and dentil pattern (top right) closely resembles a version by *William Pain*. On the frieze of the example bottom left, c.1800, a dentilated cornice surmounts the stucco-work garlands. The fourth example is a *Greek Revival* plaster treatment with egg-and-dart and anthemion mouldings.

④ Chair rail mouldings with gouge-work decoration.
⑤ *Neo-classical* wooden panelled *dadoes* with gouge-work decoration on the chair rails. Applied composition mouldings decorate the pilasters



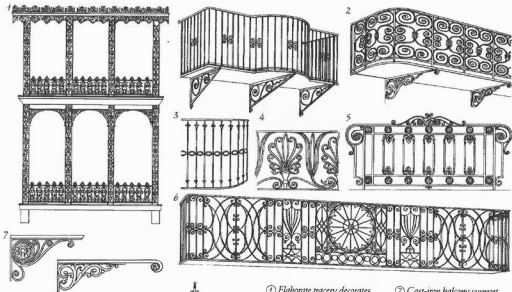
of the example on the left, 1820, and form the inset panels. The *dado* on the right, 1796, has additional detailing at skirting board/baseboard level.

⑥ Two skirting board/baseboard profiles from *Asher Benjamin's* pattern book *The Architect, or Practical Carpenter*, 1830.

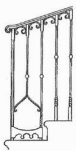
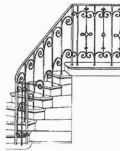
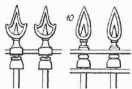
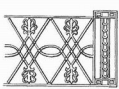
⑦ A detail (left) of a ceiling cornice and frieze, with a floral wallpaper border beneath. A narrower border is used to edge doorways and *dadoes* (right).

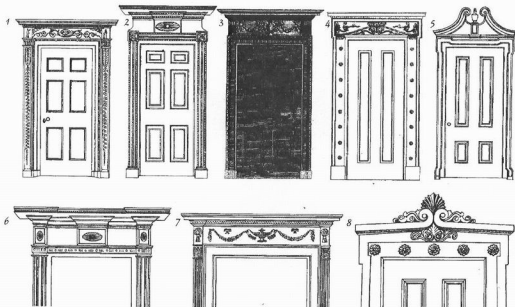
⑧ An early 19th-century stencilled wall from the *Stencil House*, *Shelburne, Vermont*, c.1790. ST

⑨ Painted murals were also popular.



- ① Elaborate tracery decorates this two-story iron veranda porch, c.1850.
- ② Two sets of wrought-iron double gates. The first example on the left leads to a courtyard; the other dates from the end of the period and uses the classical lyre motif.
- ③ A cast-iron balcony railing with lead decorative details.
- ④ A railing design from Asher Benjamin's *Practice of Architecture* (1833).
- ⑤ A Greek Revival style portico railing.
- ⑥ An intricately worked iron balcony railing; decorative features include urns, roses and delicate scrollwork, c.1800.
- ⑦ Cast-iron balcony support brackets, c.1840.
- ⑧ Two sets of wrought-iron double gates. The earlier example on the left leads to a courtyard; the other dates from the end of the period and uses the classical lyre motif.
- ⑨ Sections of cast-iron railings, 1830-60, incorporating antilemons, lyres and Greek key designs.
- ⑩ Forged points or spear heads for iron railings.
- ⑪ Early 19th-century iron entrance balustrades. Three include a bootscraper. A separate scraper is shown on the left.

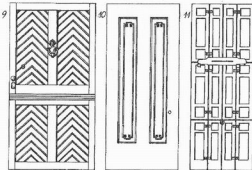




① The ornately decorated pilasters and head of this door, c.1800, would have matched the other elements in the room.

② A fine Adamesque doorway, c.1816, with gougework, rope moulding, ornamental corner blocks and a central fluted patera on the doorhead.

③ and ④ Examples of pattern book doorways. The late 18th-century doorway (left) was designed by William Pain and features classical swags, a central urn and console brackets. The Greek Revival doorway on the right is from Minard Lafever's *The Modern*



Builder's Guide, 1833. An elaborate frieze decorates the head, and rosettes are featured on the surround. WP, ML/B
 ⑤ A swan-necked pediment surmounts this early 19th-century doorway.

⑥ to ⑧ Three 19th-century doorhead details. The first has fluted pilasters and paterae. The second has similar pilasters and is decorated with swags and a central urn. The third example is a Greek Revival design from Lafever's *Beauties of Modern Architecture*, 1835.

⑦ A simple two-section exterior wooden door, c.1790, which is a late example of a Colonial style.

⑧ A typical two-pannelled Greek Revival parlour door.

⑨ Internal door shutters, 1820s, which folded back into the surround when not in use.

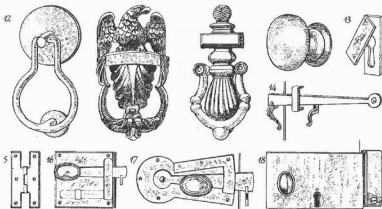
⑩ Late 18th-/early 19th-century door knockers. The first is cast-iron; the other two are brass and incorporate the popular eagle and shell motifs.

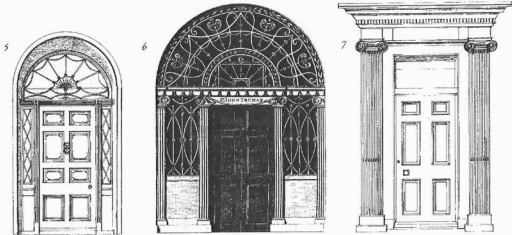
⑪ A silver-plated door knob and escutcheon plate from a Greek Revival house.

⑫ A cast-iron thumb latch of the type used in service areas well into the 19th century.

⑬ A typical H-hinge.

⑭ to ⑯ Two spring locks and a box lock; both types were in use from the late 18th to the early 19th century.





The actual front door tended to be plain: it was the surround that indicated the status of a house.

① A classical pediment supported on engaged columns (partly sunk into the wall) adds dignity to this house in Bath.

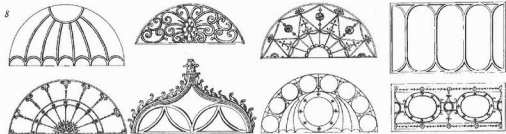
② A Coade stone keystone could give an austere doorcase. Numerous facial designs existed.

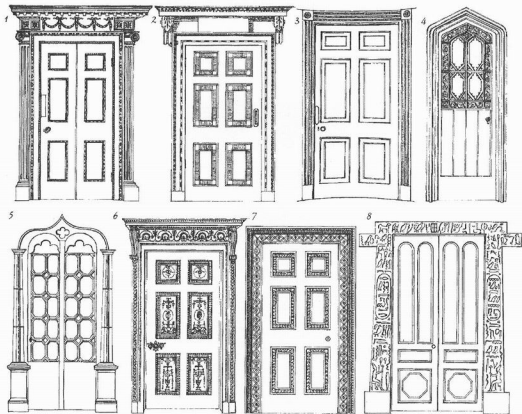
③ and ④ The fanlight above the door was an important area of enrichment. The simple semi-circular light within a brick arch, left, follows the same basic form as the more elegant doorcase from a house in Guildford, Surrey, right. The scalloped motif above the door is particularly graceful.

⑤ and ⑥ The grandest elaboration of forms incorporated wrought ironwork not only in the fanlight but in the flanking windows. This was particularly fashionable in Dublin. The flamboyant second example shows the fashion for giving the name of the occupant above the front door. 1811

⑦ This doorcase is from an early London speculation by John Nash, 1777-8. The Ionic pilasters are Greek Revival elements.

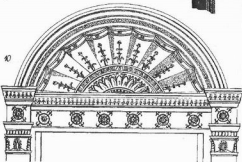
⑧ Variations on the simple spoked fanlight include Adamesque Roman detailing, geometric forms and the oggee arched Gothic form.





Internal doorways and details.

① and ② Reeded and incised decoration enriched door panels. The surround could incorporate pilasters and a grand entablature. The first example, c.1770, is inspired by the work of the Adam brothers.



⑩ An oval room would be served by a curved doorway, as here in Sydney Place, Bath.
 ④ Gothic doorways were freed

from the strict proportions that applied to classical ensembles, as seen in this narrow doorway from the turn of the century.

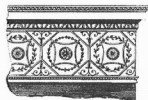
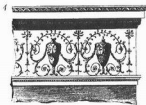
⑤ In the mid-century the Rococo style found favour in some of the grandest houses. This lobby door of the 1770s is from Abington Hall, Northamptonshire. It has side lights that repeat the glazed panels. Such fantasies contrast with the plain classical elegance that prevailed in the 1760s.

⑥ Painted Pompeian and Etruscan decoration were fashionable in the 1770s and 80s. This Etruscan door is from Osterley Park House, London. The motifs reflect a complete room theme.

⑦ This doorframe, c.1800, uses classical motifs rather than the vocabulary of the classical Orders. The fielded panels are as elaborate as the surround.

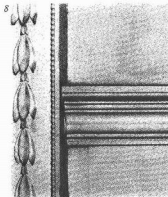
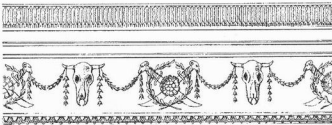
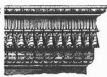
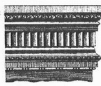
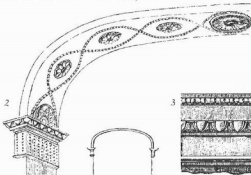
⑧ At the end of the century there was a vogue for Egyptian motifs, inspired by Napoleon's campaigns in Egypt. These doors of c.1804-10 are from a billiard room decorated in the Egyptian taste.

⑨ Three examples of classical entablatures from the 1760s. RA
 ③ An overdoor, c.1775-77, with elegant stucco-work.



① The enrichment of the frieze, in conjunction with the cornice above, is a vital element of late Georgian wall design. Classical motifs such as urns, crossed weapons with shields or simple wreaths and rosettes are typical of the Adam style. 841

③ Plasters supporting an arch engage with the wall decoration, as shown in the small diagram. The detail shows how the decoration is continuous across the vaulted ceiling. Such ornament would be found in passageways.



⑤ Egg-and-dart mouldings were commonly found on the cornice and the dado rail. They are a form of ovolo moulding; that is, quarter-circle sections of convex shape.

④ and ⑥ More elaborate decoration was reserved for the cornice where there was more space than on the dado rail. 841



② and ⑦ Two examples, one Gothic, one classical, of the junction of wall and ceiling. The first is from Brockhall in Northamptonshire, by John Nash, c.1790; the second comes from a house in Bedford Square, London.

⑧ This detail of a wall at Avenue House, Bedfordshire, shows the junction of the moulded dado rail with a doorcase. The vertical member is decorated with simple beading, and a laurel motif. ⑨ Wallpaper was a luxury,

restricted to the upper-middle and aristocratic classes. It tended to imitate even more expensive materials, such as flocking in place of damask, or, in the case of this typical hand-block-printed paper, coffered plasterwork. 851

⑩ Ribbed decoration was typical of both the cornice and the dado rail. This example of a paneled dado with plain wooden ribbing is from Barbreck House in Angly, Scotland, and dates from 1790.

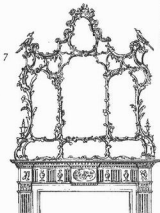
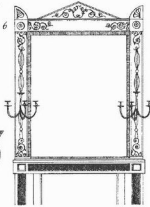
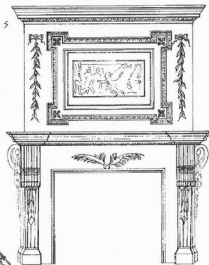
① and ② Grand chimneypieces feature classical motifs, such as the sphinx, or Helios, the sun god, in his chariot.

③ Carved or painted corner medallions could include swags and ribbons, honeysuckle or sheaves of wheat. Lyres, masks and heads of gods could also decorate classical surrounds.



④ Mirror glass was a great luxury at this time, but also a practical necessity in large rooms as it reflected light. This design by Robert Adam, c.1773, has a fluted frame. RA

⑤ This chimneypiece from Wilbury Park, Wiltshire, c.1755, has the gravity of the Palladian designs from earlier in the century.

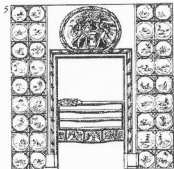
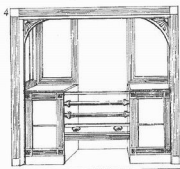
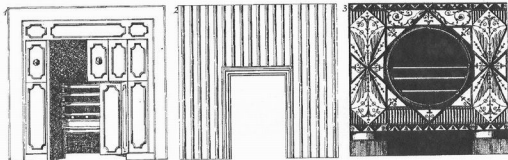


⑥ The plain lines and weighty forms of Sir John Soane's mirrored chimneypiece at Winsor Hall, Cambridgeshire, 1791, are lightened by girandoles. The mirror doubled the light of the candles.

⑦ Rococo designs were popular in the 1750s; this overmantel mirror frame from Charlotte Square, Edinburgh, stands on a later, classical surround of the 1770s.

⑧ Robert Adam's chimneypiece composition in the hall at Kildeston, Derbyshire, c.1765, combines an alabaster chimneypiece with delicate, classically inspired plasterwork. This presents a contrast to the near-contemporary Rococo overmantel.





① Many grates had shutters, to close the hearth when the fire was not in use and to minimize draughts.

② A reeded frame between hearth and surround was a fashionable feature of fireplaces from the 1770s onward.

③ This engraving from *The Builder's Magazine*, 1778, illustrates a highly decorated register grate. These occupied the entire hearth and had adjustable iron plates in the flue to regulate the draught. BM

④ An elegant register grate from the Royal Crescent, Bath.

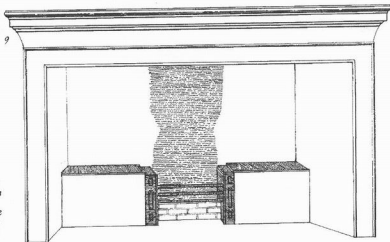
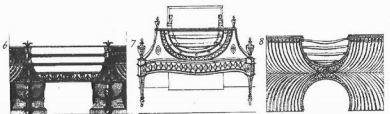
⑤ This cast-iron register grate has a decorative plaque and reeding and is framed by Flemish tiles. Hatton Garden, London, late 18th century.

⑥ Hob grates became increasingly common. The chunky design lent itself to ornamentation, and fashionable and richly wrought examples like this one from *The Builder's Magazine*, 1778, were copied in simplified forms in cast iron for the popular market. BM

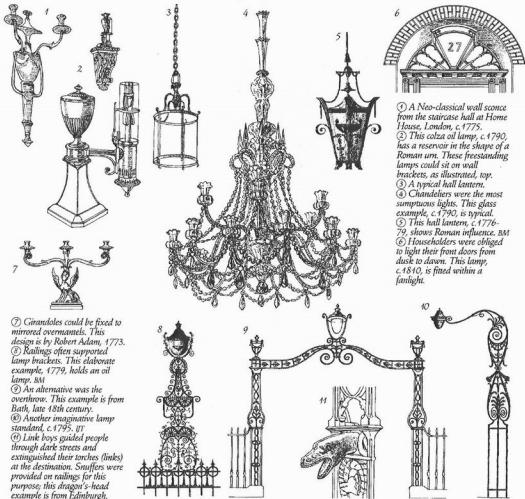
⑦ The freestanding basket grate (hob grate) continued to be installed in grand houses. The best are polished steel with applied and engraved classical motifs, as in this example in the Adam style, c.1770.

⑧ Fluted decoration and chevrons were commonly used as ornament on simpler hob grates, c.1790.

⑨ This large kitchen fireplace has an open grate over which pots were hung when cooking. This crude system remained current in many poorer homes into the 19th century. Kitchen ranges, incorporating ovens and roasting spits, were appearing in the most advanced, larger kitchens. They continued to have open grates: the kitchen fire was not enclosed within a stove until the turn of the century.



Lighting *- overview*



① A Neo-classical wall sconce from the staircase hall at Home House, London, c.1775.

② This colza oil lamp, c.1790, has a reservoir in the shape of a Roman urn. These freestanding lamps could sit on wall brackets, as illustrated, top.

③ A typical hall lantern.

④ Chandeliers were the most sumptuous lights. This glass example, c.1790, is typical.

⑤ This hall lantern, c.1776–79, shows Roman influence. BM

⑥ Householders were obliged to light their front doors from dusk to dawn. This lamp, c.1810, is fitted within a fanlight.

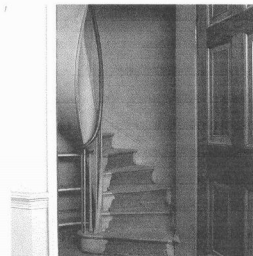
⑦ Girandoles could be fixed to mirrored overmantels. This design is by Robert Adam, 1773.

⑧ Railings often supported lamp brackets. This elaborate example, 1779, holds an oil lamp. BM

⑨ An alternative was the overthrow. This example is from Bath, late 18th century.

⑩ Another imaginative lamp standard, c.1795. BT

⑪ Link boys guided people through dark streets and extinguished their torches (links) at the destination. Snuffers were provided on railings for this purpose; this dragon's-head example is from Edinburgh.



① The staircase in ordinary town houses rose through a narrow stairwell. This was particularly pronounced on service stairs which, out of necessity, could incorporate beautiful steep curves as here. 181



② In grand houses, the handrail on main stairs was finely moulded and terminated in a spiral, be it a tight coil or, as here, a loose curve. 181

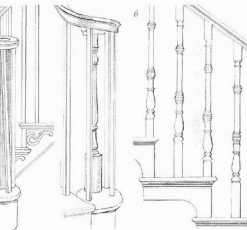
③ Elegant lines were the priority in stair-ends, as seen in this fine marble detail, c.1775, where the decoration is secondary to the profile. 181

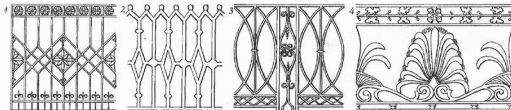
④ The interest in modest staircases often lay in the form of the tread-ends, as seen in the curved lines of this staircase in York, early 1760s. The sweep

of the handrail enhances the effect.

⑤ Much of the interest in better houses centred upon the newel post. The first example is a turned post from Mottam Hall, Cheshire. A variation on the single post was a central post surrounded by balusters, as in the second and third examples.

⑥ Although most wooden balusters were square, some delicately turned designs can be found. These fine balusters are from a house in Castlegate, York.



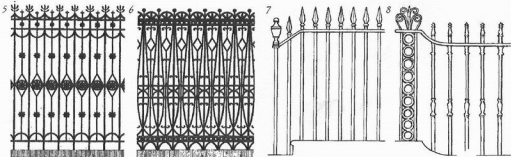


① to ④ Balconet fronts display the high quality of cast work. The last example shows the

anthemion – a frequently used motif which became the standard decoration on Regency balconets.

⑤ and ⑥ A similar delicacy appears in railings from the 1780s; these examples from The

Builder's Magazine, 1776, are typical of the best designs in their lightness and intricacy. BM



⑦ Plain street railings retain the spear-head motif of the early 18th century.

⑧ Railings that support lights are more elaborate. This elegant upright, at the junction between steps and pavement, would have supported an oil lamp.

details come from the gates of Syon House, designed by Robert and James Adam. More typical are spear heads punctuated by small urn motifs, as in these examples from Tavistock Place, c.1810.

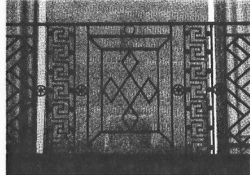
⑨ and ⑩ These finials typify the imaginative ironwork of Edinburgh.

⑪ to ⑭ A wide variety of finials appeared on London railings and gates of the 1770s and 80s. The scrolled

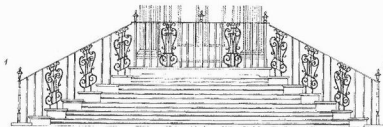
⑮ Finials from Bath exhibit more restraint.



⑮ The geometric forms of this balcony railing from Bath are in the Chinoiserie manner, popularized in furniture by Thomas Chippendale in the 1760s and then adopted in



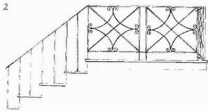
architecture. The central panel is flanked by Greek key motifs, highly popular in the late 18th century.



① and ② Steps to the front door, or to French doors on the garden side, would have fine balustrading, the principal entrance would have the more ornate, curvaceous forms, as seen in the first example.

③ At the end of the 18th century, modest terraced/row houses with gardens often had gazebo-like porches. These would act as a niche for climbing plants.

④ This elegant balcony in Bedford Square, London, takes the outline of the anthemion and transforms it into a sinuous, almost Gothic running pattern.



⑤ Vulnerable windows or areas might be covered by crossed arrows on a circle. The device is purely decorative when it sits in a niche on the property line between terraced/row houses.

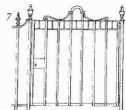
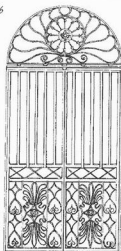
⑦ Brackets were used to support lamps, balconies and porches. They came in fine and weighty cast forms; their profiles were usually scrolled and some had foliate elements.

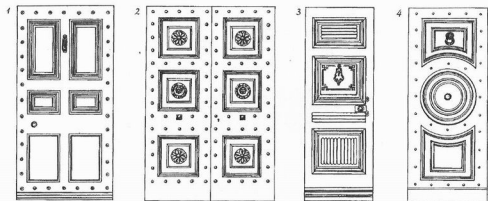


⑥ Grand country houses had double gates at the head of the driveway; the gateposts might carry handsome oil lanterns, as shown in this plate from *The Builder's Magazine*, 1778.

⑧ These double gates with honeysuckle motifs close the street entrance to a house in Norwich.

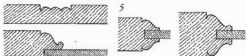
⑨ Gates to area steps were made on suite with railings.





① to ④ Four street doors, influenced by Neo-classical ideas about the doors of the ancients. A Brighton door, c.1810; a Bath door with rosettes in coffers; a richly

ornamented door from Brighton, c.1845; and a door with a central roundel from Regent's Park, London, c.1842. ⑤ Typical profiles of door stiles, mouldings and panels.



⑥ A wrought-iron fanlight grille, based on concentric arcs, c.1810. ⑦ A rectangular fanlight/mansard light with leaded panes. The curled bands are often of coloured glass.

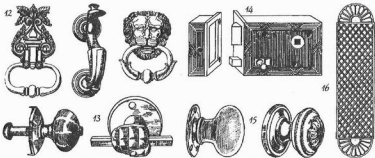
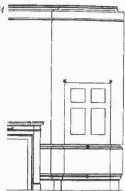
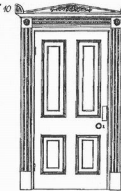
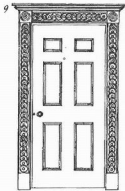


⑧ A star-pattern fanlight from Clifton, Bristol, c.1815.

⑨ An internal door of 1845 with a running pattern on the architrave and corner roundels.

⑩ An internal doorcase of superlative design, with a shallow pediment and acroterions (ornamental end-pieces) and lion-mask bosses.

⑪ A diagram of a jib door, flush fitting and concealed in the wall, 1825. NN



Examples of door furniture/hardware, 1800-1830.

⑫ Knockers came in a wide variety of forms by this date.

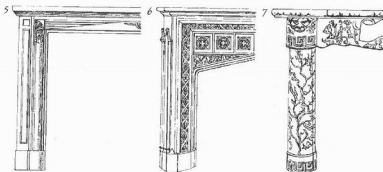
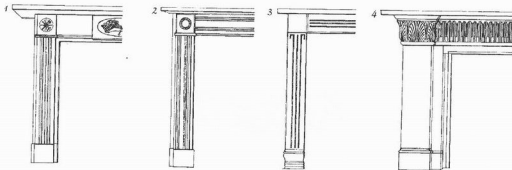
⑬ Front doors were fitted with a stout knob for closing.

⑭ Internal doors have iron or brass surface-mounted rim locks, as here, or the newer cut-in mortice type.

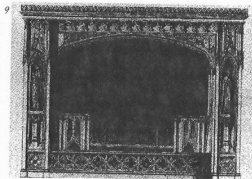
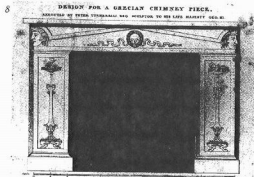
⑮ Doorknobs, which began to supersede drop-handles, are generally of brass, though china examples appear c.1830.

⑯ Fretted, brass fingerplates/push plates were typical.

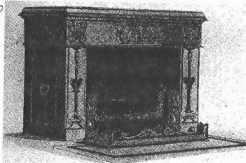
REGENCY AND EARLY 19TH CENTURY 1811-1837



- ① Central carved tablets remained popular until 1825.
- ② Reeded jambs and corner roundels: the most common Regency fireplace pattern.
- ③ A "Grecian" design in the manner of Soane, c. 1820.
- ④ Wider jambs and fleshy leaf forms are typical of the 1830s.
- ⑤ Egyptian motifs were in vogue until the early 1820s.
- ⑥ An 1820s version of a late medieval pattern from a Gothic Revival house.
- ⑦ "Oriental" motifs in Mason's Patent Ironstone (glazed ceramic), c. 1813-20.



⑧ Peter Nicholson's Practical Builder of 1822 was the bible of all speculative contractors and builders (who built developments in the hope of profitable sales). But it gives very few designs for fireplaces; this presumably is because they were generally bought complete from suppliers. Only if something out-of-the-ordinary was required would it be designed and made specially. This "Design for a Grecian Chimney-piece" was carried out by the royal sculptor, Peter Turnerelli. 10



⑨ A handsome ensemble in the Gothic Revival manner, using details of the 15th century grafted onto a typical Regency structure. AK
 ⑩ A superior fireplace with its furniture (grate and fender) of 1820-30. This composition reveals the influence of the French taste for reviving the style of the Louis XIV period. The massive projecting surround would be of marble, usually plum-coloured, and ornamented with gilt-bronze appliques. The elegant grate is steel. AK

① A pretty hand-wrought porch c.1820, at Grafton Street, Cheltenham, Gloucestershire.

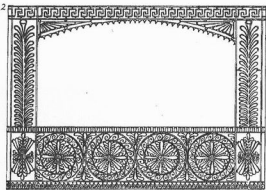
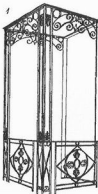
② A richly ornamented veranda in cast iron with classical motifs, from Leamington Spa, Warwickshire, c.1825.

③ and ④ Panels of cast iron for balconies, c.1815-25, incorporating simple geometric forms and floral details derived from the classical repertoire. The scrolled foliate pattern is a "rincau" design.

⑤ A balcony in wrought iron with a floor of bars, c.1820.

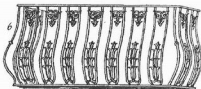
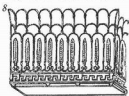
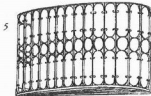
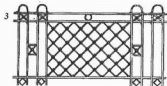
⑥ This iron balcony is of bellied form, increasingly popular after 1830.

⑦ Bold cast-iron antebellions, from the top of a boundary wall in Cheltenham, c.1820.



⑧ A balcony of "cage-basket" form, common in south coast areas in the 1820s.

⑨ Cast-iron balcony brackets, one geometric, the other serpentine, from Bristol, Avon.

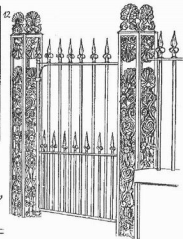
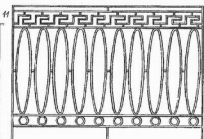


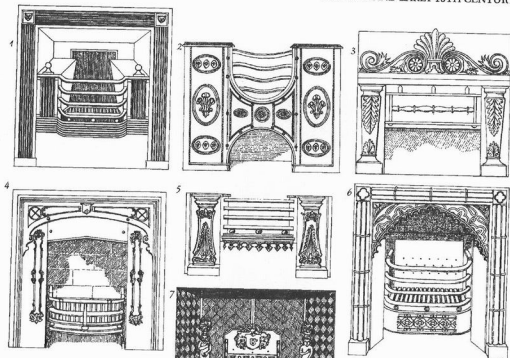
⑩ A typical gate to area steps. From Clifton, Bristol.

London, c.1815-25.

⑪ An elaborate iron entrance gate from York, c.1830.

30. The first and second groups have Greek overtones. The central "bud", urn and acorn would punctuate the run.





① A Convex Reed Elliptic Register Stove, with Bright framed Fire, Double Rail, Balls, Bright Heads, Bevil Cheeks, falling Back, and Valve" from *M. and C. Stidmore's pattern book of 1811*.

② A finely cast "swan's-nest" hob grate with oval panels decorated with Prince-of-Wales Feathers which make it probably datable to not later than 1820.

③ A handsome freestanding grate in the bold Neo-classical manner of the 1820s. From Mallock House, Exeter, where it had been added to an earlier room to update the decoration.

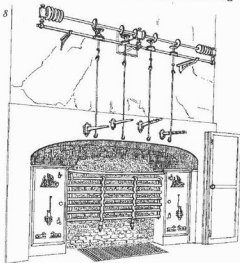
④ This example of c. 1830 is a muddled design in which a Gothic Revival front plate and jambs are unsuccessfully combined with enervated Rococo details.

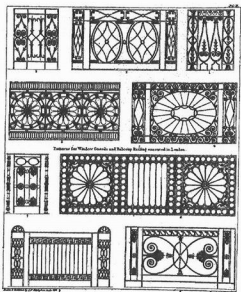
⑤ A small hob grate of c. 1820, probably by the Carron Company of iron founders. The side-pieces have fleshy leaf ornaments, while the basket has a band of Gothic detail.

⑥ A small early 19th-century grate in the Gothic Revival style. This could be inset in a fireplace or used, as here, without any surround.

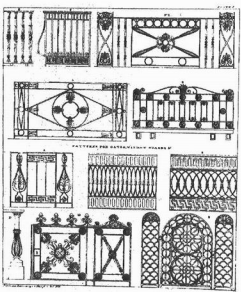
⑦ An ensemble of a cast-iron grate with a fixed fireback, andirons, diapered cheek-pieces and a fender in the Baronial style, designed c. 1825 for Aston Hall, Birmingham.

⑧ A large country house kitchen range with cast-iron hobs set within a stone surround. Above are turning pot hooks driven by a "jack", a vane in the chimney flue.

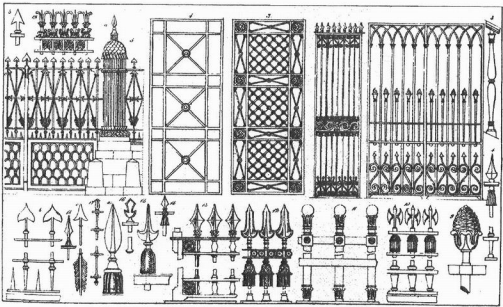




Patterns for Window Grilles and Balcony Railings constructed in London



PATTERNS FOR CAST-IRON GRILLES



Three pages of designs for cast-iron balconies, railings, finials and stanchions (supporting members) from L.N. Cottingham's *The Smith and Founder's Director*, 1824. Cottingham's influential publication reveals the extent to which nearly all Regency cast ironwork was ornamented with

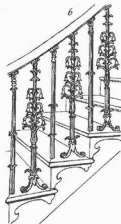
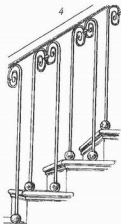
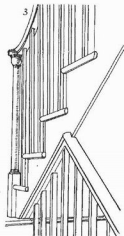
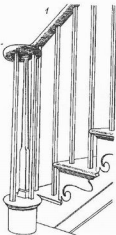
classical motifs. The railing finials particularly reflect the widespread fascination with Neo-Grecian design. The anthemion balcony design in the bottom right-hand corner of the first plate was one of the most commonly used patterns and is found all over Regency Britain. SF

① Staircases in ordinary houses have the refined simplicity of late Georgian types. Here, ornamentation is confined to the elegant profiles on the stair-ends.

② Throughout the late 18th and early 19th centuries the construction of staircases was carefully considered. Here, on a winding staircase, the rails sweep up steeply to gain height.

③ A plain staircase of c.1800 from Camberwell, London. The rail and square-section balusters of the rising flight "die" into the one above.

④ An unusual stair in the Greek Revival manner from Doric House, Sion Hill, Bath, after 1800. Each stair has elegant pairs of wrought-iron supports.



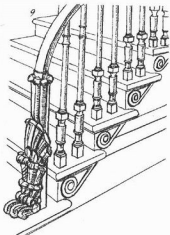
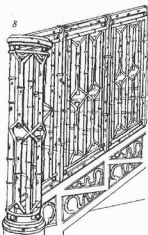
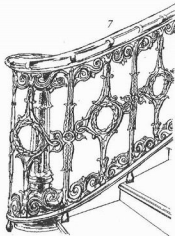
⑤ Plain railings alternate with ornamental castings which combine Greek key and Gothic motifs. From Bath, c.1815.

⑥ A superior set of cast-iron railings with stylized lilies, c.1830. It is similar to designs published by Henry Shaw (see page 193).

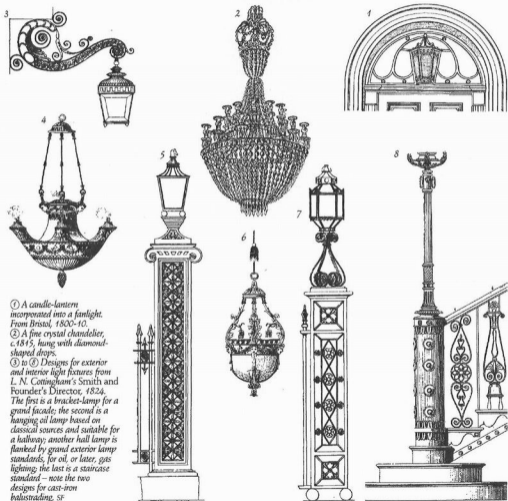
⑦ A detail of the continuous cast-iron rail of the great circular staircase, added to Devonshire House, London, by the sixth Duke in the 1840s.

⑧ The staircases of the Royal Pavilion, Brighton, were added by John Nash in 1815-22; they are trompe l'oeil bamboo in painted cast iron.

⑨ A richly carved mahogany staircase in a late classical taste, c.1845, from Osborne Lodge, Cheltenham.



Lighting

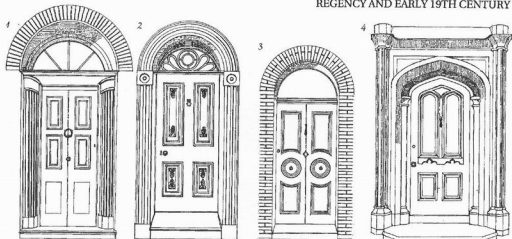


① A candle-lantern incorporated into a fanlight. From Bristol, 1800-10.

② A fine crystal chandelier, c.1815, hung with diamond-shaped drops.

③ to ⑧ Designs for exterior and interior light fixtures from L. N. Cottingham's Smith and Founder's Directory, 1824.

The first is a bracket-lamp for a grand facade; the second is a hanging oil lamp based on classical sources and suitable for a hallway; another hall lamp is flanked by grand exterior lamp standards, for oil, or later, gas lighting; the last is a staircase standard – note the two designs for cast-iron balustrading, 5f

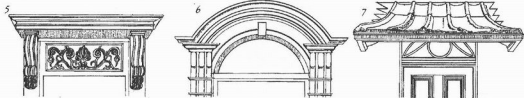


① A street door, c. 1825, with fluted quarter-columns set in splayed jambs below a simple fanlight. The door, made to resemble a narrow pair, has

flush panels at the bottom. ② A reeded door-arch with typical roundels enclosing an elaborate fanlight and door, c. 1810. The anthemion leaf

details on the door are in the Greek Revival style. ③ A decorative paneled door in a plain door-arch, c. 1820. ④ The Regency Gothic

revivalists favoured the late Perpendicular style. This door from Clifton Place, Brighton, has both good-quality stonework and intricate joinery.

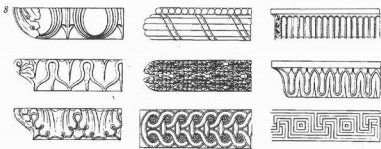


⑤ A porch with a panel of anthemion ornament, c. 1820.

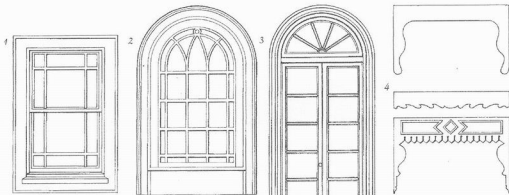
⑥ A segmental arched door-head from Brighton, c. 1820.

⑦ A pagoda porch of lead over a wooden frame, 1830.

⑧ "Grecian and Roman Ornaments" from Peter Nicholson's manual of 1825, *The New Practical Builder*. These include the standard running patterns and architrave ornaments used on doorcases and porches. NN



⑨ The preferred forms of the classical Orders in the early 19th century. The first three are the Doric, Ionic and Corinthian. These are more correct forms of the Greek Orders than had been used in the 18th century: the Georgian Orders had been based on Roman interpretations of the earlier Greek models. Eccentric, original forms were also popular in Regency England: a Corinthian pilaster and the "Amonite Order" (introduced by Amon Wilds) are illustrated. These decorated facades of the 1820s.

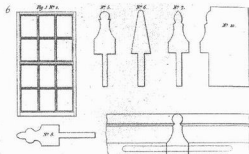
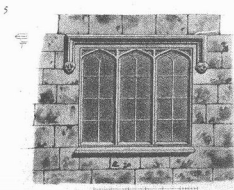


① and ② Distinctive new glazing patterns of the early 19th century. The narrow margin lights often had red or blue glass.

③ A full-length glazed casement, generally termed a French window.

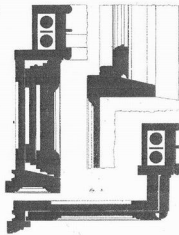
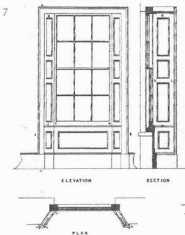
④ Wooden fascias of folding canvas sun blinds, 1820-35.

⑤ A design for a Gothic window of 1823. Revivalists of the Regency favoured Perpendicular Gothic forms. AT



⑥ Typical astragal (glazing bar) profiles from the early 19th century. NN

⑦ An elevation, plan and section of one of the standard arrangements of shutters for a large double-hung sash window. The shutters fold back into shutter boxes in splayed reveals. YS



⑧ A detailed diagrammatic representation of the arrangements of folding shutters, usual in the first half of the 19th century. The plate is from Peter Nicholson's *New Practical Builder*, 1825. The pattern on the left, with two or three leaves folded at right-angles to the window when not in use, is the most common. An alternative arrangement had splayed shutter boxes, which were thought to admit more light than the deep square-set boxes. The other system illustrated (bottom), where the shutters fold around parallel to the window beside them, is less often found in town houses; it is more usual in country areas. NN

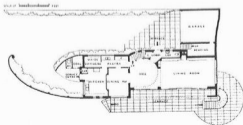
THE MODERN MOVEMENT

1920-1950

- ① The English architect Oliver Hill built Landfall at Poole, Dorset, in 1938. The roof terrace has views of Poole Harbour, a famous yachting location, and the streamlined style of the house, with porthole windows and railings to the exterior staircase, reflects the nautical imagery associated with Modernism. 01
- ② The ground floor plan of Landfall, Poole, Dorset, 1938. The paved terrace area reflects the outline of the house.

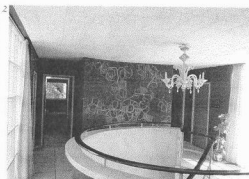


- ③ Walter Gropius's own house at Lincoln, Massachusetts (1938), features a projecting mesh porch and metal framing; it is a continuation of the white cubic architecture of the 1920s, but blends more subtly into the landscape. Gropius, former director of the Bauhaus school, had left Germany for England in 1934 where he entered into partnership with E. Maxwell Fry; in 1937 he was invited to become Professor of Architecture at Harvard. 03





① A fine curving stair at Strub's Wood, Chalfont St Giles, Buckinghamshire, by Mendelssohn and Chernyeff, 1935. (C)



② At The Homewood, Esher, Surrey, by Patrick Gwynne, 1938, the spiral stair emerges onto a broad landing. (C)



③ A mysterious ascent to the roof of St Ann's Hill, Chertsey, Surrey, a circular house by Raymond McGrath, 1936. (C)

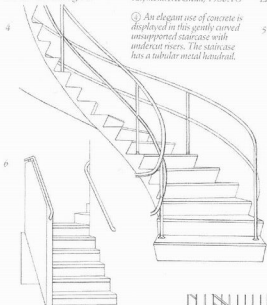
④ This external iron spiral staircase was designed by Walter Gropius for his house at Lincoln, Massachusetts, 1938.

⑤ An internal reinforced concrete stair with a bedded-in tubular handrail, 1934.

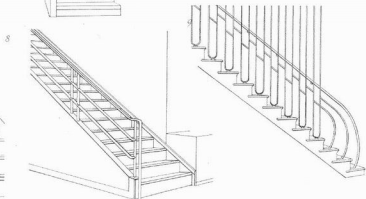
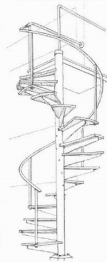
⑥ The return of traditional materials: oak is used for this late-30s stair and handrail, but with typical Modernist metal mesh balustrade panels.

⑦ A straight-flight stair with closed string, New York, 1935. The handrail is aluminum.

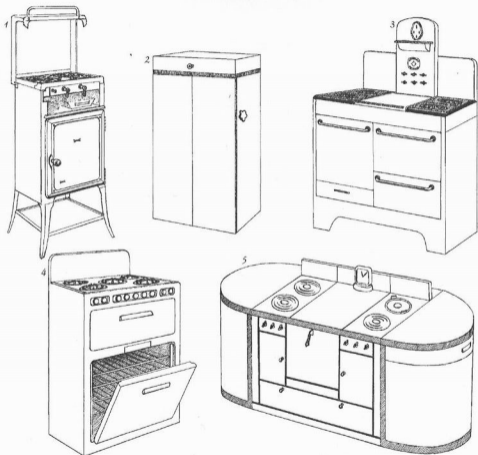
⑧ Flowing lines are characteristic of the Modernist period. Here regular loops of steel are arranged up the staircase: the treads and a chromium rail on the upper floor provide the points of contact. A brass handrail accentuates the staircase's form, 1938.



④ An elegant use of concrete is displayed in this gently curved unsupported staircase with undercut risers. The staircase has a tubular metal handrail.



Kitchen stoves



① The British "Minette" stove still has legs. It is fitted with a hinged hob/cook-top cover that forms a splashback and shelf when open. 1935.

② The lid to the boxed-in "Kabinett" gas stove had an automatic self-locking plate rack. Britain, 1935.

③ The legs of this twin-hob/

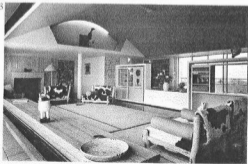
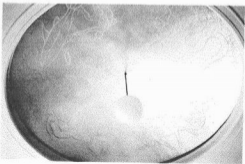
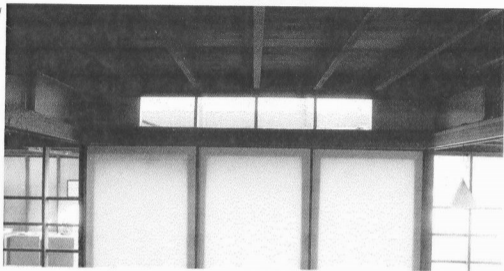
cool-top American electric stove have virtually disappeared. The neat bar handles give it a streamlined appearance.

④ A British gas stove designed

to be fitted into a constricted space. 1935.

⑤ A pioneering American electric island unit with cupboard doors in its curved ends. 1937.

Ceilings

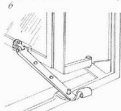
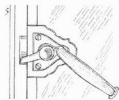
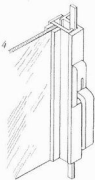
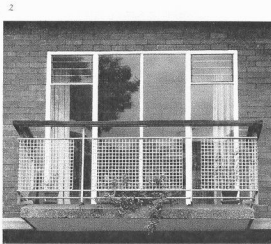


① A wooden ceiling of Japanese simplicity at the Schindler House in West Hollywood, California, 1921-2. SR

② An etched-glass ceiling dome by Raymond McGrath at Finella, Cambridge, England,

with "Pictavian" Scottish symbols, 1929. PO
 ③ Berthold Lubetkin designed this penthouse in Highgate, London, in 1938, developing the decorative qualities of modern architecture through colours, textures and curved forms. APR

Windows

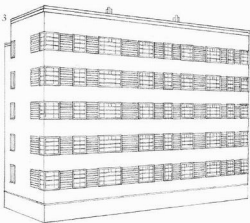


① Dramatic use of glass bricks as an alternative to a solid wall in a Manhattan house designed by William Lescaze in 1934, the first Modernist town house in the United States.

② A simple steel-framed window with carefully proportioned panes and a mesh balcony, designed by Erno Goldfinger, London, 1939.

③ Council-owned apartment block in Liverpool, England, designed by Lancelot Keay in 1934. The elevations were designed around the horizontal divisions of the windows; the corner window was a Modernist device which became a *chîché*.

④ A specially designed handle for Highpoint Flats, the London apartment block designed by Lubetkin and Tecton in 1935.



The handle fits neatly in the frame and was easy to clean.

⑤ An elegant handle with curved plate at Yaffle House, Poole, Dorset, 1932, manufactured by Crittall's.

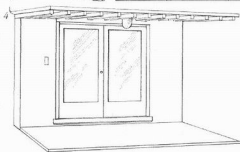
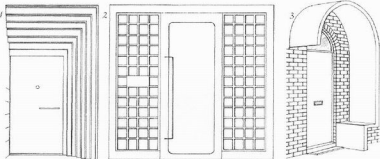
⑥ This projecting hinge made cleaning the outside of the window easy.

① Modernism with a touch of glamour: the polished metal front door has a stepped frame. Hollywood, California, mid-1930s.

② A glass front door with radiused corners and a long "D"-handle, designed by Denis Lasdun for a house in Paddington, London, 1939. The letterbox/mailslot is let into one of the adjoining floor-to-ceiling side windows.

③ An unusual reinforced concrete porch over an arch-headed door, designed by Lubetkin and Tecton, Haywards Heath, Sussex, 1936.

④ A glazed entrance door with a deep projecting wooden canopy. The porch, which is supported by joists, is complemented by the paved area beneath, designed to the same dimensions.



⑤ An internal metal door with an unusual handle. By the Arundell Display Company, England, late 1920s.

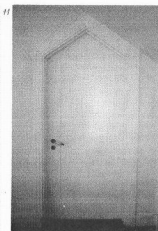
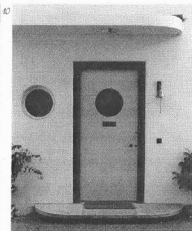
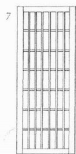
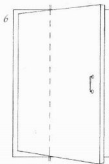
⑥ A 1950s wide wooden door hung on a concealed pivot hinge to distribute the weight and provide an unbroken line to the door.

⑦ and ⑧ Two typical frame constructions of 1930s flush doors.

⑨ A horizontally banded glazed door in Somerset, England, 1934. (10)

⑩ A pyramidal theme is used at Lantfyll, Peckle, Dorset, from the late 1930s. The curved forms of the canopy are repeated in the doorstep. (11)

⑪ At Yaffle House, Dorset (1932), Edward Maufe designed this door to accommodate the slope of the ceiling. The stepped moulding of the frame emphasizes the door's form. (11)



9

10

11

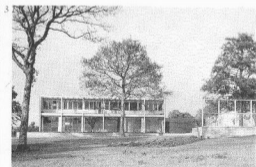
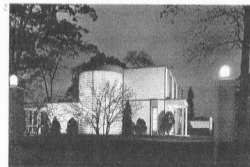
THE MODERN MOVEMENT 1920–1950

① The American architect William Lescage built High Cross House, Dartington, Devon in 1932 for the headmaster of England's leading progressive school. MOU

② Glass brick walls gave dramatic effects at night, seen here at the Herbert Bruning House, Wilmette, Illinois, 1936, by George Fred Keck. CHSB



③ Contemporaries recognized the classic quality of Bentley Wood, East Sussex, designed for himself by Serge Chermayeff in 1938. The timber house is poised in an open landscape with a famous early stone sculpture by Henry Moore commanding the view from the end of the projecting terrace. Timber returned to favour at the end of the 1930s and was used for several houses built by Chermayeff in the United States after his emigration in 1940. APR

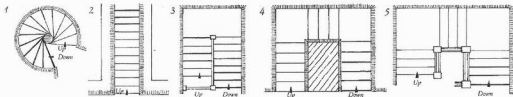


Staircases - *1600-1700*



This is the principal staircase at Chastleton House, Oxfordshire, 1602. It is of the framed type (without a central newel). The

newel posts and pendants are of a common obelisk-like form. C

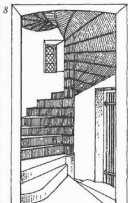
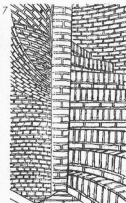
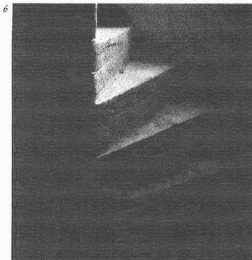


① The spiral staircase was in use throughout the period, in timber, stone or brick.
 ② The straight flight is the simplest and most common form

of staircase in this period.
 ③ The dog-leg stair is found in modest houses throughout the period.
 ④ A central solid square newel

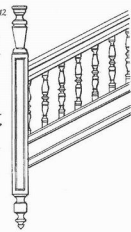
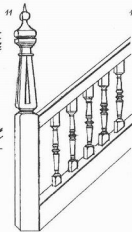
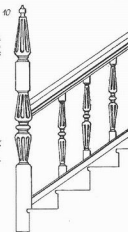
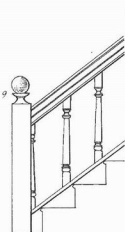
became a common staircase form in larger houses of the mid- and late 16th century. The newel rises from the bottom of the building to the top.

⑤ The framed newel staircase offered the greatest opportunity for display. It first appeared in larger houses in the middle of the 16th century.



⑥ to ⑧ Spiral staircases were sometimes contained in the thickness of the wall of grand houses. The finest are brick but most are stone or timber. Either

the steps are integral to a central newel, building it up, as in the detail of a stone staircase, left (c.1620), or they are keyed into a solid newel. PS



⑨ This staircase from Warwick has a simple newel post with plain turned balusters that resemble columns. It is typical of ordinary houses, of

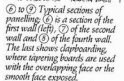
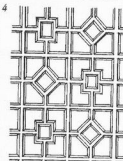
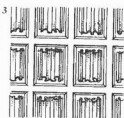
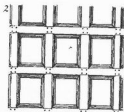
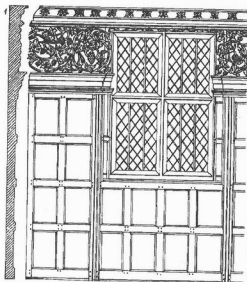
the mid-16th century.
 ⑩ A Somerset staircase, c.1560, with more elaborate turned and carved members. The balusters are held between

the handrail and a diagonal strip, the closed-string type.
 ⑪ The obelisk was a popular form for newel posts in the early 17th century, as seen on this

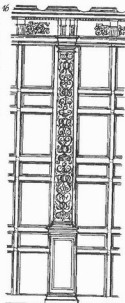
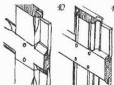
elaborate staircase, c.1620.
 ⑫ This upper story flight from Northamptonshire, c.1580, has a pendant hanging from the newel.

- ① An elevation and section of an early 17th-century wall showing good-quality wainscoting with a plaster frieze.
- ② Typical 16th- or early 17th-century panelling. The framing is jointed and pegged.
- ③ Linesfold panelling, the most fashionable form of carved

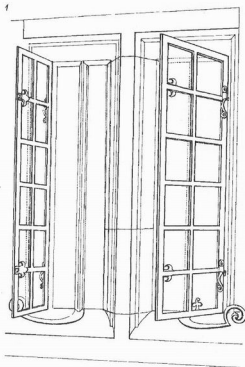
decoration early in the period.
 ④ Larger panels with applied geometric shapes were popular in the early 17th century.
 ⑤ Crudely carved panels such as these were widespread during the later 16th century.



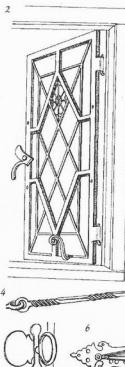
⑥ to ⑨ Typical sections of panelling. ⑥ is a section of the first wall (left), ⑦ of the second wall and ⑧ of the fourth wall. The last shows clapboarding, where tapering boards are used with the overlapping face or the smooth face exposed.



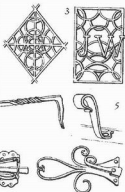
- ⑩ and ⑫ Carved timber friezes. The group with arms and initials is from Haddon Hall, Derbyshire. The simpler example is from a Suffolk town house.
- ⑬ Part of a grand early 17th-century plaster frieze from York.
- ⑭ Framed plaster motifs are typical of simple ornament.
- ⑮ A high-quality plaster frieze with strapwork and arabesques, popular Jacobean motifs.
- ⑯ This fashionable Jacobean panelling is divided into bays by pilasters; the carved foliate decoration on this one is typical.



- ① A simple handle.
 ② Casement catches could twist, have a spring mechanism or function as a simple latch.



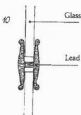
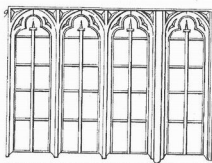
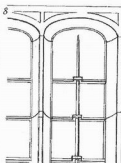
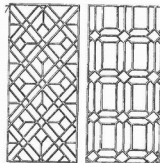
- ① A pair of iron casements set in a stone surround, 17th century. The casements swing out and are held by the fixed restraints. Note the decorative curling hinges.
 ② A wrought-iron casement showing the catch, handle, pivot hinges, elaborate glazing pattern and a ventilation quarry.
 ③ Examples of pierced lead ventilation quarries. Some bear the initials of the original owner.
 ④ to ⑥ Various Tudor wrought-iron casement fixtures.
 ④ Iron stays were often included to hold the window open. These could be fixed to the window and hooked into the wall, or vice versa.



- ⑦ There was a great variety of glazing patterns, particularly in grander houses. In the 16th century panes were usually

diamond-shaped and measured little more than $5\frac{1}{2} \times 3$ inches (14 x 8cm). During the 17th century larger panes were made,

up to about $8 \times 5\frac{1}{2}$ inches (20 x 14cm) and rectangles became more usual. Top, late 16th-century; bottom, 17th-century.



Window lights were filled with small panes of glass which were held together by cames (grooved bars of lead). These were wired to iron standards (vertical rods) and staybars (horizontal rods) which were set, at intervals, into the window surround.

⑧ A detail of a window head showing a locket (a staybar with

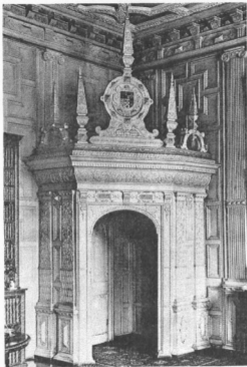
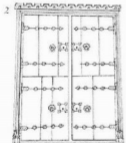
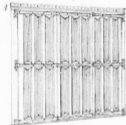
a loop to hold the standard). The glass would be wired to the ironwork.

⑨ Part of a window showing the staybars and standards. Note the trefoil heads, a popular late medieval motif, used in grander buildings.

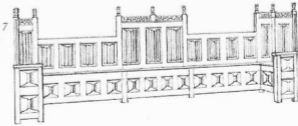
⑩ A diagrammatic section through a window showing the glass in situ.

Built-in furniture — встроенная мебель.

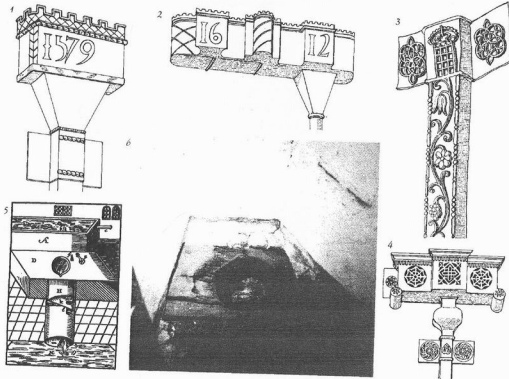
- ① An oak ambry, c.1530.
- ② This early 16th-century ambry has its original fittings.
- ③ An elaborate internal porch from the dining room at Broughton Castle, Oxfordshire, c.1599. It has foliate and strapwork decoration and obelisk-type finials.



- ④ The interior of a stone porch of 1611, with scalloped niches. Note the four-centred arch, old-fashioned for this date.
- ⑤ A detail of the bay rail and finial of a settle, c.1540.
- ⑥ A typical table and form.
- ⑦ An oak settle with inenfold back and carved finials, c.1500.



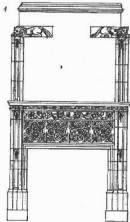
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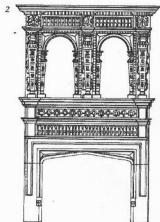
① to ④ Ornate lead hopper heads/leader heads and down pipes/downspouts from Sherborne in Dorset, Bramshall in Hampshire, Bramhall in Cheshire and Haddon Hall in Derbyshire. These were fed by wooden gutters lined with lead or by plain lead gutters. The down pipes/downspouts could be of square or round section. They were luxury items so the date of installation is often recorded, as on the first two examples. Some simpler heads were made but they have a poorer survival rate as they tended to be replaced.

⑤ The water closet from Sir John Harington's *The Metamorphosis of Ajax*; a Cloacinean Satire, published in 1596. A is the cistern; D is the same seat with a hole in it; H is the flushing pipe; and N is the collecting vault. It is a highly sophisticated system for its day.

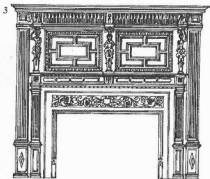
⑥ A garderobe, c.1610, from a large town house in Newark-on-Trent, Nottinghamshire. It is now located in a cupboard. The seat has a wooden cover and rests on a shaft which leads to a pit at ground level. Its survival is remarkable. *TY*



① A very grand pre-Reformation fireplace, with typical late medieval motifs. The broken form of the overmantel shows that it has been altered.

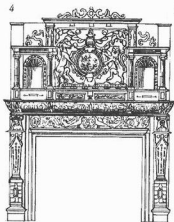


② The four-centred arched surround of this chimney-piece, c.1600, is conservative while the overmantel with its strapwork and pilasters is very fashionable.



③ Columns, half-columns and pilasters feature in grand Elizabethan and Jacobean

chimneypieces. The overmantel continues the cornice from the wall. Wood, early 17th century.



④ This fashionable wooden chimney-piece from Bromley-by-Bow Palace, London, c.1603, has decorative pilasters on the jambs and half-columns and niches on the overmantel.

⑤ A grand stone chimney-piece with caryatids, strapwork and



allegorical scenes in relief. Built for a member of the court circle in Greenwich, London, c.1607-12.

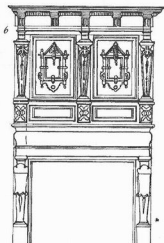
⑥ A stone and oak chimney-piece from a London townhouse, c.1620.

⑦ All firebaskets were wrought-iron. This example, late 16th

century, has receptacles for jugs of wine.

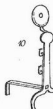
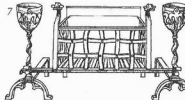
⑧ This is a spear-headed firebasket from Haddon Hall, Derbyshire, early 16th century.

⑨ A cast-iron andiron, 30 inches (75cm) high, c.1640, with a female bust on a pedestal.



⑩ Hooks on andirons held cross-bars which retained the logs.

⑪ An andiron with a stand for a jug of wine. Late 16th century.





① An unusual combination of ribbed-brick jambs and a carved wooden lintel makes up this early 16th-century fireplace. P

with a running vine motif with bunches of grapes. SU

③ Heraldic badges and shields, which today appear blank,

were often brightly gilded and painted, as in this detail from an

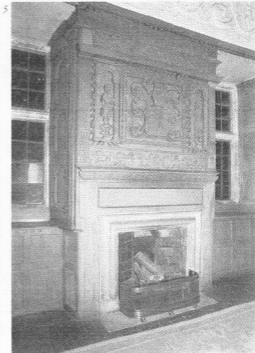
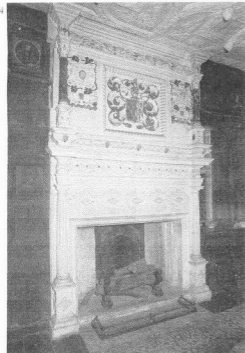


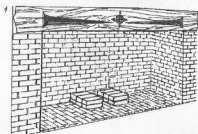
early 16th-century fireplace. SU

④ A surround flanked by half-columns with an overmantel comprising a decorative panel similarly flanked is a typical arrangement of the late 16th/

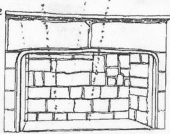
early 17th centuries. C

⑤ The lower part of this chimneypiece is 18th-century but the wooden overmantel with an armorial and figures is typical of the late 16th century. C





① A simple fireplace of brick with a carved oak lintel, a type common throughout the period.
 ② A simple stone fireplace from

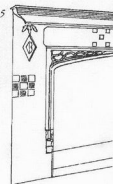
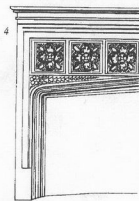


a townhouse, c. 1600. The deep lintel is typical.
 ③ A more sophisticated stone fireplace from the first half of the



16th century, with a four-centred arch, stop-flamfered jambs and a foliated overmantel. The hearth projects into the room.

④ An early 16th-century stone surround with a four-centred arch, embellished spandrels and quatrefoils on the lintel. Spandrels often contained badges or mottoes.
 ⑤ A four-centred surround from the 1590s with geometric painted decoration.
 ⑥ Dating from the early years of the 17th century, this marble example combines a Corinthian column with incised foliage and strapwork decoration.

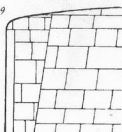
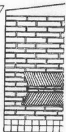


⑦ Thin bricks or tiles, laid on edge, were often inserted into the back of a fireplace. The tiles in this example form a herringbone pattern.
 ⑧ The back walls of hearths were often protected by an iron fireback. This example is from Cowdray House, Sussex, early 16th century.

⑨ Local building materials were used to line the fireplace. Stone was used where it was readily available, although it was not very durable against great heat.

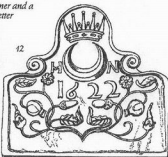
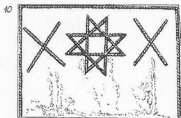
Iron firebacks reflect the work of local craftsmen and, at a grand level, the status and allegiances of the owner.

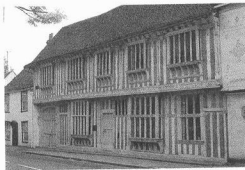
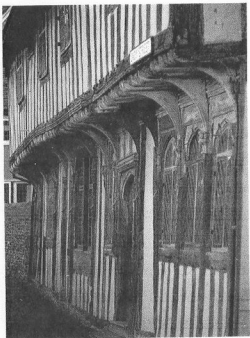
⑩ A simple Sussex fireback, decorated with a cable twist.
 ⑪ A detail of a rectangular fireback, 16th century. The birds



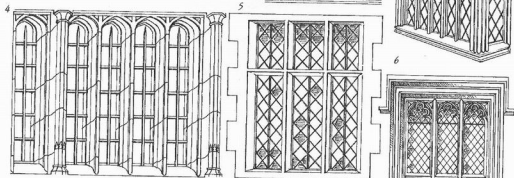
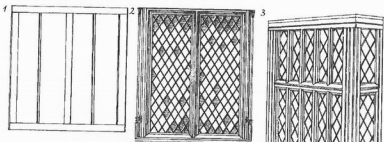
could be a pun on the name Fowles, a family of ironmasters.
 ⑫ The date of manufacture,

the initials of the owner and a crest are typical of better firebacks.

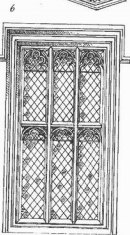
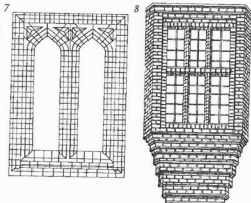




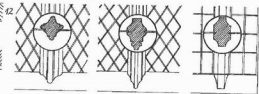
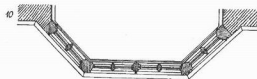
- ① A simple wooden window frame with a single mullion and two iron standards. These were common to small houses and quite large farmhouses alike.
- ② An early 16th-century timber frame with deeply moulded mullion and jambs.
- ③ A wooden bay window with deeply cut mouldings on the transom and mullions, c.1530.
- ④ A detail of an eight-light stone window of the early 16th century with four-centred arches.



- ⑤ A typical late 16th-/early 17th-century stone window. The stone dressing echoes the decoration on the edges of the porch where the window is located.
- ⑥ A six-light window in terracotta from Sutton Place, Guildford, Surrey, c.1525. Both sets of lights have trefoiled heads, slightly old-fashioned at this time. Note the hoodmould.
- ⑦ A two-light window from the middle of the 16th century: effects originally cut in stone could be reproduced in brick.
- ⑧ A brick oriel window of the late 16th century, constructed from cut and moulded bricks.



- ⑨ to ⑪ Plan sections.
- ⑫ A simple wooden window. The standards and the glass are indicated.
- ⑬ A stone bay window, showing the different thicknesses and mouldings of the mullions.
- ⑭ A timber bay window, similar to ③, with structural corner posts and thinner glazing mullions.



⑬ These window details show mullion profiles, grooves for the glazing and the small panes of glass. The glass is set into the glazing slots in lead. Most mullions are symmetrical (as in the first example) but some are flat on the external surface and

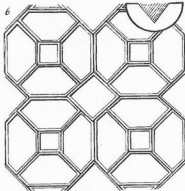
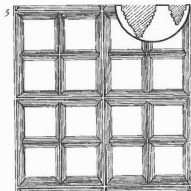
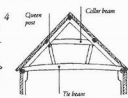
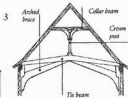
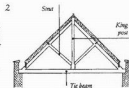
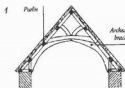
angled on the inside of the window. Wood allowed for more complicated mouldings than stone; stone mullions tend to be more angular in less fashionable districts. The first two details are wood, the last is stone.

① to ④ Typical sections through timber-framed roofs. Many variations on these standard forms can be found.

① A simple arch-braced roof.
② A king post roof, where the structure is supported by a single post from the tie-beam and does

not have a collar beam.
③ A crown post roof is supported by a collar-beam carried on a single post from the

tie-beam.
④ A queen post roof, where the collar-beam is supported by two posts from the tie-beam.



⑤ A deeply moulded ceiling from the early 16th century, made up of structural main members and decorative subsidiary ones, as shown by the profiles (inset).

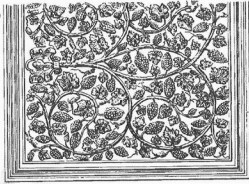
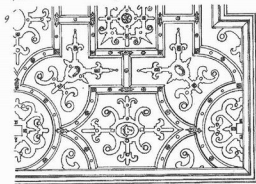
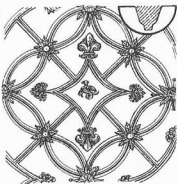
⑥ This simple geometric plaster ceiling, from a town house in Stratford-upon-Avon, is typical of the decoration found in ordinary Jacobean houses. The pointed battens would have been moulded in situ by the craftsmen.

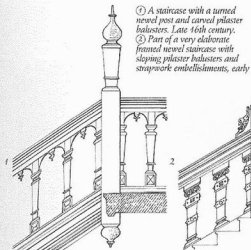
⑦ An elegant low-relief plaster ceiling, c. 1560, incorporating royal and personal crests and badges. The profile of the main members is given.

⑧ A detail from a very fine plaster ceiling from Powys Castle, Wales, c. 1592. Natural motifs were popular in such intricate designs.

⑨ A low-relief plaster ceiling with strapwork decoration from Asson Hall near Birmingham, c. 1630. Strapwork was possibly the most popular decorative motif of the early 1600s.

⑩ Vines were a very popular decorative motif for both plasterwork and timber ceilings.

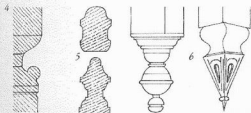




- ① A staircase with a turned newel post and carved pilaster balusters. Late 16th century.
 ② Part of a very elaborate framed newel staircase with sloping plaster balusters and strapwork embellishments, early

17th century.

- ③ In this 17th-century example from Shropshire, openwork strapwork is placed below the handrail instead of balusters. Such designs were very popular during the Baroque period.



- ④ A profile of an inset, ribbed brick (carved out) handrail from a spiral staircase, early 16th century.

⑤ Wooden handrails from the late 16th century onward are chamfered or, as in these examples, moulded.

⑥ Newel posts on upper stories often had pendants. Pendant

and finial designs are interchangeable: most are simple, turned shapes. Pierced oblique forms are Jacobean.

⑦ A wooden newel staircase from Totnes, Devon, constructed at the end of the period. The treads are equally supported by the central newel and the timber framing of the internal wall. 15

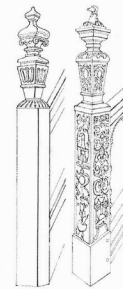
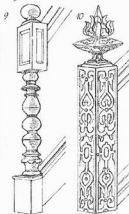
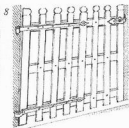
⑧ Dog gates prevented hands from going upstairs. This example shows the original hinges and catch, c.1620.

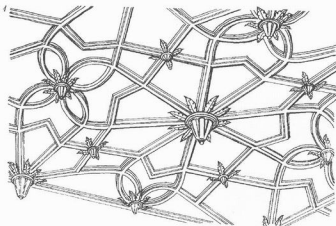
⑨ A turned oak newel post, typical from the late 16th century onward.



⑦ Square-section newel posts. The first, early 17th-century example has a vase and foliage. The

second has Ionic details on the finial. The last newel, c.1564-8, is topped with the patron's crest. Note the strapwork.





① A late 16th-century plaster ceiling with bosses and pendants at the intersections of the ribs.

② Ceiling pendants, common in grand houses from the 1530s, became increasingly popular in manor houses and large town houses. Plaster pendants usually had wooden frames. Most were solid, although fretted designs were desirable.



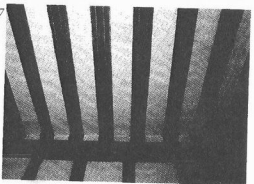
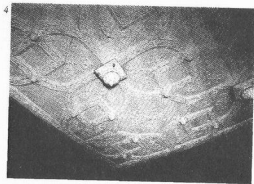
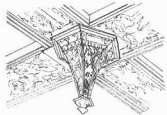
③ Common profiles of more elaborate suspended ceilings. The first is the earliest and dates from c. 1537. The next two date from the 1570s and reflect more closely the slope of the roof structure above. The last shows a barrel ceiling popular throughout the period where roof space allowed.

④ An early 17th-century ceiling showing some of the most important decorative elements of the period 1560-1640: strapwork, vine trails, pendants and organic motifs.

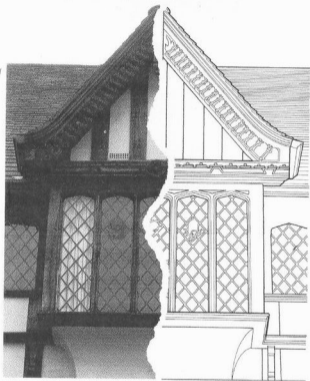
⑤ This carved oak cornice comes from the base of a coved ceiling, early 16th-century. (The profile directly above shows the position of such cornices.) The twisting, interwoven motifs are typical of late medieval decoration.

⑥ A ceiling beam from a mid-16th-century house in Lavenham, Suffolk. Such vigorous designs are typical of merchants' houses.

⑦ The simplest ceilings were made from the decorated undersides of the floor joists of the room above.

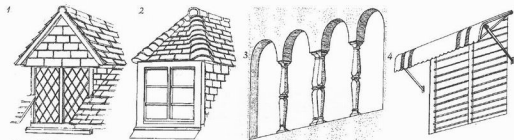


Windows



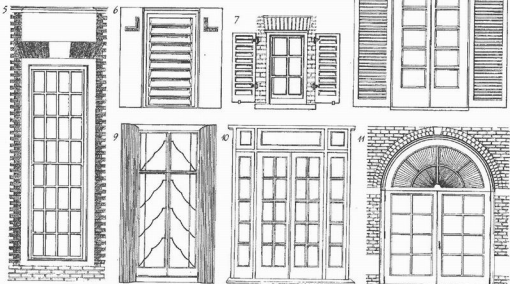
- ① An elaborate gable in the half-timbered Tudorbethan manner above a leaded window. SA
② Metal-framed windows in the "sunray" style, with rounded glass on the bays, are a feature of these flat-roofed English suburban houses. AA
③ Sash windows, with decorative shutters, in an American house in the Colonial Revival style, 1927.





① and ② Dormer windows, often with leaded glass, evoked a loosely historic ideal.
③ Mediterranean-style windows are not uncommon in Florida.

④ A 30s canopy, Miami Beach.
⑤ A Queen Anne Revival sash window design by Sir Edwin Lutyens, Cheyne Walk, Chelsea, London, 1932.

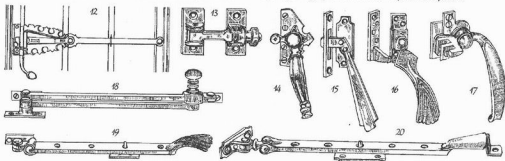


⑥ to ⑧ Shutters may give scope for Modernist decorative detailing, or are slatted to create bands of shade. These are 30s examples.
⑨ Decorative etching is a typical Art Deco window feature.

⑩ to ⑪ French doors were important. The first is a standardized unit. The second, custom-made for a New York residence, has Regency overtones.
⑫ A latch detail from a Tudor-

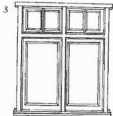
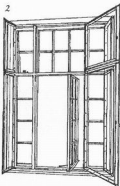
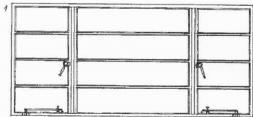
style casement with leaded glass.
⑬ A sash fastener of the "Brighton" pattern, made by Louis G. Ford of Eastbourne, England. Available in chrome or brass.
⑭ to ⑰ Range of modern window

handles from various makers.
⑱ to ⑳ Casement stays could be plain or have Art Deco or other contemporary detailing on the played end - for example, a stylized shell pattern.

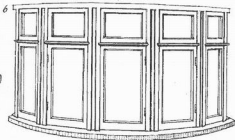
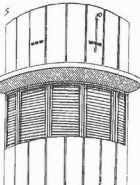


① A metal casement window from a Hope's catalogue of 1934 (viewed from inside). The central panes are fixed, and the casement stays have locking screws.

This is the most common type in English modern houses of the 30s. ② Also from Hope's, this window is double-glazed. It was available in a bronzed finish.



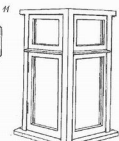
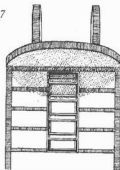
③ A standard wood casement frame of the 30s, available from Austins (England) in two different heights and four widths. At extra cost, it was sold with an oak sill.



④ Louvered windows in a 30s Art Deco apartment in Miami Beach, Florida.

⑥ An English suburban version of the wooden bay window, made by Austins. Coloured glass was often fitted in the small panes at the top. "Leaded lights" are also common in windows of this type.

⑤ Another Art Deco type is the use of flat windows arranged in series around a curved bay.



⑦ Hoods sometimes feature in Art Deco windows as part of a geometric composition. The hood edge, together with any decorative detailing on the wall, would be in a strong colour to contrast with a largely white exterior. This is a design from Miami Beach.

⑧ Again, this window – a rectangle framed by coloured mouldings – shows the Art Deco fascination with simple shapes.

⑨ Wooden-framed circular windows were sometimes known as "bullseyes". They are common

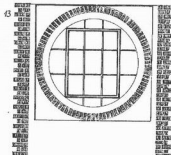
in English suburbia, and are often filled with stained glass.

⑩ A variation on the porthole theme common in Art Deco seaside buildings, for example on the American West Coast.

⑪ Angled windows were mass-produced for suburbia.

⑫ The pairing of a window with a decorative relief panel was not unusual.

⑬ A circular window containing a square casement, and surrounded by decorative brickwork. This style appears in English Queen Anne Revival houses.

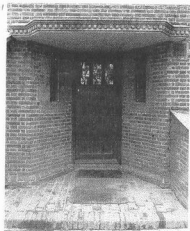


Doors



The use of a brick entrance surround to contrast with a plain rendered wall surface is common in English suburban houses of

the 1930s. In many examples the main surface is pebbledash – an all-over covering of small pebbles. SP



① A simple glazed door in a recessed porch, 1930s. The simple brick pattern edging the hood adds a touch of modernity, whereas the stone-dressed windows carry nostalgic evocations of the past. SA

② The leading pattern here is distinctly but not ostentatiously modern. The juxtaposition of dark and light paintwork makes a graphic composition within the brickwork surround. SM

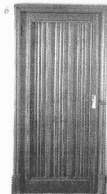
③ Elaborate Baroque plasterwork contrasts with the plain white wall of a Spanish Colonial Revival house. The door is oak, with a typical interlaced design. CN



④ An Art Deco doorway in Miami, Florida. The asymmetrically patterned door in a strong design is set centrally in a relief panel of great complexity, evoking tropical luxuriance. P13

⑤ Graphic patterns formed by inlays are a feature of some 1930s doors. This one relies on the contrast of stained and white-painted pine. The handle is Bakelite. S33

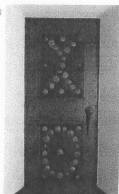
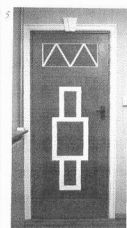
⑥ A stylized, simplified version of linefold panelling in a Tudorbetham house of the 1930s. SA



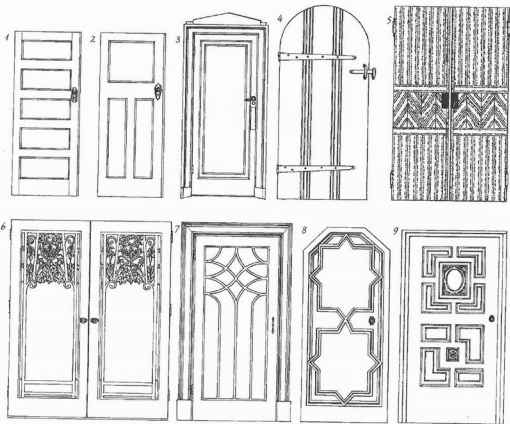
⑦ In these luxurious double doors from the same house, the linefold panelling is more elaborate and rendered to

imitate the historic design. The arched panels and elaborate surround reinforce the theme of baronial grandeur. SA

⑧ An interior door of the Spanish Colonial Revival, Los Angeles. The two leather panels are held in place by patterns of



nickel-silver bosses which mimic saddle and spur decorations. Note the decorative door handle. CN



① and ② Examples of mass-produced interior doors fitted to smaller houses in the 20s and 30s. They were made in Columbian pine.

③ This interior door, with stylized

pediment and simplified moulding, is typical of the playful treatment of historical styles in 30s interiors.

④ Custom-made for a medievalized interior, this door has heavy ironwork hinges.

⑤ A pair of doors covered in strips of lizard skin, dating from c.1930. ⑥ A pair of flush doors of the 20s showing the influence of French Art Deco metalwork (although the design could equally well be

painted or inlaid). ⑦ A glazed door design of 1929. The glazing bars might be wood or even chrome.

⑧ A Spanish Revival door showing typical interlaced wooden moulding.

⑨ A wooden door of the early 1920s, Palm Beach, California.

⑩ An archaic-style knocker made by P. and F. Corbin of New Britain, Connecticut (1929).

⑪ A 1920s lockplate and knob (Yale, United States).

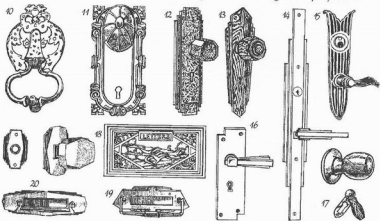
⑫ to ⑭ A range of lock sets. The first example was made in Bakelite with a marbled finish.

⑮ This "Tully" set of handle and key escutcheon was also available in a "Pear" design.

⑯ An Art Deco letterbox/mailslot from Indianapolis.

⑰ A letterbox/mailslot with knocker, by Rowe Bros. English.

⑱ This set of knob, letterbox/mailslot and door bell/bellpush in a 30s Art Deco style was available in brass, stainless steel or chromium plate.



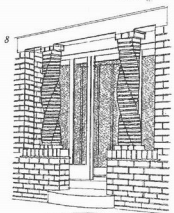
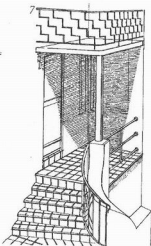
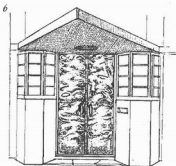
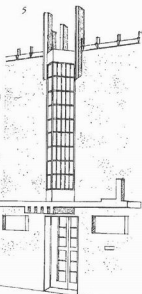
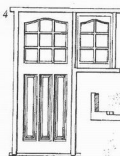
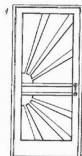
① The sunny motif was used on doors of all kinds. This example, in wood and glass, is from Miami Beach, 1939.

② to ④ These doors are all solidly made, in Swedish redwood and oak, and show the lingering influence of the Arts and Crafts movement. The last example would fit beneath a porch.

⑤ Here, in a Modern house in Northampton, England, 1927, the door forms a composition with the cantilevered porch and staircase window above.

⑥ A design of 1929; the door was executed in chased metal.

⑦ This 30s porch in Miami Beach is typical in its slender pole and zigzag iron balustrade.

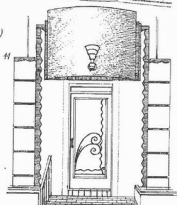
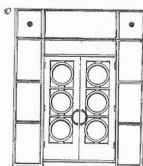
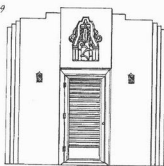


⑧ Spiralling pillars of tiles add novelty to a conventional 30s English suburban house.

⑨ The influence of French Art Deco shows strongly in this Miami Beach stepped door surround (Norden and Nadel, 1937) with stylized relief and metal lighting fixtures at either side.

⑩ Another Miami Beach design (1939), using glass tiles. These tiles were marketed under trade-names such as Vitrolite and Carrara.

⑪ Key features here are a convex pediment, wavy border (reflected in the door itself) and conical lighting fixture. (Miami Beach, 1939.)



Lighting



① A 30s tubular ceiling light, in bronze, silvered, chromium or antique brass finishes.



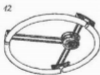
② A pendant by Lightolier, New York, 1930s.
③ A wrought-iron pendant. NE
④ The shade here is pleated silk, with an opal glass bowl beneath.



⑤ A light of the "fancy open unit type", satin-finished shade. NE
⑥ A lead crystal bowl, heavily hand-cut. NE
⑦ Incorporating shells, this 30s pendant was designed for a hall.
⑧ A "shell" wall light with glass diffuser (height: 12 in./30cm). NE



⑨ A ship finial tops this wall light in wrought iron, United States, 1926.
⑩ For outdoors, an iron light fixture (height: 23 in./58cm).



⑪ An Art Deco ceiling light of 1937. The sandblasted glass diffusing rings have a clear border.
⑫ This ceiling light in the Art



Deco style uses three curved electric lamps (Tucker and Edgar, United States).



⑬ Bed lights could be wall-mounted, or hung over the bed

head with weighted tags.

⑭ Spotlights were surprisingly modern-looking in appearance.
⑮ Ceiling plates for bowl-type pendants were available in brass, copper and silver finishes. The chains were sold separately. MAA

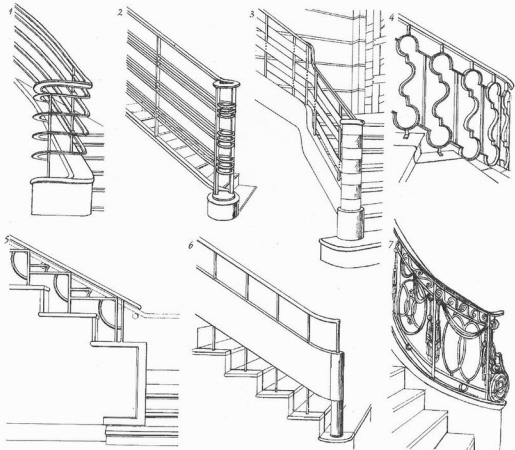
⑯ Switches were available in Bakelite. Popular colours were brown, white, and brown on white. Note the subtle Art Deco detailing in the third of these examples. MA



16



TWENTIES AND THIRTIES



① and ② Chromed metal or tubular steel was an ideal material for stairs, and could be combined with a waxed oak handrail. These designs of the mid-30s show how

the rails might be coiled to make the newel post.
 ③ A 1930 design, with broad ribbons that interweave through the tubular uprights.

④ A detail of a curved grand revivalist staircase with a wooden handrail, designed by Sir Edwin Lutyens in 1932.

⑤ This design (1929) has more solidity, the delicate ironwork contrasting with a massive stepped balustrade in marble.

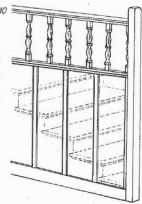
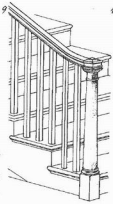
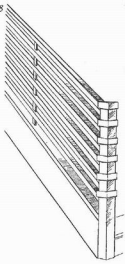
⑥ A typically 30s treatment, of pale laminated wood in a tubular metal framework.

⑦ The ultimate in revivalism. The metalwork is wrought iron and bronze, with the rope and tassel ornaments gilded in leaf.

⑧ Six bars of bleached mahogany are held in place by tubular chromium uprights. (California, 1939.)

⑨ A standard American suburban staircase, 1925.

⑩ Short flights of steps could be enclosed with panelling, with a horizontal balustrade on top. This example borrows from old English styles, but actually comes from a New York apartment.



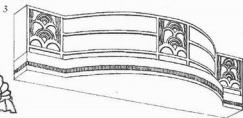
Metalwork



① A radiator grille in wrought iron, by Edgar Bronitt, 1920s.
 ⑤ A metal screen door; flamings are typical of Miami Beach styles.



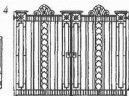
② Metalwork entrance doors for a New York apartment block, c.1928.
 ⑥ A cast-iron finial.



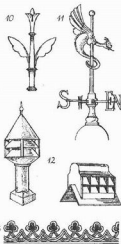
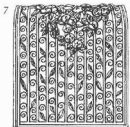
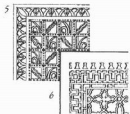
③ An iron balcony, Miami Beach.
 ④ Gates with a hint of Art Deco.

① A wrought-iron life-size wall figure, for a garden room (1938). At night a shadow is thrown.

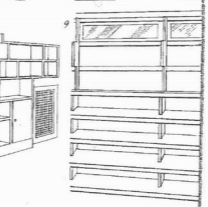
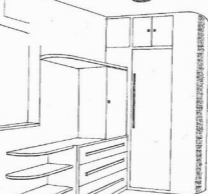
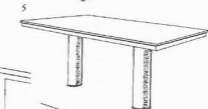
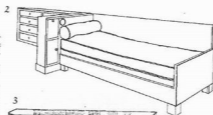
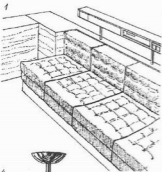
② Railings for a 30s mansion.
 ③ An iron balcony, Miami Beach.
 ④ Gates with a hint of Art Deco.
 ⑤ A radiator grille of c.1930.
 ⑥ A bronzed floor grille made by Tuttle and Bailey, New York, 1929.



⑦ A dragon weather vane of 1937; the height is 5 feet 4.50m.
 ⑧ Roof ventilators made from galvanized steel plate, painted.



TWENTIES AND THIRTIES



① A sofa, convertible into a bed, framed by a veneered wooden wall unit. The upholstery is in contrasting tones. Above the sofa is a stand with recessed compartments for books and the like, with a lighting fixture at either end. The design dates from 1937.

② A sofa-bed designed for a children's room. The built-in toy cupboard in white waxed oak at the head of the bed has a circular night light.

③ Wall-mounted console tables are a Neo-classical feature, here seen in a marbled modern version designed by the English interior decorator Syrie Maugham. It was intended to be surmounted by a mirror, in a dining room.

④ A built-in desk with upright support, dating from 1936.

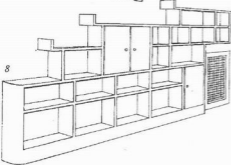
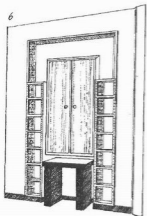
⑤ This fixed dining table (1934) is designed to occupy a corner of a living room. The surface is waxed mahogany.

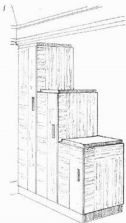
⑥ Designed by Joseph Urban and shown at a Metropolitan Museum, New York, exhibition in 1929, this desk and bookshelf unit for a "man's den" makes interesting use of a wall recess. The freestanding desk fits snugly in the alcove.

⑦ Built-in furniture for a London nursery (architects Pakington and Enthoven, 1936). The cupboards and shelves are designed to be in pine, painted cream to match the walls, with scarlet handles and drawer pulls.

⑧ A bookshelf and cupboard unit of 1936, with interesting uprights in the corners: these may serve a purely decorative purpose, or alternatively can act as book-ends.

⑨ A built-in bookcase with a clerestory window above. This is in the living room of a Frank Lloyd Wright house in Okemos, Michigan, 1939.



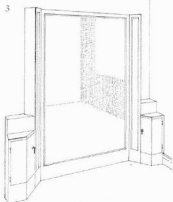


① Built-in stepped units are typical of the period. This trio of cupboards (1933) was intended to stand at one end of a wall with the taller unit fitting into the corner.

② A bedroom with an unusual recessed dressing table and mirrored wardrobe doors, all built-in, designed by James F. Eppenstein of Chicago. c. 1929.

③ A dressing table arrangement by Paul Nelson, Chicago, c. 1929, designed for an alcove. Alongside the mirror are light-diffusing panels with lamps behind.

④ Resembling a wardrobe when the door is closed, this is actually a concealed wash basin with mirror (1933). Such disguises are a commonplace of the period, especially in classed interiors.



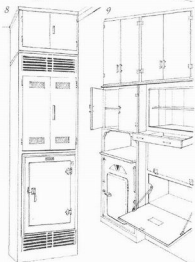
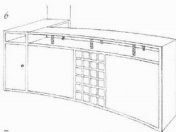
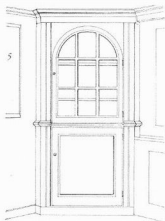
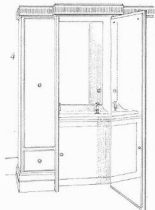
⑤ A traditional glazed display cabinet for a dining alcove.

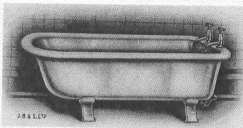
⑥ This built-in cabinet for a living room incorporates a record player, radio, drinks cabinet and other storage space. It was finished in Japanese ash of a fine figured veneer.

⑦ An L-shaped built-in desk, with concealed liquor cabinet and telephone shelf – both features revolve into the desk when not in use, presenting a plain surface. Henry Dreyfuss, New York, 1933.

⑧ In the kitchen, a refrigerator could be combined in various ways with built-in furniture. This is an idea from Electrolux (London) for using a refrigerator as the base unit in a stack of cupboards reaching from floor to ceiling (1936).

⑨ A detail of a built-in kitchen (1936). The woodwork was designed to be painted white with blue edges, and the ledges covered in blue linoleum.





① A cast-iron rolled-edge bath, with white porcelain enamel on the inside and over the roll. The fixtures are chrome-plated. BS

② A typical modern design of the mid-30s. Streamlined details include a recessed hand-grip. BS

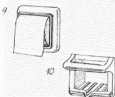
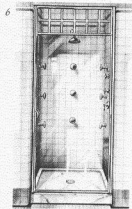
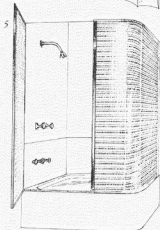
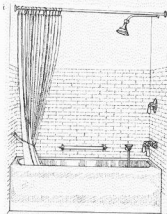
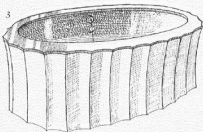
③ A deep oval bath by the British architect Oliver Hill, mosaic-tiled on the inside.

④ The "Vicroy" bath and shower by the Kohler Company, Kohler, Wisconsin, 1927. The

bath is equipped with a rubber hose and shower spray.

⑤ This American shower of 1939 shows the fascination with new materials: the screen is in Blue Ridge Flintex, a patterned glass, bent to make a rounded corner.

⑥ A metal-framed plate glass door, with ventilating panel above, was a neater alternative to the shower curtain. This example has a shower base of Sicilian marble. BS



⑦ This English design of 1935 was available in white, black, ivory, blue, pink and green. 1F

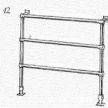
⑧ Water closet flushers in earthenware, wood and rubber. Chains could be brass, nickel-plated or nickel-chrome. BS

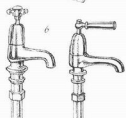
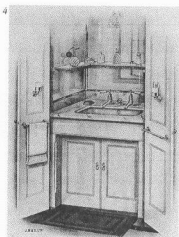
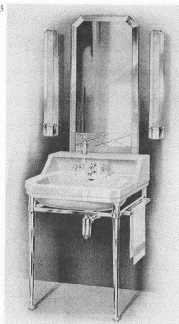
⑨ A white-glazed toilet roll

holder with wood roller.

⑩ A bidet by Shanks, Bristol, England, 1938.

⑪ Hot-water towel rails were chromium-plated. Sometimes the central horizontal tubes were linked by an inset radiator.



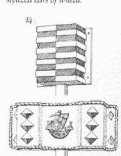
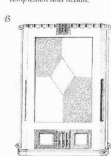


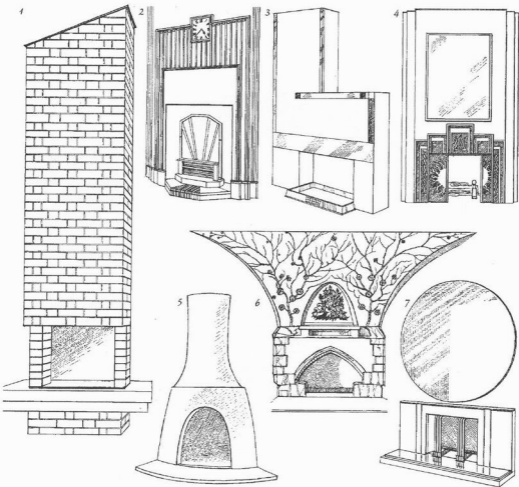
- ① This wash basin has a black rim, and would perhaps be used with black and white tiles.
- ② A wash basin of 1936 (Standard Sanitary Manufacturing Co., New York).
- ③ Some basins incorporated a towel rail, joint-flow tap/faucet and brilliant-cut and bevelled mirror. 1933. BS
- ④ Bedroom wash basins were often hidden within cupboards. BS

- ⑤ A kitchen sink of 1935.
- ⑥ Taps/faucets could be porcelain-enamelled, chromium-plated, nickel-silver or yellow metal. The first of these pillar types is the standard spoke-top; the second is lever-operated.
- ⑦ Hexagonal bath taps/faucets were one variation on the norm.
- ⑧ Modern bathtub hardware by George Sakier, New York, 1932.

- ⑨ Shampoo units, nickel- or chromium-plated, came with a wall hook. The tube was rubber.
- ⑩ This corner bidet has sliding freedoors and ashpit doors. It would be used in Britain for boiling laundry.
- ⑪ A portable water softener, attached to any tap/faucet by a rubber tube. Soft water was believed to be better for food, the complexion and health.

- ⑫ and ⑬ Two items showing how one maker could offer both conservative and modern styles – a gas-heated radiator and a wall-mounted gas panel heater.
- ⑭ Rainwater heads gave a chance for decoration. The modern design is in cast iron (30s) and the traditional design is lead (1927). Art Deco forms include stepped diagonals and stylized ears of wheat.



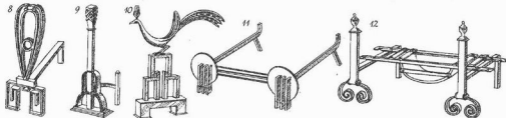


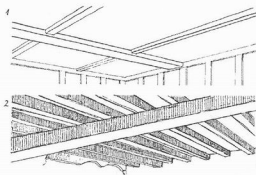
- ① A modern treatment, in brick, of the medieval hooded fireplace, designed for a sloping ceiling.
 ② Fireplaces would occasionally incorporate a clock. This one is shown with a portable electric fire with decorative backplate.
 ③ The asymmetrical design of this early 1930s fireplace is emphasized by chrome edging

- and by built-in striplights.
 ④ This design was shown in *American House and Garden*, 1929. Fireplace: brass and bronze.
 ⑤ A Spanish-style adobe fireplace for a New Mexico living room, designed in 1935. It sits in the corner of a room.
 ⑥ This fireplace (1929) — a fantasy on a historical theme —

- was designed for a large inglenook. The design on the overmantel is painted.
 ⑦ A frameless circular overmantel mirror dominates this simple fireplace with decorative metal guard bars.
 ⑧ A 30s andiron of shiny steel in an unusual design.
 ⑨ This andiron was made in

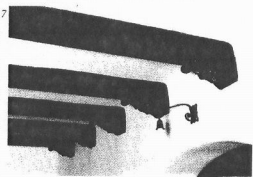
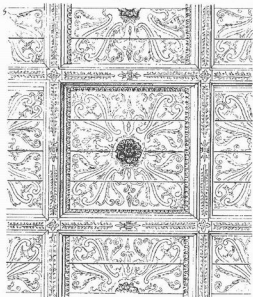
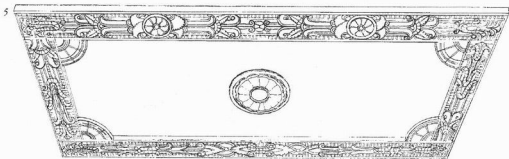
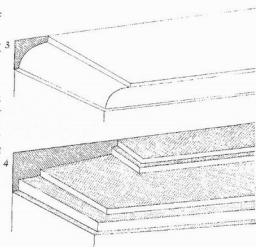
- steel with brass ornamentation.
 ⑩ A cockerel andiron of the 30s.
 ⑪ These andirons in chromium plate and wrought iron came with matching fire basket and poker, tongs and shovel set.
 ⑫ In contrast to the previous example, this is a thoroughly historicized design, with urn finials and scroll feet.





- ① Modern interiors might subtly refer to traditional timbered ceilings by using deep rectangular moldings.
 ② Dark beams, sometimes roughly cut, are a feature of

- Tudorbethan or Spanish Revival ceilings.
 ③ The simplest form of coved moulding, common in the 30s.
 ④ A more elaborate stepped profile, for a large room.

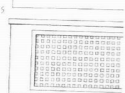
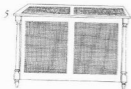
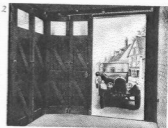


- ⑤ Ornate moulded and coloured borders were still used in the 1930s, though they are more usually associated with the 20s. This American design, with stylized plant motifs in a pseudo-Egyptian style, is for an apartment lobby, and dates from 1938.
 ⑥ An elaborate beamed and painted ceiling from a house in Palm Beach, Florida,

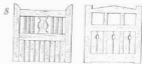
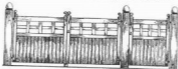
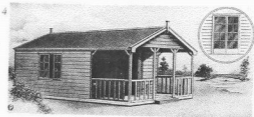
- designed by Addison Mizener, a fireless exponent of the Spanish style, in 1922. The bosses in the middle of each square panel are intricately carved.
 ⑦ This Spanish Colonial Revival beamed ceiling in Los Angeles has vigorous carving on the bracket supports – a characteristic feature of the style. CN

Woodwork

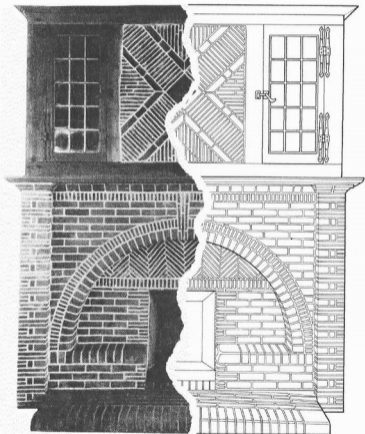
- ① A *sunburst* gate, typical of 20s and 30s English suburban houses. This is an early example.
- ② Garage doors, with a sliding mechanism. Garages were built into larger houses by the late 30s. MA
- ③ Cedar cladding gave a rustic appearance to some 30s houses. This design dates from 1934.
- ④ An all-wood weekend house, with a detail of the window design. FP



- ⑤ A wooden radiator covering with turned legs and iron grille.
- ⑥ Two lanced radiator covers of the 1920s.
- ⑦ Combined gates for the house and the drive were common in English suburbia. MAA
- ⑧ Garden gates show considerable ingenuity in the design of sills and apertures, though they are never complicated. MAA



Fireplaces



The mellow warmth of brick and tile appealed to nostalgic yearnings in the 20s and 30s. This British example (1929),

with glazed cabinets, combines modern and traditional ideas. The English style was much liked in the United States. CR